www.dynamicpapers.com

Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

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.

DC (DE) 319383/1
© UCLES 2022

www.dynamicpapers.com

Section A: Drama

Answer **one** question from this section.

ARTHUR MILLER: *All My Sons*

1 Either (a) Discuss Miller's dramatic presentation of different attitudes to women 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.

Keller: I don't know, everybody's gettin' so goddam educated in this country there'll be nobody to take away the garbage.

Content removed due to copyright restrictions.

www.dynamicpapers.com

Content removed due to copyright restrictions.

Keller: Right again.

(*from* Act 2)

www.dynamicpapers.com

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) 'Shakespeare presents relationships between men and women as shallow and superficial in *Much Ado About Nothing*.'

To what extent is this your experience of the play?

Or (b) Paying close attention to language and dramatic methods, discuss Shakespeare's use of comedy in the following scene.

[*Enter* LEONATO*, with* DOGBERRY *and* VERGES.]

Leonato: What would you with me, honest neighbour?

Dogberry: Marry, sir, I would have some confidence with you that decerns you nearly.

Leonato: Brief, I pray you; for you see it is a busy time with me.

Dogberry: Marry, this it is, sir

Verges: Yes, in truth it is, sir.

Leonato: What is it, my good friends?

Dogberry: Goodman Verges, sir, speaks a little off the matter – an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows.

Verges: Yes, I thank God I am as honest as any man living that is an old man and no honester than I.

Dogberry: Comparisons are odorous; palabras, neighbour Verges.

Leonato: Neighbours, you are tedious.

Dogberry: It pleases your worship to say so, but we are the poor Duke's officers; but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

Leonato: All thy tediousness on me, ah?

Dogberry: Yea, an 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city; and though I be but a poor man, I am glad to hear it.

Verges: And so am I.

Leonato: I would fain know what you have to say.

Verges: Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.

Dogberry: A good old man, sir, he will be talking; as they say 'When the age is in the wit is out'. God help us, it is a world to see! Well said, i' faith, neighbour Verges; well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir, by my troth he is, as ever broke bread; but God is to be worshipp'd; all men are not alike; alas, good neighbour!

Leonato: Indeed, neighbour, he comes too short of you.

Dogberry: Gifts that God gives.

Leonato: I must leave you.

www.dynamicpapers.com

Dogberry: One word, sir: our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.

Leonato: Take their examination yourself, and bring it me; I am now in great haste, as it may appear unto you.

Dogberry: It shall be suffigance.

Leonato: Drink some wine ere you go; fare you well.

[*Enter a* MESSENGER.]

Messenger: My lord, they stay for you to give your daughter to her husband.

Leonato: I'll wait upon them; I am ready.

[*Exeunt* LEONATO *and* MESSENGER.]

Dogberry: Go, good partner, go, get you to Francis Seacoal; bid him bring his pen and inkhorn to the gaol; we are now to examination these men.

Verges: And we must do it wisely.

Dogberry: We will spare for no wit, I warrant you; here's that shall drive some of them to a non-come; only get the learned writer to set down our excommunication, and meet me at the gaol.

[*Exeunt.*]

(Act 3 Scene 5)

www.dynamicpapers.com

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

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

Or **(b)** Discuss Soyinka's presentation of Rebecca in the following extract from *Jero's Metamorphosis*. In your answer you should pay close attention to dramatic methods and their effects.

Rebecca [*pitying*]: It is the devil which speaks in you sir, it's the devil which makes you call Prophet Jeroboam all those bad names.

Content removed due to copyright restrictions.

www.dynamicpapers.com

Content removed due to copyright restrictions.

Ananaias: And this sinner, lord, and this sinner!

(*from* Jero's Metamorphosis, Scene 1)

www.dynamicpapers.com

THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) Discuss the dramatic presentation of different attitudes to female virtue in *The Changeling*.

Or (b) Discuss some of the ways Middleton and Rowley shape an audience's response to De Flores in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

De Flores: There's no excuse for't now, I heard it twice, madam;
That sigh would fain have utterance, take pity on't,
And lend it a free word; 'las, how it labours
For liberty! I hear the murmur yet
Beat at your bosom.

Beatrice: Would creation –

De Flores: Ay, well said, that's it.

Beatrice: Had form'd me man.

De Flores: Nay, that's not it.

Beatrice: Oh, 'tis the soul of freedom!
I should not then be forc'd to marry one
I hate beyond all depths, I should have power
Then to oppose my loathings, nay, remove 'em
For ever from my sight.

De Flores: Oh blest occasion! –
Without change to your sex, you have your wishes.
Claim so much man in me.

Beatrice: In thee, De Flores?
There's small cause for that.

De Flores: Put it not from me,
It's a service that I kneel for to you. [*Kneels.*]

Beatrice: You are too violent to mean faithfully;
There's horror in my service, blood and danger,
Can those be things to sue for?

De Flores: If you knew
How sweet it were to me to be employed
In any act of yours, you would say then
I fail'd, and us'd not reverence enough
When I receive the charge on't.

Beatrice [*aside.*]: This is much, methinks;
Belike his wants are greedy, and to such
Gold tastes like angels' food. [*To* DE FLORES.] – Rise.

De Flores: I'll have the work first.

Beatrice [*aside.*]: Possible his need
Is strong upon him; [*gives him money*] – there's to encourage thee:
As thou art forward and thy service dangerous,
Thy reward shall be precious.

De Flores: That I have thought on;
I have assur'd myself of that beforehand,
And know it will be precious, the thought ravishes.

Beatrice: Then take him to thy fury.

De Flores: I thirst for him.

© UCLES 2022

www.dynamicpapers.com

Beatrice: Alonzo de Piracquo.

De Flores: His end's upon him; *45*
He shall be seen no more. [*Rises.*]

Beatrice: How lovely now
Dost thou appear to me! Never was man
Dearlier rewarded.

De Flores: I do think of that. *50*

Beatrice: Be wondrous careful in the execution.

De Flores: Why, are not both our lives upon the cast?

Beatrice: Then I throw all my fears upon thy service.

De Flores: They ne'er shall rise to hurt you.

Beatrice: When the deed's done, *55*
I'll furnish thee with all things for thy flight;
Thou may'st live bravely in another country.

De Flores: Ay, ay, we'll talk of that hereafter.

Beatrice [*aside.*]: I shall rid myself
Of two inveterate loathings at one time, *60*
Piracquo, and his dog-face. [*Exit.*]

De Flores: Oh my blood!
Methinks I feel her in mine arms already,
Her wanton fingers combing out this beard,
And being pleased, praising this bad face. *65*
Hunger and pleasure, they'll commend sometimes
Slovenly dishes, and feed heartily on 'em,
Nay, which is stranger, refuse daintier for 'em.
Some women are odd feeders. – I'm too loud.
Here comes the man goes supperless to bed, *70*
Yet shall not rise to-morrow to his dinner.

[*Enter* ALONZO.]

Alonzo: De Flores.

De Flores: My kind, honourable lord?

Alonzo: I am glad I ha' met with thee. *75*

De Flores: Sir.

Alonzo: Thou canst show me
The full strength of the castle?

De Flores: That I can, sir.

Alonzo: I much desire it. *80*

De Flores: And if the ways and straits
Of some of the passages be not too tedious for you,
I will assure you, worth your time and sight, my lord.

Alonzo: Push, that shall be no hindrance.

De Flores: I'm your servant, then: *85*
'Tis now near dinner-time, 'gainst your lordship's rising
I'll have the keys about me.

Alonzo: Thanks, kind De Flores.

De Flores [*aside.*]: He's safely thrust upon me beyond hopes.

[*Exeunt.*] *90*

(*from* Act 2 Scene 2)

© UCLES 2022

www.dynamicpapers.com

Section B: Poetry

Answer **one** question from this section.

ROBERT BROWNING: Selected Poems

5 **Either** **(a)** Discuss ways in which Browning presents love in **two** poems from your selection.

Or **(b)** Comment closely on Browning's presentation of the Bishop in the following extract from *The Bishop Orders His Tomb at Saint Praxed's Church*.

from *The Bishop Orders His Tomb at Saint Praxed's Church*
Rome, 15—

Vanity, saith the preacher, vanity!
Draw round my bed: is Anselm keeping back?
Nephews—sons mine … ah, God, I know not! Well—
She, men would have to be your mother once,
Old Gandolf envied me, so fair she was!
What's done is done, and she is dead beside,
Dead long ago, and I am Bishop since,
And as she died so must we die ourselves,
And thence ye may perceive the world's a dream.
Life, how and what is it? As here I lie
In this state-chamber, dying by degrees,
Hours and long hours in the dead night, I ask
'Do I live, am I dead?' Peace, peace seems all.
Saint Praxed's ever was the church for peace;
And so, about this tomb of mine. I fought
With tooth and nail to save my niche, ye know:
—Old Gandolf cozened me, despite my care;
Shrewd was that snatch from out the corner South
He graced his carrion with, God curse the same!
Yet still my niche is not so cramped but thence
One sees the pulpit o' the epistle-side,
And somewhat of the choir, those silent seats,
And up into the aery dome where live
The angels, and a sunbeam's sure to lurk:
And I shall fill my slab of basalt there,
And 'neath my tabernacle take my rest,
With those nine columns round me, two and two,
The odd one at my feet where Anselm stands:
Peach-blossom marble all, the rare, the ripe
As fresh-poured red wine of a mighty pulse.
—Old Gandolf with his paltry onion-stone,
Put me where I may look at him! True peach,
Rosy and flawless: how I earned the prize!
Draw close: that conflagration of my church
—What then? So much was saved if aught were missed!
My sons, ye would not be my death? Go dig
The white-grape vineyard where the oil-press stood,
Drop water gently till the surface sink,
And if ye find … Ah God, I know not, I! …
Bedded in store of rotten fig-leaves soft,
And corded up in a tight olive-frail,

www.dynamicpapers.com

Some lump, ah God, of *lapis lazuli*,
Big as a Jew's head cut off at the nape,
Blue as a vein o'er the Madonna's breast …
Sons, all have I bequeathed you, villas, all,
That brave Frascati villa with its bath,
So, let the blue lump poise between my knees,
Like God the Father's globe on both his hands
Ye worship in the Jesu Church so gay,
For Gandolf shall not choose but see and burst!

www.dynamicpapers.com

OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** Discuss the writing and effects of **two** poems from *Skirrid Hill*, in which Sheers explores human responses to the natural world.

Or **(b)** Discuss Sheers's presentation of the relationship in the following poem. In your answer you should comment in detail on poetic methods.

Night Windows

That night we turned some of them off

Content removed due to copyright restrictions.

trailing the dress of your shadow behind you.

www.dynamicpapers.com

Songs of Ourselves, Volume 2

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

Or **(b)** Comment closely on the following poem, analysing ways in which Jonathan Swift presents Jove.

On the Day of Judgement

With a whirl of thought oppressed,
I sink from reverie to rest.
An horrid vision seized my head,
I saw the graves give up their dead.
Jove, armed with terrors, burst the skies,
And thunder roars, and light'ning flies!
Amazed, confused, its fate unknown,
The world stands trembling at his throne.
While each pale sinner hangs his head,
Jove, nodding, shook the heav'ns, and said,
'Offending race of human kind,
By nature, reason, learning, blind;
You who through frailty stepped aside,
And you who never fell—through pride;
You who in different sects have shammed,
And come to see each other damned;
(So some folks told you, but they knew
No more of Jove's designs than you);
The world's mad business now is o'er,
And I resent these pranks no more.
I to such blockheads set my wit!
I damn such fools!—Go, go, you're bit.'

(Jonathan Swift)

www.dynamicpapers.com

GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** Discuss the writing and effects of **two** poems in which Clarke presents family life.

Or **(b)** Comment closely on the following poem, considering ways in which Clarke presents the mother and daughter.

Catrin

I can remember you, child,
As I stood in a hot, white
Room at the window watching
The people and cars taking
Turn at the traffic lights.
I can remember you, our first
Fierce confrontation, the tight
Red rope of love which we both
Fought over. It was a square
Environmental blank, disinfected
Of paintings or toys. I wrote
All over the walls with my
Words, coloured the clean squares
With the wild, tender circles
Of our struggle to become
Separate. We want, we shouted,
To be two, to be ourselves.

Neither won nor lost the struggle
In the glass tank clouded with feelings
Which changed us both. Still I am fighting
You off, as you stand there
With your straight, strong, long
Brown hair and your rosy,
Defiant glare, bringing up
From the heart's pool that old rope,
Tightening about my life,
Trailing love and conflict,
As you ask may you skate
In the dark, for one more hour.

© UCLES 2022

www.dynamicpapers.com

BLANK PAGE

www.dynamicpapers.com

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2022