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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/11**

Paper 1 Drama and Poetry **October/November 2022**

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) How, and with what dramatic effects, does Miller present relationships between parents and their children in *All My Sons*?

Or (b) Paying close attention to language and dramatic effects, discuss Miller's presentation of George's relationship with Chris and Ann in the following extract.

Jim: He's come to take her home.

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George: He got smaller.

(*from* Act 2)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) '*Benedick:* I do suffer love indeed, for I love thee against my will.'

With his comment to Beatrice in mind, discuss Shakespeare's dramatic presentation of Benedick in *Much Ado About Nothing*.

Or (b) What might be the thoughts and feelings of an audience as the following exchanges unfold? In your answer you should pay close attention to language and dramatic methods.

Don Pedro: Who have you offended, masters, that you are thus bound to your answer? This learned constable is too cunning to be understood. What's your offence?

Borachio: Sweet Prince, let me go no farther to mine answer; do you hear me, and let this Count kill me. I have deceived even your very eyes. What your wisdoms could not discover, these shallow fools have brought to light; who, in the night, overheard me confessing to this man how Don John your brother incensed me to slander the Lady Hero; how you were brought into the orchard, and saw me court Margaret in Hero's garments; how you disgrac'd her, when you should marry her. My villainy they have upon record; which I had rather seal with my death than repeat over to my shame. The lady is dead upon mine and my master's false accusation; and, briefly, I desire nothing but the reward of a villain.

Don Pedro: Runs not this speech like iron through your blood?

Claudio: I have drunk poison whiles he utter'd it.

Don Pedro: But did my brother set thee on to this?

Borachio: Yea, and paid me richly for the practice of it.

Don Pedro: He is compos'd and fram'd of treachery,
And fled he is upon this villainy.

Claudio: Sweet Hero, now thy image doth appear
In the rare semblance that I lov'd it first.

Dogberry: Come, bring away the plaintiffs; by this time our sexton hath reformed Signior Leonato of the matter. And, masters, do not forget to specify, when time and place shall serve, that I am an ass.

Verges: Here, here comes Master Signior Leonato and the sexton too.

[*Re-enter* LEONATO *and* ANTONIO*, with the Sexton.*]

Leonato: Which is the villain? Let me see his eyes,
That when I note another man like him
I may avoid him. Which of these is he?

Borachio: If you would know your wronger, look on me.

Leonato: Art thou the slave that with thy breath hast kill'd
Mine innocent child?

Borachio: Yea, even I alone.

Leonato: No, not so, villain; thou beliest thyself;
Here stand a pair of honourable men,

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A third is fled, that had a hand in it.
I thank you, princes, for my daughter's death;
Record it with your high and worthy deeds;
'Twas bravely done, if you bethink you of it.

Claudio: I know not how to pray your patience,
Yet I must speak. Choose your revenge yourself;
Impose me to what penance your invention
Can lay upon my sin; yet sinn'd I not
But in mistaking.

Don Pedro: By my soul, nor I;
And yet, to satisfy this good old man,
I would bend under any heavy weight
That he'll enjoin me to.

Leonato: I cannot bid you bid my daughter live –
That were impossible; but, I pray you both,
Possess the people in Messina here
How innocent she died; and, if your love
Can labour aught in sad invention,
Hang her an epitaph upon her tomb,
And sing it to her bones; sing it to-night.
To-morrow morning come you to my house;
And since you could not be my son-in-law,
Be yet my nephew. My brother hath a daughter,
Almost the copy of my child that's dead;
And she alone is heir to both of us.
Give her the right you should have giv'n her cousin,
And so dies my revenge.

Claudio: O noble sir!
Your over-kindness doth wring tears from me.
I do embrace your offer; and dispose
For henceforth of poor Claudio.

Leonato: To-morrow, then, I will expect your coming;
To-night I take my leave. This naughty man
Shall face to face be brought to Margaret,
Who, I believe, was pack'd in all this wrong,
Hir'd to it by your brother.

Borachio: No, by my soul, she was not;
Nor knew not what she did when she spoke to me;
But always hath been just and virtuous
In anything that I do know by her.

(*from* Act 5 Scene 1)

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

3 **Either** **(a)** In what ways, and with what dramatic effects, does Soyinka explore social status in these plays?

Or **(b)** With close reference to detail of language and action, discuss Soyinka's dramatic presentation of Amope in the following extract.

Amope: It might help if you first told me what you have.

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[*Lights fade.*]

(*from* The Trials of Brother Jero, Scene 2)

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) What, for you, is the dramatic significance of the relationship between Beatrice and her father (Vermandero) to the play as a whole?

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

Beatrice: I fear thou art not modest, Diaphanta.

Diaphanta: Your thoughts are so unwilling to be known, madam;
'Tis ever the bride's fashion towards bed-time,
To set light by her joys, as if she ow'd 'em not.

Beatrice: Her joys? Her fears, thou would'st say.

Diaphanta: Fear of what?

Beatrice: Art thou a maid, and talk'st so to a maid?
You leave a blushing business behind,
Beshrew your heart for't!

Diaphanta: Do you mean good sooth, madam?

Beatrice: Well, if I'd thought upon the fear at first,
Man should have been unknown.

Diaphanta: Is't possible?

Beatrice: I will give a thousand ducats to that woman
Would try what my fear were, and tell me true
To-morrow, when she gets from't: as she likes
I might perhaps be drawn to't.

Diaphanta: Are you in earnest?

Beatrice: Do you get the woman, then challenge me,
And see if I'll fly from't; but I must tell you
This by the way, she must be a true maid,
Else there's no trial, my fears are not hers else.

Diaphanta: Nay, she that I would put into your hands, madam,
Shall be a maid.

Beatrice: You know I should be sham'd else,
Because she lies for me.

Diaphanta: 'Tis a strange humour:
But are you serious still? Would you resign
Your first night's pleasure, and give money too?

Beatrice: As willingly as live; [*aside*] – alas, the gold
Is but a by-bet to wedge in the honour.

Diaphanta: I do not know how the world goes abroad
For faith or honesty, there's both requir'd in this.
Madam, what say you to me, and stray no further?
I've a good mind, in troth, to earn your money.

Beatrice: Y'are too quick, I fear, to be a maid.

Diaphanta: How? Not a maid? Nay, then you urge me, madam;
Your honourable self is not a truer
With all your fears upon you –

Beatrice [*aside.*]: Bad enough then.

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Diaphanta: Than I with all my lightsome joys about me.

Beatrice: I'm glad to hear't then; you dare put your honesty
Upon an easy trial?

Diaphanta: Easy? Anything.

Beatrice: I'll come to you straight. [*Goes to the closet*.]

Diaphanta [*aside*.]: She will not search me, will she,
Like the forewoman of a female jury?

Beatrice: Glass M: ay, this is it; look, Diaphanta,
You take no worse than I do. [*Drinks*.]

Diaphanta: And in so doing,
I will not question what 'tis, but take it. [*Drinks*.]

Beatrice [*aside*.]: Now if the experiment be true, 'twill praise itself,
And give me noble ease: – begins already;
[DIAPHANTA gapes.]
There's the first symptom; and what haste it makes
To fall into the second, there by this time!
[DIAPHANTA *sneezes*.]
Most admirable secret! On the contrary,
It stirs not me a whit, which most concerns it.

Diaphanta: Ha, ha, ha!

Beatrice [*aside*.]: Just in all things and in order
As if 'twere circumscrib'd; one accident
Gives way unto another.

Diaphanta: Ha, ha, ha!

Beatrice: How now, wench?

Diaphanta: Ha, ha, ha! I am so, so light at heart – ha, ha, ha! – so pleasurable!
But one swig more, sweet madam.

Beatrice: Ay, to-morrow;
We shall have time to sit by't.

Diaphanta: Now I'm sad again.

Beatrice [*aside*.]: It lays itself so gently, too! [*To* DIAPHANTA] Come, wench,
Most honest Diaphanta I dare call thee now.

(*from* Act 4 Scene 1)

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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 relationships between men and women in **two** poems from your selection?

Or **(b)** Comment closely on Browning's presentation of the ruined city in the following extract from the poem.

from *Love Among the Ruins*

I

Where the quiet-coloured end of evening smiles,
  Miles and miles
On the solitary pastures where our sheep
  Half-asleep
Tinkle homeward thro' the twilight, stray or stop
  As they crop—
Was the site once of a city great and gay,
  (So they say)
Of our country's very capital, its prince
  Ages since
Held his court in, gathered councils, wielding far
  Peace or war.

II

Now,—the country does not even boast a tree,
  As you see,
To distinguish slopes of verdure, certain rills
  From the hills
Intersect and give a name to, (else they run
  Into one)
Where the domed and daring palace shot its spires
  Up like fires
O'er the hundred-gated circuit of a wall
  Bounding all,
Made of marble, men might march on nor be pressed,
  Twelve abreast.

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III

And such plenty and perfection, see, of grass
Never was!
Such a carpet as, this summer time, o'erspreads
And embeds
Every vestige of the city, guessed alone,
Stock or stone—
Where a multitude of men breathed joy and woe
Long ago;
Lust of glory pricked their hearts up, dread of shame
Struck them tame;
And that glory and that shame alike, the gold
Bought and sold.

IV

Now,—the single little turret that remains
On the plains,
By the caper overrooted, by the gourd
Overscored,
While the patching houseleek's head of blossom winks
Through the chinks—
Marks the basement whence a tower in ancient time
Sprang sublime,
And a burning ring, all round, the chariots traced
As they raced,
And the monarch and his minions and his dames
Viewed the games.

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OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** Discuss ways in which Sheers uses memories in **two** poems from *Skirrid Hill*.

Or **(b)** Comment closely on the following poem, analysing ways in which Sheers presents Dr 'Hitler' Hunzvi.

Drinking with Hitler[*]
Harare, Zimbabwe, July 2000

He wears his power like an aftershave,

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with one slow blink of her blue-painted eyes.

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Songs of Ourselves, Volume 2

7 **Either** **(a)** Discuss ways in which **two** poems present attitudes to religion.

Or **(b)** Comment closely on the following extract from *The Death-Bed*, analysing ways in which Siegfried Sassoon presents the soldier.

from *The Death-Bed*

Night, with a gust of wind, was in the ward,

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Then, far away, the thudding of the guns.

(Siegfried Sassoon)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** In what ways, and with what effects, does Clarke present conflict in **two** poems?

Or **(b)** Paying close attention to Clarke's poetic methods, discuss the presentation of the natural world in the following poem.

Advent

After the wideawake galaxies
each dawn is glass.
Leavings of the night's kill lie,
twig-bones, ice feathers,
the ghost of starlight.

Ewes breathe silver.
The rose won't come –
stopped in her tracks.
Everything's particular:
bramble's freehand,

a leaf caught out,
the lawn's journal.
Deep down even the water-table
stiffens its linen,
and horizons pleat in a bucket.

The stars burn out
to starved birds
watching my window,
and one leaf puts up a hand
against infinite light.

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