



Cambridge International AS & A Level

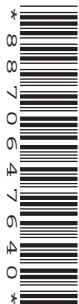
LITERATURE IN ENGLISH

9695/11

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.

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) Discuss some of the ways Middleton and Rowley shape an audience's response to De Flores in *The Changeling*.
- 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.

<i>Jasperino:</i>	All may prove nothing; Only a friendly fear that leapt from me, is r.	
<i>Alsemero:</i>	No question it may prove nothing; let's partake it, though.	
<i>Jasperino:</i>	'Twas Diaphanta's bane (for to that went I pretend honest love, and be deceiv'd To leave me in a back part of the house, A place we chose for private conference; She was no sooner gone, but instantly I heard your bride's voice in the next room to me; And lending more attention, found De Flores Louder than he.	5 10
<i>Alsemero:</i>	De Flores! Thou art out now.	
<i>Jasperino:</i>	You'll tell me more anon.	
<i>Alsemero:</i>	Still I'll present thee; The very sight of him is poison to her.	15
<i>Jasperino:</i>	That made me stagger too, but Diaphanta At her return confirm'd it.	
<i>Alsemero:</i>	Diaphanta!	
<i>Jasperino:</i>	Then fell we both to listening, and words pass'd Like those that baffle interest in a woman.	20
<i>Alsemero:</i>	Peace, when both thy ears; 'tis dangerous to thy bosom.	
<i>Jasperino:</i>	Then truth is full of peril.	
<i>Alsemero:</i>	Sub truths are. — Oh, were he the sole glory of the earth, Had eyes that could boot fire into kingly breasts And touch'd, he sleeps not here! Yet I have time, Though night be near, to be resolv'd hereof; And prithee do not weigh me by my passions	25
<i>Jasperino:</i>	I never weigh'd friend or foe.	
<i>Alsemero:</i>	Done bravely. That key will lead thee to a pretty secret, By a Chaldean taught me, and I've made My study upon it; bring from my closet A glass inscrib'd there with the letter M, And question not my purpose.	30 35
<i>Jasperino:</i>	It shall be done, sir. [Exit.]	
<i>Alsemero:</i>	How can this hang together? Not an hour is ne, Her woman came pleading her lady's fears	

- Delic' d her for the most timorous virgin
That ever brunk at man's name, and modest,
She barg'd her weep out her request to me,
That be might o me observe rely to my bosom.
[Enter BEATRICE.]
- Beatrice* [aside.]: All things go well; my woman's preparing yonder
For her sweet page, which grieves me to lose;
Necessity compels it; I lose all else. 40
- Alsemero* [aside.]: Push, modesty's brine is set in yonder forehead.
I cannot be too sure though. [To her.] – My donna!
- Beatrice:* Sir, I was bold to weep a message to you,
Pardon my modest fears 50
- Alsemero* [aside.]: The dove's not meeker,
She's abused, questionless
[Enter A SPERINO [with glass].]
– Oh, are you o me, sir?
- Beatrice* [aside.]: The glass upon my life! I see the letter. 55
- Jasperino:* Sir, this is M.
- Alsemero:* 'Tis it.
- Beatrice* [aside.]: I am surprised.
- Alsemero:* How fitly our bride comes to partake with us
- Beatrice:* What is't, my lord? 60
- Alsemero:* No hurt.
- Beatrice:* Sir, pardon me,
I seldom take of any composition.
- Alsemero:* But this upon my warrant you shall venture on.
- Beatrice:* I fear 'twill make me ill. 65
- Alsemero:* Heaven forbid that.
- Beatrice* [aside.]: I'm put now to my cunning; th'effects I know,
If I can now but feign 'em handsomely. [Drinks.]
- Alsemero* [to A SPERINO.]: It has that secret virtue, it ne'er misd, sir,
Upon a virgin. 70
- Jasperino:* Treble qualified?
[BEATRICE gapes, then sneezes.]
- Alsemero:* By all that's virtuous it takes there, proceed
- Jasperino:* This is the strange trick to know a maid by.
- Beatrice:* Ha, ha, ha!
You have given me joy of heart to drink my lord. 75
- Alsemero:* No, thou hast given me a joy of heart,
That never can be blasted.
- Beatrice:* What's the matter, sir?
- Alsemero* [to A SPERINO.]: See, now 'tis settled in a melancholy,
Keeps both the time and method; [to her] my donna!
Chaste as the breath of heaven, or morning's womb,
That brings the day forth; thus my love encompasses thee.
[Embraces her.]

(from Act 4, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) In what ways and with what dramatic effects does Shakespeare present deception in *Measure for Measure*?
- Or** (b) Discuss Shakespeare's presentation of the relationship between Isabella and Claudio in the following extract. In your answer you should pay close attention to dramatic methods and their effects

<i>Isabella:</i>	This outward-acted deputy, Whose settled visage and deliberate word Nips truth in the head, and follies doth enew As fawn doth the fowl, is set a devil; His filth within being acted, he would appear A pond as deep as hell.	5
<i>Claudio:</i>	The precise Angelo!	
<i>Isabella:</i>	O, 'tis the cunning liery of hell The damned's body to insects and o'er In precise guards! Dost thou think Claudio, If I would yield him my virginity Thou might'st be freed?	10
<i>Claudio:</i>	O heaven! it cannot be.	
<i>Isabella:</i>	Yes, he would give 't thee, from this rank offence, So to offend himself. This night's the time That I should do what I abhor to name, Or else thou diest to-morrow.	15
<i>Claudio:</i>	Thou shalt not do't.	
<i>Isabella:</i>	O, were it but my life! I'd throw it down for your deliverance As frankly as a pin.	20
<i>Claudio:</i>	Thank, dear Isabella.	
<i>Isabella:</i>	Be ready, Claudio, for your death to-morrow.	
<i>Claudio:</i>	Yes. Has he affections in him That thus can make him bite the law by the nose When he would forefeit it? Sure it is no sin; Or of the deadly sin it is the least.	25
<i>Isabella:</i>	Which is the least?	
<i>Claudio:</i>	If it were damnable, he being so wise, Why would he for the momentary trick Be perdurably fin'd? – O Isabella!	30
<i>Isabella:</i>	What a joy my brother?	
<i>Claudio:</i>	Death is a fearful thing.	
<i>Isabella:</i>	And blessed life a hateful.	
<i>Claudio:</i>	Ay, but to die, and go we know not where; To lie in cold obstruction, and to rot; This sensible warm motion to become A headless bod; and the delighted spirit To bathe in fiery floods or to reside In thrilling region of thick-ribbed ice; To be imprison'd in the viewless winds	35 40

5

- And blown with restless violence round about
The pendent world; or to be worse than worse
Of those that lawless and intricate thought
Imagine howling – 'tis too horrible. 45
The weariest and most loathed worldly life
That age, abundance, penury, and imprisonment,
Can lay on nature is a paradise
To what we fear of death.
- Isabella:* Alas, alas 50
- Claudio:* Sweet sister, let me live.
What is now you do to a brother's life,
Nature dispenses with the deed so far
That it becomes a virtue.
- Isabella:* O you beast! 55
O faithless coward! O dishonest wretch!
Wilt thou be made a man out of my live?
Is't not a kind of incest to take life
From thine own sister's bosom? What should I think
Hear'st thou not my mother played my father fair!
For a base warped slip of wilderness
Ne'er is 'd from his blood. Take my defiance;
Die; perish. Might but my bending down
Reprieve thee from thy fate, it should proceed.
I'll pray a thousand prayers for thy death,
No word to save thee. 65
- Claudio:* Nay, hear me, Isabel.
- Isabella:* O fie, fie, fie!
Thy sin's not accidental, but a trade.
Mercy to thee would prove it; if a bawd;
'Tis best that thou diest quickly. 70
- Claudio:* O hear me, Isabella.

(from Act 3, Scene 1)

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

- 3** **Either** (a) Discuss Soyinka's presentation of struggles for power in the **two** plays
- Or** (b) How might an audience respond to the following extract, the end of the play? In your answer you should pay close attention to Soyinka's dramatic methods and their effects

[CHUME *rushes in, brandishing a cutlass.*]

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[*Blackout.*]

THE END

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

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4 **Either** (a) In what way and with what dramatic effects does Williams present friendship in *Cat on a Hot Tin Roof*?
- Or** (b) Discuss the presentation of the relationship between Brick and Big Daddy in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

[He goes over and touches BRICK's shoulder.]

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You're my son, and I'm going to straighten you out; now that I'm straightened out, I'm going to straighten you out!

(from Act 2)

Section B: Poetry

Answer **one** question from this section.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 5 **Either** (a) Discuss some of the ways Armitage presents desire and its effects 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*.

Yet he wore no helmet and no hauberk either,

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a miracle or magic or something they imagined.

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 Either (a) Discuss ways in which Browning portrays violence in **two** poems from your selection.
Or (b) Comment briefly on Browning's presentation of the woman in the following poem.

A Light Woman

1.

So far as our story approaches the end,
 Whither do you pity the most of us three? –
 My friend, or the mistress of my friend
 With her wanton eyes for me? 5

2.

My friend was already too good to lose,
 And seemed in the way of improvement yet,
 When he crossed his path with her hunting-noose
 And over him drew her net. 10

3.

When I saw him tangled in her coils
 A blame, said I, if he adds just him
 To her nine-and-ninety other poisons
 The hundredth, for a whim! 15

4.

And before my friend be wholly hers
 How easy to prove to him, I said,
 An eagle's the game her pride prefers
 Though he snaps at a wren instead! 20

5.

So I gave her eyes my own eyes to take,
 My hand sought hers as in earnest need,
 And round he turned for my noble sake,
 And gave me here if indeed. 25

6.

The eagle am I, with my fame in the world,
 The wren is he, with his maiden face.
 – You look away and your lip is curled?
 Patience, a moment's space! 30

13

7.

For e e – my friend goes b ak ng and white;
 He e s me as the bas lik
 I ha turned, it appears his day to night,
 Et ips ng his a n's dis 35

8.

And I did it, he think as a e ry thief:
 'Though I lo her – that, he o mprehends –
 One b ould mat er one's pas ons (lo , in b ief)
 And be lo I to one's friends ' 40

9.

And b e, – b e lies in my hand as tame
 As a pear hung bak ng o r a wall;
 u s a toub to try and off it a me;
 'Tis mine, – a n I let it fall? 45

10.

With no mind to eat it, that's the work !
 Were it thrown in the road, would the a e as s ?
 'Twas quenb ing a doz n blue-flies thirs
 When I ga e its s alk a twis . 50

11.

And I, – what I e em to my friend, u e e –
 What I e on b all e em to his lo , u gues
 What I e em to m If, do u ak of me?
 No hero, I o nfes 55

12.

'Tis an awk ard thing to play with e uls
 And matter enough to a e one's own.
 Yet think of my friend, and the burning o als
 He play d with for bits of s one! 60

13.

One lik s to b ow the truth for the truth;
 That the woman was light is e ry true:
 But a ppos b e a s – nee r mind that u uth –
 What wrong ha e I done to u ? 65

14.

Well, any how, here the s ory s as
 So far at leas as I unders and;
 And, Robert Browning, u writer of play
 Here's a a bjet made to u ur hand! 70

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) In what way and with what effect does Clarke present women? You should refer to **two** poems in your answer.
- Or** (b) Paying close attention to Clarke's poetic methods discuss the presentation of the apples in the following poem.

Apples

They fill with heat, dewfall, a night of rain.
 In a week they have reddened, the seed gone black
 in each star-heart. Soft thud of fruit
 in the deepening heat of the day.
 Out of the delicate petals of secret kn
 and that irresistible moment when the fruit set,
 a hard harvest, a solid and sharp on the tongue. 5

They look up from the grass too many to a
 A lapful of windfalls with worms in their hearts
 under my thumb the pulse of original sin,
 flesh going brown as the kernels over my knife. 10
 I drown them in water and wine, pushing them under,
 then breathe apples shimmering in a jar and pie,
 fermenting under the tree in a s of juice
 swollen they'd burst under a wisp's foot. 15

Songs of Ourselves, Volume 2

- 8 **Either** (a) Compare ways in which **two** poems present the effects of the seasons
- Or** (b) Discuss the writing and effects of the following poem, analysing ways in which George Herbert presents love.

Love (III)

Love bade me welcome: yet my soul drew back,
 Guilty of dust and sin.
 But quick-eyed Love, observing me grow slack
 From my first entrance in,
 Drew nearer to me, sweetly questioning,
 If I lacked anything. 5

A guest, I answered, worthy to be here:
 Love said, You shall be he.
 I the unkind, ungrateful? Ah my dear,
 I cannot look on thee. 10
 Love took my hand, and smiling did reply,
 Who made the eyes but I?

Truth Lord, but I have marred them: let my blame
 Go where it doth deserve.
 And know you not, a silly Love, who bore the blame?
 My dear, then I will serve. 15
 You must sit down, a silly Love, and taste my meat:
 So I did sit and eat.

FINIS.

*Glory be to God on high, and on earth
 peace, good will towards men.* 20

(George Herbert)

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