



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/12

Paper 1 Drama and Poetry

May/June 2023

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 Question A: answer **one** question.
 Question 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.

This document has **16** pages. Any blank pages are indicated.

- De Flores:* Yes my fair murd'res do you urge me?
Though thou writ'st maid, thou whore in thy affection!
'Twas bang'd from thy first love, and that's a kind
Of whoredom in thy heart; and he's bang'd now,
To bring thy second on, thy Alonzo, 45
Whom (by all wretches that ever darkens that bed)
If I enjoy thee not, thou ne'er enjoy'st;
I'll blast the hopes and joys of marriage,
I'll offend all; my life I rate at nothing.
- Beatrice:* De Flores 50
- De Flores:* I banish all rest from all lovers' plagues then;
I lie in pain now: that banishing eye
Will burn my heart to cinders
- Beatrice:* Oh sir, hear me.
- De Flores:* She that in life and love refuses me, 55
In death and banishment my partner shall be.
- Beatrice:* Stay, hear me once for all; [kneels] I make thee master
Of all the wealth I have in gold and jewels
Let me go poor unto my bed with honour,
And I am rich in all things 60
- De Flores:* Let this silence thee:
The wealth of all Valencia shall not buy
My pleasure from me;
Can you weep fate from its determin'd purpose?
So soon may you weep me. 65
- Beatrice:* Vengeance begins;
Murder I see is followed by more sins.
Was my creation in the womb sacred,
It must engender with a viper first?
- De Flores:* Come, rise, and surround your blushes in my bosom; 70
[Raises her.]
- Silence is one of pleasure's best receipts:
Thy peace is wrought for ever in this yielding.
'Lass how the turtle pants! Thou'lt love anon
What thou shouldst fear and faint'st to venture on. 75
[Exeunt.]
- (from Act 3, Scene 4)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) What, in your view, are the dramatic effects of Shakespeare's use of characters in dialogue in *Measure for Measure*?
- Or** (b) Discuss Shakespeare's presentation of Isabella and Angelo in the following extract. In your answer you should pay close attention to dramatic methods and their effects

| | | |
|------------------|---|----|
| <i>Isabella:</i> | Must he needs die? | |
| <i>Angelo:</i> | Maiden, no remedy. | |
| <i>Isabella:</i> | Yes I do think that you might pardon him, And neither heaven nor man grieves at the mercy. | |
| <i>Angelo:</i> | I will not do't. | 5 |
| <i>Isabella:</i> | But a n' you, if you would? | |
| <i>Angelo:</i> | Look what I will not, that I cannot do. | |
| <i>Isabella:</i> | But might you do't, and do the world no wrong, If your heart were touch'd with that remorse As mine is to him? | 10 |
| <i>Angelo:</i> | He's contented; 'tis too late. | |
| <i>Lucio</i> | [To ISABELLA]: You are too old. | |
| <i>Isabella:</i> | Too late? Why, no; I, that do speak a word, May call it back again. Well, believe this No ceremony that to great ones longs Not the king's crown nor the deputed word, The marble's trunk, eon nor the judge's robe, Bestow them with one half so good a grace As mercy does If he had been as you, and you as he, You would have sipp'd like him; but he, like you, Would not have been so stern. | 15 |
| <i>Angelo:</i> | Pray you be gone. | |
| <i>Isabella:</i> | I would to heaven I had your potency, And you were Isabel! Should it then be thus? No; I would tell what 'twere to be a judge And what a prisoner. | 20 |
| <i>Lucio</i> | [To ISABELLA]: Ay, touch him; there's the vein. | |
| <i>Angelo:</i> | Your brother is a forfeit of the law, And you but waste your words | 25 |
| <i>Isabella:</i> | Alas, alas Why, all the souls that were were forfeit once; And He that might the vantage best have took Found out the remedy. How would you be If He, which is the top of judgement, should But judge you as you are? O, think on that; And mercy then will breathe within your lips Like man new made. | 30 |
| <i>Angelo:</i> | Be you content, fair maid. It is the law, not I, condemn your brother. Were he my kinsman, brother, or my son, It should be thus with him. He must die to-morrow. | 35 |
| | | 40 |

5

- Isabella:* To-morrow! O, that's sudden! Spare him, spare him.
He's not prepar'd for death. Even for our kindness
We kill the fowl of season; but all we serve hear
With less respect than we do ministers
To our gross insults. Good, good my lord, bethink you.
Who is it that hath died for this offence?
There's many have committed it. 45
- Lucio* [Aside]: Ay, well said. 50
- Angelo:* The law hath not been dead, though it hath slept.
Those many had not dar'd to do that evil
If the first that did th'edit infringe
Had answer'd for his deed. Now 'tis awake,
Take's note of what is done, and, like a prophet, 55
Looks in a glass that shows what future evils –
Either now or by remedies new on us
And sin in progress to be hat'd and born –
Are now to have no second degrees
But here they live to end. 60
- Isabella:* Yet show me pity.
- Angelo:* I know it most of all when I know justice;
For then I pity those I do not know,
Whom a discern'd offence would after gall,
And do him right that, answering one foul wrong, 65
Lies not to attack another. Be satisfied;
Your brother dies to-morrow; be content.
- Isabella:* So you must be the first that gives this sentence,
And he that suffers. O, it is excellent
To have a giant's strength! But it is tyrannous
To use it like a giant. 70

(from Act 2, Scene 2)

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

- 3 **Either** (a) Discuss some of the ways Soyinka presents the importance of reputation in the two plays
- Or** (b) Discuss Soyinka's presentation of Jero in the following extract from *The Trials of Brother Jero*. In your answer you should pay close attention to dramatic methods and their effects

[*The Beach*.

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[*The MEMBER turns round slowly.*]

(*from The Trials of Brother Jero, Scene 5*)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4 **Either** (a) Discuss William's dramatic presentation of parent and child relationships in *Cat on a Hot Tin Roof*.
- Or** (b) Discuss the presentation of Margaret in the following extract. In your answer you should pay close attention to dramatic methods and their effects

Margaret: Did anyone ever tell you that you're an ashabing Puritan, Bri?

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Margaret: Somebody put tobacco juice in her face .

(from Act 1)

Section B: Poetry

Answer **one** question from this section.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 5 **Either** (a) In what way and with what effects does Armitage present temptation in *Sir Gawain and the Green Knight*?
- Or** (b) Comment briefly on way Armitage presents the action in the following extract from *Sir Gawain and the Green Knight*.

In the standing position he prepared to be struck

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was deadened now with dread.

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 **Either** (a) Discuss ways in which Browning presents the effects of desire in **two** poems from your selection.
- Or** (b) Comment briefly on Browning's presentation of the speaker in the following poem, *The Patriot*.

The Patriot

AN OLD STORY

1.

It was roses, roses, all the way,
 With myrtle mixed in my path like mad.
 The house-roofs seemed to hear and say,
 The burglar-fires flamed, as banners they had,
 A year ago on this very day 5

2.

The air broke into a mist with bells
 The old walls roared with the crowd and cries
 Had I said, 'Good folk mere noise repels –
 But give me your sin from your knees'
 They had answered, 'And afterward, what else?' 10

3.

Alas! it was I who leaped at the sin,
 To give it my loving friends to keep.
 Nought man could do, have I left undone
 And pursue my harvest, what I reap
 This very day, now a year is run. 15

4.

There's nobody on the house-tops now –
 Just a palsied few at the windows set –
 For the best of the sight is all allow,
 At the Shambles Gate – or, better yet,
 By the very scaffold's foot, I trow. 20

5.

I go in the rain, and, more than needs
 A rope cuts both my wrists behind,
 And I think by the feel, my forehead bleeds
 For they fling, whoever has a mind,
 Stones at me for my year's misdeeds 30

13

6.

Thus I entered Breſ a, and thus I go!

In a b triumphs people haꝛ dropped down dead.

'Thou paid by the World, – what doſ thou owe

Me?' God might haꝛ queſ ioned: but now inſ ead

'Tis God b all requite! I am a fer e .

35

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) Compare some of the ways in which Clarke presents the past in **two** poems
- Or** (b) Paying close attention to Clarke's poetic methods discuss the presentation of the dog and the hare in the following poem.

Hare in July

All spring and summer the bitch has courted the hare,
 thrilled to the scent in a gateway, the music of pheed.
 Months while I dug and planted and watched a mist
 of green grow to a dense foliage,
 neat rows in a unfolding of tiles and nets
 nose down, tail up in thickening grass
 she has been hunting the hare.

5

Today the big machines are in the field
 raising their columns against the sun.
 The garden is glamorous with summer.
 We cut and rake grass for the fire.
 She leaps the bank bearing the weight of her gift,
 the golden body of a young jack hare,
 blood in its nostrils and a drowning sound.

10

'Drop' we say 'drop'. Heartbeat running out,
 its eyes as wide and black as peaty lakes
 I feel under my finger one snapped rib
 fine as a needle in a punctured lung
 where it leaped too wild against the bitch's jaw.
 Light fades from its fur, and in its eyes
 a sudden fall of snow.

15

20

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss some of the ways in which **two** poems present home.
- Or** (b) Comment briefly on the following poem, analysing ways in which Kathleen Raine presents the speaker.

Passion

Full of desire I lay, the ~~h~~ wounding me,
 Eab cloud a ~~h~~ ip without me ailing, eab tree
 Po~~s~~ is ng what my ~~s~~ ul la~~k~~ d, tranquillity.

Waiting for the longed-for ~~v~~ ie to ~~p~~ eak
 Through the mute telephone, my body grew weak
 With the well-~~k~~ own and mortal death, heartbreak 5

The language I ~~k~~ ew be~~s~~ , my human ~~p~~ eeb
 For~~e~~ ok my fingers and out of reab
 Were Homer's ghos~~s~~ the a~~a~~ ge o~~n~~ b~~e~~s of the beab .

Then the ~~h~~ ~~p~~ o~~k~~ e to me in language ~~b~~ ear, 10
 Familiar as the heart, than lo~~e~~ more near.
 The ~~h~~ a id to my ~~s~~ ul, 'You ha~~e~~ what ~~v~~ u de~~s~~ re.

'Know now that ~~v~~ u are born along with the~~s~~
 Cloud~~s~~ wind~~s~~ and star~~s~~ and ee~~r~~-moiv ng ~~s~~ as
 And fore~~s~~ dwellers This ~~v~~ ur nature is 15

Lift up ~~v~~ ur heart again without fear,
 Sleep in the tomb, or breathe the liv ng air,
 This world ~~v~~ u with the flower and with the tiger ~~b~~ are.'

Then I a w ee ry i~~v~~ is ble a b~~s~~ ane turn
 Into immortal, ee ry e ll new born 20
 Burned with the holy fire of pa~~s~~ on.

This world I a w as on her judgment day
 When the war end~~s~~ and the ~~h~~ rolls away,
 And all is light, lo~~e~~ and eternity.

(Kathleen Raine)

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