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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 2023**

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.

THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

1 Either (a) '*De Flores:* I am so charitable, I think none
Worse than myself.'

Discuss Middleton and Rowley's presentation of De Flores in the light of his comment about himself.

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

[*Enter* DIAPHANTA *and* ALSEMERO.]

Diaphanta: The place is my charge, you have kept your hour,
And the reward of a just meeting bless you.
I hear my lady coming; complete gentleman,
I dare not be too busy with my praises,
Th'are dangerous things to deal with.

[*Exit.*]

Alsemero: This goes well;
These women are the ladies' cabinets,
Things of most precious trust are lock'd into 'em.

[*Enter* BEATRICE.]

Beatrice: I have within mine eye all my desires;
Requests that holy prayers ascend heaven for,
And brings 'em down to furnish our defects,
Come not more sweet to our necessities
Than thou unto my wishes.

Alsemero: W'are so like
In our expressions, lady, that unless I borrow
The same words, I shall never find their equals.

[*Kisses her.*]

Beatrice: How happy were this meeting, this embrace,
If it were free from envy! This poor kiss,
It has an enemy, a hateful one,
That wishes poison to't: how well were I now
If there were none such name known as Piracquo,
Nor no such tie as the command of parents!
I should be but too much blessed.

Alsemero: One good service
Would strike off both your fears, and I'll go near it too,
Since you are so distress'd; remove the cause,
The command ceases, so there's two fears blown out
With one and the same blast.

Beatrice: Pray let me find you, sir.
What might that service be so strangely happy?

Alsemero: The honourablest piece 'bout man, valour.
I'll send a challenge to Piracquo instantly.

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Beatrice: How? Call you that extinguishing of fear,
When 'tis the only way to keep it flaming?
Are not you ventured in the action,
That's all my joys and comforts? Pray, no more, sir.
Say you prevail'd, y'are danger's and not mine then;
The law would claim you from me, or obscurity
Be made the grave to bury you alive.
I'm glad these thoughts come forth; oh keep not one
Of this condition, sir; here was a course
Found to bring sorrow on her way to death:
The tears would ne'er ha' dried, till dust had chok'd 'em.
Blood-guiltiness becomes a fouler visage,
[Aside.] – And now I think on one: I was to blame,
I ha' marr'd so good a market with my scorn;
'T had been done questionless; the ugliest creature
Creation fram'd for some use, yet to see
I could not mark so much where it should be!

Alsemero: Lady –

Beatrice [*aside*.]: Why, men of art make much of poison,
Keep one to expel another; where was my art?

Alsemero: Lady, you hear not me.

Beatrice: I do especially, sir;
The present times are not so sure of our side
As those hereafter may be; we must use 'em then,
As thrifty folks their wealth, sparingly now,
Till the time opens.

Alsemero: You teach wisdom, lady.

Beatrice: Within there; Diaphanta!

[*Enter* DIAPHANTA.]

Diaphanta: Do you call, madam?

Beatrice: Perfect your service, and conduct this gentleman
The private way you brought him.

(*from* Act 2, Scene 2)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) In what ways, and with what dramatic effects, does Shakespeare present men's attitudes to women in *Measure for Measure*?

Or (b) How might an audience react as the following scene unfolds? In your answer you should pay close attention to dramatic methods and their effects.

Angelo: What can you vouch against him, Signior Lucio?
Is this the man that you did tell us of?

Lucio: 'Tis he, my lord. Come hither, good-man bald-pate. Do you know me?

Duke: I remember you, sir, by the sound of your voice. I met you at the prison, in the absence of the Duke.

Lucio: O did you so? And do you remember what you said of the Duke?

Duke: Most notedly, sir.

Lucio: Do you so, sir? And was the Duke a fleshmonger, a fool, and a coward, as you then reported him to be?

Duke: You must, sir, change persons with me ere you make that my report: you, indeed, spoke so of him; and much more, much worse.

Lucio: O thou damnable fellow! Did not I pluck thee by the nose for thy speeches?

Duke: I protest I love the Duke as I love myself.

Angelo: Hark how the villain would close now, after his treasonable abuses!

Escalus: Such a fellow is not to be talk'd withal. Away with him to prison! Where is the Provost? Away with him to prison! Lay bolts enough upon him; let him speak no more. Away with those giglets too, and with the other confederate companion!

[*The* PROVOST *lays hands on the* DUKE.]

Duke: Stay, sir; stay awhile.

Angelo: What, resists he? Help him, Lucio.

Lucio: Come, sir; come, sir; come, sir; foh, sir! Why, you bald-pated lying rascal, you must be hooded, must you? Show your knave's visage, with a pox to you! show your sheep-biting face, and be hang'd an hour! Will't not off?

[*Pulls off the friar's hood, and discovers the* DUKE.]

Duke: Thou art the first knave that e'er mad'st a duke.
First, Provost, let me bail these gentle three.
[*To* LUCIO] Sneak not away, sir, for the friar and you
Must have a word anon. Lay hold on him.

Lucio: This may prove worse than hanging.

Duke [*To* ESCALUS]: What you have spoke I pardon; sit you down.
We'll borrow place of him. [*To* ANGELO] Sir, by your leave.
Hast thou or word, or wit, or impudence,
That yet can do thee office? If thou hast,

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Rely upon it till my tale be heard,
And hold no longer out.

Angelo: O my dread lord,
I should be guiltier than my guiltiness,
To think I can be undiscernible,
When I perceive your Grace, like pow'r divine,
Hath look'd upon my passes. Then, good Prince,
No longer session hold upon my shame,
But let my trial be mine own confession;
Immediate sentence then, and sequent death,
Is all the grace I beg.

Duke: Come hither, Mariana.
Say, wast thou e'er contracted to this woman?

Angelo: I was, my lord.

Duke: Go, take her hence and marry her instantly.
Do you the office, friar; which consummate,
Return him here again. Go with him, Provost.

[*Exeunt* ANGELO*,* MARIANA*,* FRIAR PETER*, and* PROVOST.]

Escalus: My lord, I am more amaz'd at his dishonour
Than at the strangeness of it.

Duke: Come hither, Isabel.
Your friar is now your prince. As I was then
Advertising and holy to your business,
Not changing heart with habit, I am still
Attorney'd at your service.

Isabella: O, give me pardon,
That I, your vassal, have employ'd and pain'd
Your unknown sovereignty.

Duke: You are pardon'd Isabel.
And now, dear maid, be you as free to us.

(*from* Act 5, Scene 1)

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

3 **Either** **(a)** What, in your view, does Soyinka's use of different settings add to the meaning and effects of the **two** plays?

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

[CHUME *is silent for a while, then bursts out suddenly.*]

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Chume: All she gave me was abuse, abuse, abuse …

(from *The Trials of Brother Jero*, Scene 3)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** Discuss some of the dramatic ways Williams shapes an audience's response to Brick in *Cat on a Hot Tin Roof*.

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

[BIG MAMA *calls through closed door.*]

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Took both doctors to
haul me back on my feet!

(*from* Act 1)

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Section B: Poetry

Answer **one** question from this section.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

5 **Either** **(a)** In what ways, and with what effects, does Armitage present different kinds of conflict in *Sir Gawain and the Green Knight*?

Or **(b)** Analyse ways Armitage presents the Green Knight in the following extract from *Sir Gawain and the Green Knight*.

Now, on the subject of supper I'll say no more

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and adorning the saddle, stitched onto silk.

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ROBERT BROWNING: Selected Poems

6 **Either** **(a)** 'Browning's poetry often presents a sense of longing for something lost or unreachable.'

In the light of this comment, discuss Browning's presentation of longing. You should refer to **two** poems in your answer.

Or **(b)** Discuss some of the ways Browning creates a sense of excitement in the following poem.

'How They Brought the Good News from Ghent to Aix'
(16–)

I

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
'Good speed!' cried the watch, as the gate-bolts undrew;
'Speed!' echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

II

Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

III

'T was moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom, a great yellow star came out to see;
At Düffeld, 't was morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime,
So, Joris broke silence with, 'Yet there is time!'

IV

At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

V

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence, – ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

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VI

By Hasselt, Dirck groaned; and cried Joris, ‘Stay spur!
Your Roos galloped bravely, the fault’s not in her,
We’ll remember at Aix’ – for one heard the quick wheeze
Of her chest, saw the stretched neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

VII

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh,
’Neath our feet broke the brittle bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And ‘Gallop,’ gasped Joris, ‘for Aix is in sight!’

VIII

‘How they’ll greet us!’ – and all in a moment his roan
Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets’ rim.

IX

Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

X

And all I remember is – friends flocking round
As I sat with his head ’twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

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GILLIAN CLARKE: Selected Poems

7 **Either** **(a)** Discuss the writing and effects of **two** poems in which Clarke explores the power of nature.

Or **(b)** Paying close attention to Clarke's poetic methods, discuss the presentation of the box and its significance in the following poem.

My Box

My box is made of golden oak,
my lover's gift to me.
He fitted hinges and a lock
of brass and a bright key.
He made it out of winter nights,
sanded and oiled and planed,
engraved inside the heavy lid
in brass, a golden tree.

In my box are twelve black books
where I have written down
how we have sanded, oiled and planed,
planted a garden, built a wall,
seen jays and goldcrests, rare red kites,
found the wild heartsease, drilled a well,
harvested apples and words and days
and planted a golden tree.

On an open shelf I keep my box.
Its key is in the lock.
I leave it there for you to read,
or them, when we are dead,
how everything is slowly made,
how slowly things made me,
a tree, a lover, words, a box,
books and a golden tree.

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Compare some of the ways in which **two** poems present growing old and its effects.

Or **(b)** Discuss the writing and effects of the following poem, analysing ways in which Imtiaz Dharker presents water.

Blessing

The skin cracks like a pod.

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over their small bones.

(Imtiaz Dharker)

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