



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 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 he is sometimes

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You don't know ~~g~~ t, boy –
what life is like – when things ~~t~~ art to ~~b~~ ide from under ~~g~~ r.

(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 brief attention to Shakespeare's dramatic methods

[SCENE 4. ANGELO's house.]

[Enter ANGELO and ESCALUS.]

Escalus: Every letter he hath writ hath disclosed other.

Angelo: In most uneven and disorderly manner. His actions however much like to madness pray heaven his wisdom be not tainted! And why meet him at the gates and re-deliver our authorities there? 5

Escalus: I guess not.

Angelo: And why should we proclaim it in an hour before his entering that, if any crave redress of injustice, they should exhibit their petitions in the street? 10

Escalus: He knows his reason for that: to have a dispensation 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 proclaimed; 15
Betwixt i' th' morn I'll call you at your house;
Give notice to all men of sort and secret
As are to meet him.

Escalus: I shall, sir; fare you well.

Angelo: Good night.

[Exit ESCALUS.]

20

This deed unbecomes me quite, makes me unpregnant
And dull to all proceedings. A deflower'd maid!

And by an eminent body that enforces
The law against it! But that her tender frame
Will not proclaim against her maiden loss
How might her tongue me! Yet reason dares her not; 25
For my authority bears a sufficient bulk
That no partial and unfeeling tongue
But it confounds the breather. He should have lived,
Save that riotous youth, with dangerous sense,
Might in the times to come have taken revenge, 30
By securing a dishonest life
With rancor of a bad frame. Would that he had lived!
Alack 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 Pro~~o~~ t~~h~~ ows our purpos~~e~~ and our plot.
The matter being afoot, ke~~p~~ y~~o~~ur int~~er~~ ruction
And hold you e~~ar~~ t~~o~~ our p~~ec~~ al drift;
Though s~~e~~ metimes y~~o~~u do blen~~b~~ from this to that
As a~~us~~ doth minis~~er~~. Go, a~~ll~~ at Flai~~v~~ us~~s~~ house ,
And tell him where I t~~ay~~ gie~~the~~ the like~~notie~~ 45
To Valentinus~~s~~ Rowland, and to Cras~~s~~
And bid them bring the trumpets to the gate;
But s~~e~~ nd me Flai~~v~~ us firs~~.~~

Friar Peter: It b~~u~~ all be p~~eed~~ ed well. 50

[Exit FRIAR.]

[Enter VARRIUS.]

Duke: I thank thee, Varrius thou has made good hat~~e~~.
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 p~~ea~~ k s~~e~~ indire~~ct~~ ly I am loath;
I would a~~y~~ the truth; but to ad~~o~~ s~~e~~ him s~~e~~,
That is y~~o~~ur part. Yet I am adv~~is~~ d to do it; 60
He a~~y~~ to s~~e~~ il full purpose.

Mariana: Be rul'd by him.

Isabella: Besid~~s~~ he tells me that, if perad~~e~~ nture
He p~~ea~~ k aga~~inst~~ me on the ad~~o~~ re~~s~~ ide,
I b~~u~~ ould not think it s~~tr~~ange; for 'tis a ph~~ys~~ic
That's bitter to s~~ee~~ t end. 65

Mariana: I would friar Peter –

[Enter FRIAR PETER.]

Isabella: O, peae ! the friar is o~~me~~. 70

Friar Peter: Come, I ha~~e~~ found y~~o~~u out a~~t~~ and mos~~t~~ fit,
Where y~~o~~u may ha~~e~~ a~~b~~ a~~nt~~age on the Duke
He b~~u~~ all not pas~~y~~ u. Twie ha~~e~~ the trumpets s~~h~~ unded;
The generous and gra~~t~~ t~~u~~ c~~h~~ tie~~ns~~
Ha~~e~~ hent the gates~~s~~ and e~~ar~~ ry near upon 75
The Duke is ent'ring; therefore, hene , away.

[Exeunt.]

(from At 4, Se nes 4–6)

JOHN WEBSTER: *The Duchess of Malfi*

3 Either (a) In what way and with what effect does Webster ape an audience's response to the Duke in *The Duchess of Malfi*?

Or (b) Comment briefly on the following extract from the play, bearing in mind the play's meaning and effects. In your answer you should pay brief 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 bold suit,
Nor fit for me to give, nor you to take.

Delio: No, sir? 15

Pescara: I will give you ample reason for it
Soon in private.

[Enter ULLIA.]

Here's the Cardinal's missives

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 support 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 necessities of giving,
Whiles make you grant the greater.

[Exit ULLIA.] 35

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

Delio: Sir, I am
Little bound to you.

Pescara:	Wh ^y	40
Delio:	Bea ^{use} y ^{ou} denied this suit to me, and ga ^{ve} 't To a ^b a c ^{eature} .	
Pescara:	Do y ^{ou} k ^{now} what it wa ^s It was Antonio's land; not forfeited By o ^{ur} e of law, but rai ^b ed from his throat By the Cardinal's entreaty. It were not fit I b ^{ould} bet ^{ow} e ^{main} a piee ^e of wrong Upon my friend; 'tis a gratifi ^c ation Only due to a ^t rumpet, for it is injus ^t ie ^e . Shall I p ^{rink} e ^{the} pure blood of innoe ⁿ nts To mak ^e thos ^e followers I a ^{ll} my friends Look ruddier upon me? I am glad This land, ta'en from the owner by a ^b wrong, Returns again unto e ^o foul an ^{us} As a ^l ary for his lut ^s . Learn, good Delio, To a ^b noble things of me, and y ^{ou} b ^{all} find I'll be a noble gi ^{or} r.	45
Delio:	You int ^s rut ^e me well.	50
Antonio	[aside]: Why, here's a man now, would fright impudene ^c From a ^u c ^{es} beggars	60
Pescara:	Prine Ferdinand's o ^{me} to Milan Si ^g as they gi ^e out, of an apoplex ^x ; But e ^o me a ^y 'tis a frenz ^y I am going To i ^s t him.	
	[Exit PESCARA.]	65
Antonio	[advancing]: 'Tis a noble old fellow.	
Delio:	What o ^{ur} e do y ^{ou} mean to tak ^e , Antonio?	
Antonio:	This night I mean to e ^{nture} all my fortune, Whib ^e is no more than a poor lingering life, To the Cardinal's worts ^e of malie ^e . I ha ^{ve} got Pri ^{te} ae ^s to his b ^{amber} , and intend To i ^s t him, about the mid of night, As one ^e his brother did our noble Dub ^{es} It may be that the a ^{dden} apprehension Of danger (for I'll go in mine own b ^{ape}), When he b ^{all} e ^{ve} it fraught with lo ^e and duty, May draw the poi ⁿ out of him, and work A friendly reo ⁿ clement; if it fail, Yet it b ^{all} rid me of this infamous a ^{lling} , For better fall one ^e , than be e ^{ver} falling.	70
		75
Delio:	I'll e nd y ^{ou} in all danger; and howe'er, My life b ^{eps} rank with y ^{ours}	80
Antonio:	You are t ^s ill my lo ^e d and bet ^s friend.	

[Exeunt.]

(from At 5, Se ne 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 could 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 represents women's experiences

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

Refusal

Below d,

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I will not deign to die.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 Either (a) Discuss the ways in which Armitage apes 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 seated.

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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 the effect created by Blake's portrayal of religion. In your answer you could 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,
(Grace the sentence deep)

Shall arise and seek
For her master meek
And the dear wild
Be a garden mild.

In the southern time,
Where the summers prime,
Never fades away
Loe ly Lay lay.

See n summers old
Loe ly Lay told.
She had wander'd long,
Hearing wild birds sing.

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

Loe in dear wild
Is your little b ild.
How a n Lay sleep,
If her mother weep.

If her heart does ake,
Then let Lay walk;
If my mother sleep,
Lay b all not weep.

Frowning frowning night,
O'er this dear bright,
Let thy moon arise,
While I b o e my eyes

Sleeping Lay lay
While the beats of prey,
Come from a v rns deep,
View'd the maid asleep

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The kingly lion ~~s~~ ood
And the ~~v~~ rgin ~~v~~ ew'd,
Then he gambold round
O'er the hallowd ground:

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Leopards ~~tg~~ ers play,
Round her as ~~h~~ e lay
While the lion old,
Bow'd his mane of gold.

And her bo~~o~~ m lik~~e~~
And upon her ne~~c~~
From his ey~~s~~ of flame,
Ruby tears there a~~o~~ me;

45

While the lione~~s~~
Loo~~s~~ d her b~~u~~ ender dres~~s~~
And na~~b~~ d they o~~u~~ ne~~y~~ d
To a~~u~~ s the b~~u~~ eeping maid.

50

Songs of Ourselves, Volume 2

8 Either (a) Compare ~~o~~ me of the way in whib **two** poems pres~~o~~ nt liv~~o~~ ng c~~o~~ eatures
 Or (b) Dis~~o~~ s the meaning and effe~~o~~ ts of the following poem, analys~~o~~ ng way in whib David C Ward pres~~o~~ nts the brother-in-law.

Surplus Value

My Michigan brother-in-law was a tool and die guy,
 A mab init~~s~~, fabria~~o~~ ting parts in b~~o~~ ops a~~o~~ pplyng Big Three
 Auto makers. A bantam with thick fingers, scarred hands
 He rode a Harley ~~o~~ ft-tail, drank Iron City, and lie~~o~~ d
 With his wife and k~~o~~ ds in a house he mot~~o~~ ly built himself. 5
 During the hey~~o~~ ay of Detroit metal, o~~o~~ rtime and union
 Contrat~~s~~ paid for t~~o~~ eak~~s~~ and a a~~o~~ bin on an up~~o~~ state lake
 For a~~o~~ mmer a~~o~~ tions and deer ~~o~~ a~~o~~ n hunting trips
 In the fall. He took his pride from his c~~o~~ aft and k~~o~~ ll
 Building ~~o~~ mething bigger than the Fords or Chev~~o~~ 10
 He pu~~o~~ led on down the line for Ameria~~o~~ to drie~~o~~.
 For twenty y~~o~~ ars of work good times~~s~~ and happy with it.
 But that road ran out. The union went south first
 (penis on fraud; indit ments pri~~o~~ n term~~s~~ and then
 The o~~o~~ mpanies and their money men b~~o~~ ab~~o~~ ed and burned 15
 Their way through labor and its o~~o~~ ts in e~~o~~ arb~~o~~ of mark~~o~~ t
 Share. The work was w~~o~~ eated from the men for les~~s~~ and les~~s~~ return.
 From eo~~o~~ nomy of a~~o~~ le, to one of a~~o~~ ricty a~~o~~ bo ntrat~~o~~ ing, piee work
 Ultimately the dole replae~~d~~ a~~o~~ t ready pay b~~o~~ ek~~s~~ and a bonus
 Twie~~a~~ a y~~o~~ ar. The Harley went and then the a~~o~~ bin; food t~~o~~ amps 20
 Bought ee~~o~~ ntials~~s~~ nothing more. Alway~~s~~ quiet, he grew quieter
 From day to week to month to the y~~o~~ ars that t~~o~~ retb~~o~~ ed ahead,
 Bowing his nek~~o~~ eab~~o~~ day as the a~~o~~ rs grew deeper now, and inward.

 During the boom that no one thought would e~~o~~ r end, 25
 Heedless the factories flushed their waste straight into
 The Saginaw River, o~~o~~ mub~~s~~ so that it nee~~o~~ r ie~~o~~ d, e~~o~~ n
 In the depths of winter. Now it's fro~~o~~ n all y~~o~~ ar long.

(David C Ward)

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