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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 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 some of the ways in which John explores relationships between men and women in *Moon on a Rainbow Shawl*.

Or **(b)** Paying close attention to dramatic methods, discuss John's presentation of Charlie in the following extract from the play.

Charlie: Yer know how she is sometimes.

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You don’t know yet, boy –
what life is like – when things start to slide from under yer.

(*from* Act 2, Scene 2)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss Shakespeare's dramatic exploration of crime and its punishment in *Measure for Measure*.

Or (b) Comment closely on the following extract from the play, showing its significance to the play's meaning and effects. In your answer you should pay close attention to Shakespeare's dramatic methods.

[*SCENE 4.* ANGELO'*s house.*]

[*Enter* ANGELO *and* ESCALUS.]

Escalus: Every letter he hath writ hath disvouch'd other.

Angelo: In most uneven and distracted manner. His actions show much like to madness; pray heaven his wisdom be not tainted! And why meet him at the gates, and redeliver our authorities there?

Escalus: I guess not.

Angelo: And why should we proclaim it in an hour before his ent'ring that, if any crave redress of injustice, they should exhibit their petitions in the street?

Escalus: He shows his reason for that: to have a dispatch of complaints; and to deliver us from devices hereafter, which shall then have no power to stand against us.

Angelo: Well, I beseech you, let it be proclaim'd;
Betimes i' th' morn I'll call you at your house;
Give notice to such men of sort and suit
As are to meet him.

Escalus: I shall, sir; fare you well.

Angelo: Good night.

[*Exit* ESCALUS.]

This deed unshapes me quite, makes me unpregnant
And dull to all proceedings. A deflow'red maid!
And by an eminent body that enforc'd
The law against it! But that her tender shame
Will not proclaim against her maiden loss,
How might she tongue me! Yet reason dares her no;
For my authority bears a so credent bulk
That no particular scandal once can touch
But it confounds the breather. He should have liv'd,
Save that riotous youth, with dangerous sense,
Might in the times to come have ta'en revenge,
By so receiving a dishonour'd life
With ransom of such shame. Would yet he had liv'd!
Alack, when once our grace we have forgot,
Nothing goes right; we would, and we would not.

[*Exit.*]

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[*SCENE 5. Fields without the town.*]

[*Enter* DUKE *in his own habit, and* FRIAR PETER.]

Duke: These letters at fit time deliver me.

[*Giving letters*]

The Provost knows our purpose and our plot.
The matter being afoot, keep your instruction
And hold you ever to our special drift;
Though sometimes you do blench from this to that
As cause doth minister. Go, call at Flavius' house,
And tell him where I stay; give the like notice
To Valentinus, Rowland, and to Crassus,
And bid them bring the trumpets to the gate;
But send me Flavius first.

Friar Peter: It shall be speeded well.

[*Exit* FRIAR.]

[*Enter* VARRIUS.]

Duke: I thank thee, Varrius; thou hast made good haste.
Come, we will walk. There's other of our friends
Will greet us here anon. My gentle Varrius!

[*Exeunt.*]

[*SCENE 6. A street near the city gate.*]

[*Enter* ISABELLA *and* MARIANA.]

Isabella: To speak so indirectly I am loath;
I would say the truth; but to accuse him so,
That is your part. Yet I am advis'd to do it;
He says, to veil full purpose.

Mariana: Be rul'd by him.

Isabella: Besides, he tells me that, if peradventure
He speak against me on the adverse side,
I should not think it strange; for 'tis a physic
That's bitter to sweet end.

Mariana: I would friar Peter –

[*Enter* FRIAR PETER.]

Isabella: O, peace! the friar is come.

Friar Peter: Come, I have found you out a stand most fit,
Where you may have such vantage on the Duke
He shall not pass you. Twice have the trumpets sounded;
The generous and gravest citizens
Have hent the gates, and very near upon
The Duke is ent'ring; therefore, hence, away.

[*Exeunt.*]

(*from* Act 4, Scenes 4–6)

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JOHN WEBSTER: *The Duchess of Malfi*

3 **Either** **(a)** In what ways, and with what effects, does Webster shape an audience's response to the Duchess in *The Duchess of Malfi*?

Or **(b)** Comment closely on the following extract from the play, showing its significance to the play's meaning and effects. In your answer you should pay close attention to Webster's dramatic methods.

[*Enter* PESCARA.]

Delio: Here comes the Marquis. I will make myself
Petitioner for some part of your land,
To know whither it is flying.

Antonio: I pray do.

[ANTONIO *retires*.]

Delio: Sir, I have a suit to you.

Pescara: To me?

Delio: An easy one.
There is the Citadel of Saint Benet,
With some demesnes, of late in the possession
Of Antonio Bologna; please you bestow them on me?

Pescara: You are my friend; but this is such a suit,
Nor fit for me to give, nor you to take.

Delio: No, sir?

Pescara: I will give you ample reason for't
Soon in private.

[*Enter* JULIA.]

Here's the Cardinal's mistress.

Julia: My lord, I am grown your poor petitioner,
And should be an ill beggar, had I not
A great man's letter here, the Cardinal's,
To court you in my favour.

[*Gives* PESCARA *a letter which he reads*.]

Pescara: He entreats for you
The Citadel of Saint Benet, that belonged
To the banished Bologna.

Julia: Yes.

Pescara: I could not have thought of a friend I could
Rather pleasure with it: 'tis yours.

Julia: Sir, I thank you;
And he shall know how doubly I am engaged
Both in your gift, and speediness of giving,
Which makes your grant the greater.

[*Exit* JULIA.]

Antonio [*aside*]: How they fortify
Themselves with my ruin!

Delio: Sir, I am
Little bound to you.

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Pescara: Why?
Delio: Because you denied this suit to me, and gave't
To such a creature.
Pescara: Do you know what it was?
It was Antonio's land; not forfeited
By course of law, but ravished from his throat
By the Cardinal's entreaty. It were not fit
I should bestow so main a piece of wrong
Upon my friend; 'tis a gratification
Only due to a strumpet, for it is injustice.
Shall I sprinkle the pure blood of innocents
To make those followers I call my friends
Look ruddier upon me? I am glad
This land, ta'en from the owner by such wrong,
Returns again unto so foul an use
As salary for his lust. Learn, good Delio,
To ask noble things of me, and you shall find
I'll be a noble giver.
Delio: You instruct me well.
Antonio [*aside*]: Why, here's a man now, would fright impudence
From sauciest beggars.
Pescara: Prince Ferdinand's come to Milan
Sick, as they give out, of an apoplexy;
But some say 'tis a frenzy; I am going
To visit him.
[*Exit* PESCARA.]
Antonio [*advancing*]: 'Tis a noble old fellow.
Delio: What course do you mean to take, Antonio?
Antonio: This night I mean to venture all my fortune,
Which is no more than a poor lingering life,
To the Cardinal's worst of malice. I have got
Private access to his chamber, and intend
To visit him, about the mid of night,
As once his brother did our noble Duchess.
It may be that the sudden apprehension
Of danger (for I'll go in mine own shape),
When he shall see it fraught with love and duty,
May draw the poison out of him, and work
A friendly reconcilement; if it fail,
Yet it shall rid me of this infamous calling,
For better fall once, than be ever falling.
Delio: I'll second you in all danger; and howe'er,
My life keeps rank with yours.
Antonio: You are still my loved and best friend.
[*Exeunt*.]

(*from* Act 5, Scene 1)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** In what ways, and with what dramatic effects, does Williams present different kinds of conflict in *Cat on a Hot Tin Roof*?

Or **(b)** How might an audience respond to the following extract, the ending of the play? In your answer you should pay close attention to dramatic methods and their effects.

Brick: Give me that pillow in the big chair, Maggie.

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Brick [*smiling with charming sadness*]: Wouldn't it be funny if that was true?

THE CURTAIN COMES DOWN

(*from* Act 3)

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Section B: Poetry

Answer **one** question from this section.

MAYA ANGELOU: *And Still I Rise*

5 **Either** **(a)** Compare **two** poems from the selection in which Angelou presents women's experiences.

Or **(b)** Comment closely on Angelou's presentation of the relationship in the following poem.

Refusal

Beloved,

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I will not deign to die.

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SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 **Either** **(a)** Discuss some of the ways in which Armitage shapes a reader's response to Sir Gawain in the poem.

Or **(b)** In what ways, and with what effects, does Armitage present King Arthur and his court in the following extract from *Sir Gawain and the Green Knight*?

But Arthur would not eat until all were served.

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plus beer or wine, or both!

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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 portrayal of religion. In your answer you should refer to **two** poems from the selection.

Or **(b)** Discuss Blake's presentation of the girl's situation in the following poem.

The Little Girl Lost

In futurity
I prophetic see,
That the earth from sleep,
(Grave the sentence deep)

Shall arise and seek
For her maker meek:
And the desart wild
Become a garden mild.

In the southern clime,
Where the summers prime,
Never fades away;
Lovely Lyca lay.

Seven summers old
Lovely Lyca told.
She had wanderd long,
Hearing wild birds song.

Sweet sleep come to me
Underneath this tree;
Do father, mother weep. –
'Where can Lyca sleep'.

Lost in desart wild
Is your little child.
How can Lyca sleep,
If her mother weep.

If her heart does ake,
Then let Lyca wake;
If my mother sleep,
Lyca shall not weep.

Frowning frowning night,
O'er this desart bright,
Let thy moon arise,
While I close my eyes.

Sleeping Lyca lay;
While the beasts of prey,
Come from caverns deep,
View'd the maid asleep

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The kingly lion stood
And the virgin view'd,
Then he gambold round
O'er the hallowd ground:

Leopards, tygers play,
Round her as she lay;
While the lion old,
Bow'd his mane of gold.

And her bosom lick,
And upon her neck,
From his eyes of flame,
Ruby tears there came;

While the lioness,
Loos'd her slender dress,
And naked they convey'd
To caves the sleeping maid.

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Songs of Ourselves, Volume 2

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

Or **(b)** Discuss the meaning and effects of the following poem, analysing ways in which David C Ward presents the brother-in-law.

Surplus Value

My Michigan brother-in-law was a tool and die guy,
A machinist, fabricating parts in shops supplying Big Three
Auto makers. A bantam with thick fingers, scarred hands
He rode a Harley soft-tail, drank Iron City, and lived
With his wife and kids in a house he mostly built himself.
During the heyday of Detroit metal, overtime and union
Contracts paid for steaks and a cabin on an upstate lake
For summer vacations and deer season hunting trips
In the fall. He took his pride from his craft and skill
Building something bigger than the Fords or Chevys
He pushed on down the line for America to drive.
For twenty years of work, good times, and happy with it.
But that road ran out. The union went south first
(pension fraud; indictments; prison terms) and then
The companies and their money men slashed and burned
Their way through labor and its costs in search of market
Share. The work was sweated from the men for less and less return.
From economy of scale, to one of scarcity: subcontracting, piecework,
Ultimately the dole replaced a steady pay check and a bonus
Twice a year. The Harley went and then the cabin; food stamps
Bought essentials, nothing more. Always quiet, he grew quieter
From day to week to month to the years that stretched ahead,
Bowing his neck each day as the scars grew deeper now, and inward.

During the boom that no one thought would ever end,
Heedless the factories flushed their waste straight into
The Saginaw River, so much so that it never iced, even
In the depths of winter. Now it's frozen all year long.

(David C Ward)

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