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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

Paper 1 Drama and Poetry **October/November 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)** Consider Miller's dramatic exploration of family loyalty in *All My Sons*.

Or **(b)** Paying close attention to language and dramatic effects, discuss Miller's presentation of Joe Keller in the following extract.

[BERT *runs on from driveway.*

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Chris: One of these days, they'll all come in here and beat your brains out.

(*from* Act 1)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) Discuss Shakespeare's dramatic use of characters spying on others in *Much Ado About Nothing*.

Or (b) Commenting closely on dramatic methods and effects, consider Shakespeare's presentation of different lovers in the following extract.

Beatrice: Will you not tell me who told you so?

Benedick: No, you shall pardon me.

Beatrice: Nor will you not tell me who you are?

Benedick: Not now.

Beatrice: That I was disdainful, and that I had my good wit out of the 'Hundred Merry Tales' – well, this was Signior Benedick that said so.

Benedick: What's he?

Beatrice: I am sure you know him well enough.

Benedick: Not I, believe me.

Beatrice: Did he never make you laugh?

Benedick: I pray you, what is he?

Beatrice: Why, he is the Prince's jester, a very dull fool; only his gift is in devising impossible slanders; none but libertines delight in him, and the commendation is not in his wit but in his villainy; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet; I would he had boarded me.

Benedick: When I know the gentleman, I'll tell him what you say.

Beatrice: Do, do; he'll but break a comparison or two on me; which, peradventure, not mark'd, or not laugh'd at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. [*Music*] We must follow the leaders.

Benedick: In every good thing.

Beatrice: Nay, if they lead to any ill, I will leave them at the next turning.

[*Dance. Then exeunt all but* DON JOHN*,* BORACHIO*, and* CLAUDIO.]

Don John: Sure, my brother is amorous on Hero, and hath withdrawn her father to break with him about it. The ladies follow her, and but one visor remains.

Borachio: And that is Claudio; I know him by his bearing.

Don John: Are not you Signior Benedick?

Claudio: You know me well; I am he.

Don John: Signior, you are very near my brother in his love; he is enamour'd on Hero; I pray you dissuade him from her; she is no equal for his birth. You may do the part of an honest man in it.

Claudio: How know you he loves her?

Don John: I heard him swear his affection.

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Borachio: So did I too; and he swore he would marry her to-night.

Don John: Come, let us to the banquet.

[*Exeunt* DON JOHN *and* BORACHIO.]

Claudio: Thus answer I in name of Benedick,
But hear these ill news with the ears of Claudio.
'Tis certain so: the Prince woos for himself.
Friendship is constant in all other things
Save in the office and affairs of love;
Therefore all hearts in love use their own tongues.
Let every eye negotiate for itself.
And trust no agent; for beauty is a witch
Against whose charms faith melteth into blood.
This is an accident of hourly proof,
Which I mistrusted not. Farewell, therefore, Hero.

(*from* Act 2 Scene 1)

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

3 **Either** **(a)** Discuss some of the effects created by Soyinka's presentation of different attitudes to women in the **two** plays.

Or **(b)** In what ways, and with what dramatic effects, does Soyinka shape an audience's response to the prophets in the following extract from *Jero's Metamorphosis*?

[*The front space of* BROTHER JERO*'s headquarters.*

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Isaac: I know all about Brother Matthew, and that should be enough answer for anyone with a sense of shame.

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

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) Discuss some of the ways Middleton and Rowley develop the role and characterisation of Beatrice through her relationships with men.

Or (b) Discuss the presentation of Tomazo at this point in the play. In your answer you should refer in detail to language and action and their effects.

De Flores: My worthy noble lord!

Tomazo: Dost offer to come near and breathe upon me? [*Strikes him.*]

De Flores: A blow! [*Draws his sword.*]

Tomazo: Yea, are you so prepar'd?
I'll rather like a soldier die by th'sword,
Than like a politician by thy poison. [*Draws.*]

De Flores: Hold, my lord, as you are honourable.

Tomazo: All slaves that kill by poison are still cowards.

De Flores [*aside.*]: I cannot strike; I see his brother's wounds
Fresh bleeding in his eye, as in a crystal.
[*To* TOMAZO.] I will not question this, I know y'are noble;
I take my injury with thanks given, sir,
Like a wise lawyer; and as a favour,
Will wear it for the worthy hand that gave it.
[*Aside.*] – Why this from him, that yesterday appear'd
So strangely loving to me?
Oh, but instinct is of a subtler strain,
Guilt must not walk so near his lodge again;
He came near me now. [*Exit.*]

Tomazo: All league with mankind I renounce for ever,
Till I find this murderer; not so much
As common courtesy but I'll lock up:
For in the state of ignorance I live in,
A brother may salute his brother's murderer,
And wish good speed to th'villain in a greeting.

[*Enter* VERMANDERO*,* ALIBIUS *and* ISABELLA.]

Vermandero: Noble Piracquo!

Tomazo: Pray keep on your way, sir,
I've nothing to say to you.

Vermandero: Comforts bless you, sir.

Tomazo: I have forsworn compliment; in troth I have, sir;
As you are merely man, I have not left
A good wish for you, nor any here.

Vermandero: Unless you be so far in love with grief
You will not part from't upon any terms,
We bring that news will make a welcome for us.

Tomazo: What news can that be?

Vermandero: Throw no scornful smile
Upon the zeal I bring you, 'tis worth more, sir.
Two of the chiefest men I kept about me
I hide not from the law, or your just vengeance.

Tomazo: Ha!

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Vermandero: To give your peace more ample satisfaction,
Thank these discoverers.

Tomazo: If you bring that calm, *45*
Name but the manner I shall ask forgiveness in
For that contemptuous smile upon you:
I'll perfect it with reverence that belongs
Unto a sacred altar. [*Kneels.*]

Vermandero: Good sir, rise; [*Raises him.*] *50*
Why, now you overdo as much a' this hand,
As you fell short a' t'other.

(*from* Act 5 Scene 2)

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Section B: Poetry

Answer **one** question from this section.

ROBERT BROWNING: Selected Poems

5 **Either** **(a)** Compare ways in which Browning uses symbols in **two** poems.

Or **(b)** Discuss Browning's presentation of the speaker's feelings in the following poem. In your answer you should refer in detail to Browning's poetic methods.

The Lost Mistress

I

All's over, then: does truth sound bitter
As one at first believes?
Hark, 't is the sparrows' good-night twitter
About your cottage eaves!

II

And the leaf-buds on the vine are woolly,
I noticed that, to-day;
One day more bursts them open fully
—You know the red turns grey.

III

To-morrow we meet the same then, dearest?
May I take your hand in mine?
Mere friends are we,—well, friends the merest
Keep much that I resign:

IV

For each glance of the eye so bright and black,
Though I keep with heart's endeavour,—
Your voice, when you wish the snowdrops back,
Though it stay in my soul for ever!—

V

Yet I will but say what mere friends say,
Or only a thought stronger;
I will hold your hand but as long as all may,
Or so very little longer!

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OWEN SHEERS: *Skirrid Hill*

6 Either (a) Discuss the writing and effects of **two** poems which explore conflict.

Or (b) Comment closely on the following extract, the final lines of *Amazon*, analysing ways in which Sheers presents the woman.

from *Amazon*

November 5th and her first outing since,
pale in the Autumn air, the night behind her,
tic-tac sparks from the fire streaming away on the wind.

All of us masked in the flame's hot soul,
writing with sparklers,
our names trailing their furious heads.

Her youngest gives her a bottle of champagne,
one that he's saved for this,
her coming back to us.

It is single-serving size, his size.
She wrings its neck gently, easing it open
but allows him the final give,

the pop and smoky release of its cork,
which he keeps, holding it tight in his fist.
She watches his fingers work around it,

under his coat's pocket, as he feels its shape:
soft but hard, stubborn to the touch, just like the bump
in the middle of the night that started all this in the first place.

*

She's all the way back now,
her life fitting about her once more
like old clothes pulled on from the changing room floor.

But her mind is still faceted, cut from the brink
her body brought it to,
and with it, she dreams.

Sometimes of the weight of its going,
the invisible twin she rises to touch
only to find skin over bone.

Or sometimes of how it was before,
holding sun-curled photos of the past.
But mostly of a day in the future,

when she will choose the nudist night to visit the pool,
where she will walk slow and slim
all the way to the deep end and enter the water an Amazon,

able to draw her bow further and deeper than other women.

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Songs of Ourselves, Volume 2

7 **Either** **(a)** Discuss ways in which **two** poems explore regret.

Or **(b)** Comment closely on the following poem, analysing ways in which Shakespeare presents the speaker's attitude to time.

Sonnet 19

Devouring Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-liv'd Phoenix in her blood;
Make glad and sorry seasons as thou fleets,
And do whate'er thou wilt, swift-footed Time,
To the wide world and all her fading sweets;
But I forbid thee one more heinous crime:
O, carve not with the hours my love's fair brow,
Nor draw no lines there with thine antique pen!
Him in thy course untainted do allow
For beauty's pattern to succeeding men.
Yet do thy worst, old Time! Despite thy wrong
My love shall in my verse ever live young.

(William Shakespeare)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** Discuss the writing and effects of **two** poems in which Clarke explores feelings of loss.

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

Climbing Cader Idris
(*for a mountaineer*)

You know the mountain with your body,
I with my mind, I suppose.
Each, in our way, describes
the steepening angle of rock.

What difference now as we,
falling into step and conversation,
put to the test our long
thigh muscles and our breath,

turning together to the open view,
a distant plough, a lozenge of field.
We face the slope again, our boots
rough-riding the scree up, up….

….past the last ruined hafod, the last flower,
stream falling among boulders,
the mountain ewe and her lamb and at last
Llyn Cau like a secret cupped in hands.

You climb on to the summit
'to test my body further'.
I prefer to stare at shirred water
and the vast face of stone.

I search for words.
While I'm still catching my breath
you describe that dizzy joy
at the sheer page,

'A move so delicate
along a traverse,
just fingertip
between the hold and the fall'.

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