



# 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.

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

## 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 be is sometimes

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

(from Act 2, Scene 2)

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 briefly 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 died upon 'd other.
- Angelo: In most uneven and distressed 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? 5
- Escalus: I guess not.
- Angelo: And why should we procrastinate it in an hour before his entering that, if any creature redress of injustice, they should exhibit their petitions in the street? 10
- Escalus: He shows his reason for that: to have a dispatch of complaints and to deliver us from devils hereafter, which shall then have no power to stand against us
- Angelo: Well, I beseech you, let it be procrastinate'd; Betimes in the morning I'll call you at your house; Give notice to such men of sort and as it As are to meet him. 15
- Escalus: I shall, sir; fare you well.
- Angelo: Good night.
- [Exit ESCALUS.] 20
- This deed unbraves me quite, makes me unpregnant And dull to all proceedings. A deflow'ed maid! And by an eminent body that enforced The law against it! But that her tender shame Will not proclaim against her maiden loss 25 How might her tongue me! Yet reason dares her no; For my authority bears a sacred bulk That no partial sensual one can touch But it confounds the breather. He should have liv'd, Saw that riotous youth, with dangerous sense, Might in the times to come have taken revenge, By relieving a dishonour'd life With ransom of such shame. Would yet he had liv'd! Alas when once our grace we have forgot, Nothing goes right; we would, and we would not. 35
- [Exit.]

[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] 40

The Provost knows our purpose and our plot.  
The matter being afoot, keep your invention  
And hold you ever to our special drift;  
Though sometimes you do blend from this to that  
As a us doth minister. Go, all 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.

45

Friar Peter: It shall be proceeded well.

[Exit FRIAR.]

50

[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

55

[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 offend him,  
That is your part. Yet I am advised to do it;  
He is so to fulfil full purpose.

60

Mariana: Be ruled by him.

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

65

Mariana: I would friar Peter –

[Enter FRIAR PETER.]

Isabella: O, peace! the friar is come.

70

Friar Peter: Come, I have found you out a safe and most fit,  
Where you may have a banquet on the Duke.  
He shall not pass you. Twice have the trumpets sounded;  
The generous and gracious citizens  
Have hent the gates and cry near upon  
The Duke is entering; therefore, hence, away.

75

[Exeunt.]

(from Act 4, Scenes 4–6)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 Either (a) In what way and with what effect does Webster shape an audience's response to the Dubois in *The Duchess of Malfi*?
- Or (b) Comment briefly 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.	5
	[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?	10
Pescara:	You are my friend; but this is a bad suit, Nor fit for me to give, nor you to take.	
Delio:	No, sir?	15
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.	20
	[Gives PESCARA a letter which he reads.]	
Pescara:	He entreats for you The Citadel of Saint Benet, that belonged To the banished Bologna.	25
Julia:	Yes	
Pescara:	I could not have thought of a friend I could Rather pleasure with it: 'tis yours	30
Julia:	Sir, I thank you; And he shall know how doubly I am engaged Both in your gift, and proceedings of giving, Which makes your grant the greater.	
	[Exit JULIA.]	35
Antonio	[aside]: How they fortify Themselves with my ruin!	
Delio:	Sir, I am Little bound to you.	

<i>Pescara:</i>	Why	40
<i>Delio:</i>	Bea use you denied this suit to me, and gave it To a base creature.	
<i>Pescara:</i>	Do you know what it was It was Antonio's land; not forfeited By course of law, but raved 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 rumpet, for it is injurious. Shall I shrink the pure blood of innocents To make those followers I call my friends Look ruddier upon me? I am glad This land, taken from the owner by a base wrong, Returns again unto so foul an use As a lary for his lust. Learn, good Delio, To ask noble things of me, and you shall find I'll be a noble giver.	45 50 55
<i>Delio:</i>	You instruct me well.	
<i>Antonio</i>	[aside]: Why, here's a man now, would fright impudence From a useful beggars	60
<i>Pescara:</i>	Prince Ferdinand's come to Milan Sick as they give out, of an apoplexy; But so me as 'tis a frenzy I am going To visit him.	
	[Exit PESCARA.]	65
<i>Antonio</i>	[advancing]: 'Tis a noble old fellow.	
<i>Delio:</i>	What course do you mean to take, Antonio?	
<i>Antonio:</i>	This night I mean to venture all my fortune, Which is no more than a poor lingering life, To the Cardinal's words 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 Dubois 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 reconciliation; if it fail, Yet it shall rid me of this infamous alling, For better fall one, than be ever falling.	70 75 80
<i>Delio:</i>	I'll send you in all danger; and however, My life keeps rank with yours	
<i>Antonio:</i>	You are still my loved and best friend.	
	[Exeunt.]	
	(from Act 5, Scene 1)	

**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)*

## 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.

**SIMON ARMITAGE: *Sir Gawain and the Green Knight***

- 6**   **Either**   **(a)** Discuss some of the ways in which Armitage depicts 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!

**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 entrance deep)

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

5

In the southern clime,  
Where the summers prime,  
Near fades away  
Lonely Lull lay.

10

Seen summers old  
Lonely Lull told.  
She had wandered long,  
Hearing wild birds sing.

15

Sweet sleep come to me  
Underneath this tree;  
Do father, mother weep. –  
'Where a n Lull sleep'.

20

Lost in desert wild  
Is your little child.  
How a n Lull sleep,  
If her mother weep.

If her heart does ache,  
Then let Lull wake;  
If my mother sleep,  
Lull shall all not weep.

25

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

30

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

35

## 13

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

40

Leopards together play,  
 Round her as he lay  
 While the lion old,  
 Bow'd his mane of gold.

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

45

While the lions  
 Look'd her slender dress  
 And naked they only  
 To a was the sleeping maid.

50

*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 applying 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. 5

During the heyday of Detroit metal, overtime and union  
 Contracts paid for steak 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 Chevs 10

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  
 (penis on fraud; indictments prison terms) and then  
 The companies and their money men saboted and burned 15

Their way through labor and its oss in a war of market  
 Share. The work was wheated from the men for less and less return.  
 From economy of scale, to one of scarcity subcontracting, piece work  
 Ultimately the dole replaced a steady pay check and a bonus  
 Twice a year. The Harley went and then the cabin; food stamps 20

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 25

The Saginaw River, so muddy so that it never dried, even  
 In the depths of winter. Now it's frozen all year long.

(David C Ward)



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