



Cambridge International AS & A Level

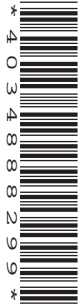
LITERATURE IN ENGLISH

9695/12

Paper 1 Drama and Poetry

February/March 2023

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

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

Section A: Drama

Answer **one** question from this section.

THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

- 1 **Either** (a) In what ways and with what effects do Middleton and Rowley dramatise the power of lust and desire?
- Or** (b) Discuss the presentation of Alsemero in the following extract. In your answer you should pay close attention to dramatic methods and their effects

[Enter ALSEMERO.]

Alsemero: 'Twas in the temple where I first beheld her,
And now again the same; what omen yet
Follows of that? None but imaginary
Why should my hopes or fate be timorous? 5
The place is holy, so is my intent:
I love her beauties to the holy purpose,
And that, methinks admits comparison
With man's first creation, the place blest,
And is his right home back if he abide it. 10
The church hath first begun our interview,
And that's the place must join us into one,
So there's beginning and perfection too.

[Enter JASPERINO.]

Jasperino: Oh is'r, are you here? Come, the wind's fair with you, 15
Y'are like to have a swift and pleasant passage.

Alsemero: Sure you are deceived, friend, 'tis contrary
In my best judgment.

Jasperino: What, for Malta?
If you would buy a gale amongst the witches 20
They would not serve you so cheap a luxury
As o'mnes a' God's name.

Alsemero: Even now I observe'd
The temple's name to turn full in my face,
I know 'tis against me. 25

Jasperino: Against you?
Then you know not where you are.

Alsemero: Not well indeed.

Jasperino: Are you not well, is'r?

Alsemero: Yes Jasperino. 30
– Unless there be some hidden malady
Within me, that I understand not.

Jasperino: And that
I begin to doubt, is'r; I never knew
Your inclinations to travels at a pause 35
With any cause to hinder it, till now.
Above you were wont to allow your errands up,
And help to trap your horses for the speed;
At sea I have seen you weigh the anchor with 'em,
Holds ails for fear to lose the foremost breath, 40

3

Be in continual prayers for fair winds
And have you bang'd your orisons

- Alsemero:* No, friend,
I keep the same burden, same devotion.
- Jasperino:* 45
Lover! I'm sure they are none, the soot was
Found in you long ago; your mother nor
Best friends who have these treasures of beauty (ay,
And boyish ones too), could never trap you that way.
What might be the cause?
- Alsemero:* 50
Lord, how idle
Thou art! I was but meditating of
Somewhat I heard within the temple.
- Jasperino:* Is this idleness? 'Tis but idleness
Compar'd with your haste yesterday.
- Alsemero:* 55
I'm all this while a-going, man.
[Enter SERVANTS.]
- Jasperino:* Bawards, I think is r. Look your servants
- 1 Servant:* The amen all; shall we board your trunk
- Alsemero:* No, not to-day.
- Jasperino:* 60
'Tis the critical day, it seems and the sign in Aquarius.
- 2 Servant* [aside.]: We must not to sea to-day this snake will bring
forth fire.
- Alsemero:* Keep all on board; I do not know the end
(Which needs I must do) of an affair in hand
Ere I can go to sea. 65

(from Act 1, Scene 1)

WILLIAM SHAKESPEARE: *Measure for Measure*

2 **Either** (a) Discuss some of the ways Shakespeare depicts an audience's response to the Duke in *Measure for Measure*.

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

- Lucio:* Gentle and fair, your brother kindly greets you.
Not to be weary with you, he's in prison.
- Isabella:* Woe me! For what?
- Lucio:* For that which, if might be his judge,
He should receive his punishment in thanks. 5
He hath got his friend with child.
- Isabella:* Sir, make me not your story.
- Lucio:* It is true.
I would not – though 'tis my familiar sin
With maids to seem the lapwing, and to jest,
Tongue far from heart – play with all virgins:
I hold you as a thing enclosed and aimed,
By your renouncement an immortal spirit,
And to be talked with in sincerity,
As with a saint. 10
15
- Isabella:* You do blaspheme the good in mocking me.
- Lucio:* Do not believe it. Fewness and truth, 'tis thus
Your brother and his lover have embraced.
As those that feed grow full, as blossoming time
That from the seedness the bare fallow brings
To teeming foison, even so her plenteous womb
Expresseth his full tilth and husbandry. 20
- Isabella:* Some one with child by him? My cousin Juliet?
- Lucio:* Is she your cousin?
- Isabella:* Adoptedly, as school-maids change their names
By vain though apt affection. 25
- Lucio:* She it is
- Isabella:* O, let him marry her!
- Lucio:* This is the point.
The Duke is very strangely gone from hence;
Bore many gentlemen, myself if being one,
In hand, and hope of action; but we do learn,
By those that know the very necessities of state,
His givings out were of an infinite distance
From his true-meant design. Upon his place,
Governs Lord Angelo, a man whose blood
Is very slow-broth, one who never feels
The wanton stings and motions of the sense,
But doth rebate and blunt his natural edge
With profits of the mind, study and fast.
He – to give fear to us and liberty,
Whithersoever for long run by the hideous law, 30
35
40

5

- As murthered by lions – hath pick'd out an act
Under whose heavy sense your brother's life 45
Falls into forfeit; he arrests him on it,
And follows close the rigour of the statute
To make him an example. All hope is gone,
Unless you have the grace by your fair prayer
To soften Angelo. And that's my pith of business 50
'Twill do you and your poor brother.
- Isabella:* Doth he seek his life?
- Lucio:* Has he not ridd him
Already, and, as I hear, the Provoost hath
A warrant for his execution. 55
- Isabella:* Alas! what poor ability is in me
To do him good?
- Lucio:* As for the power you have.
- Isabella:* My power, alas! I doubt!
- Lucio:* Our doubts are traitors 60
And make us lose the good we oft might win
By fearing to attempt. Go to Lord Angelo,
And let him learn to know, when maidens sue,
Men give like gods; but when they weep and kneel,
All their petitions are as freely theirs 65
As they themselves would owe them.
- Isabella:* I'll see what I can do.
- Lucio:* But speedily.
- Isabella:* I will about it straight;
No longer staying but to give the Mother 70
Notice of my affair. I humbly thank you.
Commend me to my brother; soon at night
I'll send him certain word of my success.

(from Act 1, Scene 4)

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

- 3** **Either** (a) Discuss some of the ways Soyinka uses comedy to explore serious issues in the two plays
- Or** (b) Discuss Soyinka's presentation of Jero in the following extract, the ending of *Jero's Metamorphosis*. In your answer you should pay close attention to Soyinka's dramatic methods and their effects

Jero: Your documents is r.

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[*Blackout.*]

(from *Jero's Metamorphosis*, Scene 3)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4 **Either** (a) Discuss some of the dramatic ways Williams explores jealousy and its effects in *Cat on a Hot Tin Roof*.
- Or** (b) Discuss the presentation of Maggie (Margaret) in the following extract. In your answer you should pay close attention to dramatic methods and their effects

Big Mama: Something's not right!

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roof. No, I'd rather stay on this hot tin

(from Act 1)

Section B: Poetry

Answer **one** question from this section.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 5 **Either** (a) What, in your view, is the importance of the hunting scenes to the meaning and effects of *Sir Gawain and the Green Knight*?
- Or** (b) Comment briefly on ways Armitage presents the conflict between the Green Knight and Arthur in the following extract from *Sir Gawain and the Green Knight*.

When the court kept its course I heaved my throat
and stiffened my spine. Then he spoke his mind:
'So here is the House of Arthur,' he said,
'whose virtues reverberate across all realms
Where's the fortitude and fearlessness you're so famous for?
And the breathtaking bravery and the big-mouth bragging?
The towering reputation of the Round Table,
killed and supported by a stranger – what a scandal!
You flap and you flinch and I've not raised a finger!
Then he laughed aloud that their leader was red. 10
Blood flowed to his fine-featured face and he raged inside.

His men were also hurt –
those words had pricked their pride.
But born so brave at heart
the king stepped up one stride. 15

'Your request,' he countered, 'is quite insane,
and folly finds the man who flirts with the fool.
No warrior worth his salt would be worried by your words
since heaven's good name hangs over the axe
and I'll happily fulfil the favour you ask.' 20
He strides to him swiftly and seizes his arm;
the man-mountain dismounts in one mighty leap.
Then Arthur grips the axe, grabs it by its haft
and takes it above him, intending to attack
Yet the stranger before him stands up straight, 25
higher in the house by at least a head.
Quite simply he stands there stroking his beard,
fiddling with his hat, his face without fear,
about to be bludgeoned, but no more bothered
than a guest at the table being given a goblet of wine. 30

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TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

6 Either (a) 'The power of Browning's poetry lies in the narrative and not the emotions'

How far and in what way do you agree with this comment? You should refer to **two** poems in your answer.

Or (b) Comment briefly on how Browning shapes a reader's response to the speaker in the following poem, *My Last Duchess*.

My Last Duchess
FERRARA

That's my last Duchess painted on the wall,
Looking as if she were alive; I call
That piece a wonder, now: Frà Pandolf's hands
Work'd busily a day, and there she stands
Will't please you sit and look at her? I call 5
'Frà Pandolf,' by design, for never read
Strangers like you that pictured ornament,
The depth and passion of its earnest glance,
But to myself if they turned (since none puts by
The curtain I have drawn for you, but I) 10
And seemed as they would admire me, if they durst,
How soon a glance came there; so not the first
Are you to turn and ask thus: 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess's cheek perhaps 15
Frà Pandolf brought to a bay 'Her mantle laps
'O'er my lady's wrist too much,' or 'Paint
'Must never hope to reproduce the faint
'Half-flush that dies along her throat;' such stuff
Was ornament, she thought, and as much enough 20
For ailing up that spot of joy. She had
A heart ... how shall I say ... too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast, 25
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace – all and each
Would draw from her alike the forwardness, 30
Or blush, at least. She thanked men, – good; but thanked
Somehow ... I know not how ... as if she ranked
My gift of a nine hundred years old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you killed 35
In peevishness – (which I have not) – could make your will
Quite bear to answer an one, and say, 'tis this
'Or that in you digests me; here you miss
'Or there exposed the mark – and if she let
Here if be lessened, nor plainly set 40
Her wits to your sports forsooth, and made excuse,
– E'en then would be some spoiling, and I have

Near to the top. Oh, Sir, be eniled, no doubt,
 Whene'er I passed her; but who passed without
 Mute the same enile? This grew; I gave commands
 Then all eniles stopped together. There be the sands 45
 As if alive. Will't please your rise? We'll meet
 The company below then. I repeat,
 The Count your Master's known munificence
 Is ample warrant that no just pretence 50
 Of mine for dowry will be disallowed;
 Though his fair daughter's self, as I avowed
 At starting, is my object. Nay, we'll go
 Together down, Sir! Not to Neptune, tho',
 Taming a sea-horse, thought a rarity, 55
 Which Claus of Innsbruck cast in bronze for me.

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) Discuss ways in which Clarke explores the weather in **two** poems
- Or** (b) Paying close attention to Clarke's poetic methods discuss the presentation of the cat's death in the following poem.

Death of a Cat

His nightmare robed the house
but no one woke, and soomed
to the heart's disurbaness

We dug a grave last night
under the apple tree where fruit
fattens in green buttons

5

Black and white fur perfect
except where the tail fell
or where the small blood seeped

between the needles of her teeth
in the cracked china of her bones
Perfect but for darkness

10

botting the bell and silene
like the note of an organ
hanging in the locked air.

15

Dylan dreamed it again,
woken by a terwauling.
Two mourners held a wake

at dawn on the ominous heap
(her peculiar place) yawning
to wake the sleeping and to stop

20

the heart, wondering
animal mysteries
the otherness of pain.

He watched, from the window,
the dawn moon dissolving
its wafer on the tongue.

25

Songs of Ourselves, Volume 2

- 8 Either (a) Discuss ways in which two poems explore journeys
 Or (b) Comment briefly on the following poem, analysing ways in which Nibolas demonstrates the effects of poverty.

from *The Complaints of Poverty*

When winter's rage upon the cottage falls
 And the wind rubs through the gaping walls
 When ninepennies must their daily wants supply,
 With hunger pinched and cold, the children cry
 The gathered sticks but little warmth afford, 5
 And half-supplied the platter meets the board.
 Returned at night, if wholesome ivy ends fail,
 He from the pipe extracts a single meal:
 And when, to gather strength and still his woes
 He seeks his last redress in soft repose, 10
 The tattered blanket, erst the fleas' retreat,
 Denies his living limbs sufficient heat;
 Teased with the qualling babe's nocturnal cries
 He restless on the dusty pillow lies
 But when pale sickness wounds with direful blow, 15
 Words but imperfectly his misery show;
 Unknowingly how to treat the fierce disease,
 Well-meaning ignorance outrails our days
 In a dark room and miserable bed
 Together lie the living and the dead. 20
 Oh blocking stone! Fate weeps whole tribes away,
 And frees the parish of th' reluctant pay
 Where's the physician now, whom heaven ordains
 Fate to arrest, and block off robbing pains?
 Or he's detained by those of high degree, 25
 Or won't prescribe without a golden fee.
 But should old age bring on its reverend hoar,
 When strength decayed admits his toil no more,
 He begs itinerant, with halting pace,
 And, mournful, tells his melancholy tale, 30
 With meagre beak and formidable beard,
 A tattered dress of various rags prepared.
 Base creature, who wants the soul to give,
 Directs the road where richer neighbours lie;
 And pride, unmindful of its parent dust,
 Shares with the dungeon and the whipping-post. 35

(Nibolas demonstrates)

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