



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/12

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) 'De Flores: I am so bawdily, I think none
Worse than myself.'

Discuss Middleton and Rowley's presentation of De Flores in the light of his comment about himself.

- 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

[Enter DIAPHANTA and ALSEMERO.]

Diaphanta: The place is my charge, you have kept your hour,
And the reward of a just meeting bless you.
I hear my lady coming; complete gentleman,
I dare not be too busy with my praises
Th'are dangerous things to deal with. 5

[Exit.]

Alsemero: This goes well;
These women are the ladies' abinets
Things of most precious trust are locked into 'em. 10

[Enter BEATRICE.]

Beatrice: I have within mine eyes all my desires;
Requests that holy prayers ascend heaven for,
And brings 'em down to furnish our defects
Come not more sweet to our necessities
Than thou unto my wishes 15

Alsemero: W'are so like
In our expressions lady, that unless I borrow
The same words I shall never find their equals
[Kisses her.] 20

Beatrice: How happy were this meeting, this embrace,
If it were free from envy! This poor kiss
It has an enemy, a hateful one,
That wishes poison to't: how well were I now
If there were none so bawdily known as Piraguo,
Nor no so bawdily as the command of parents
I should be but too much blessed. 25

Alsemero: One good service
Would strike off both your fears and I'll go near it too,
Since you are so distressed; remove the cause,
The command as well as there's two fears blown out
With one and the same blast. 30

Beatrice: Pray let me find you, sir.
What might that service be so strangely happy?

Alsemero: The honourable piece 'bout man, valour.
I'll send a challenge to Piraguo instantly. 35

- Beatrice:* How? Call you that exquisite thing of fear,
When 'tis the only way to keep it flaming?
Are not you entertained in the action,
That's all my joy and comfort? Pray, no more, sir. 40
Say you prevail'd, you are danger's and not mine then;
The law would banish you from me, or obscurity
Be made the grave to bury you alive.
I'm glad these thoughts come forth; oh keep not one
Of this condition, sir; here was a course 45
Found to bring sorrow on her way to death:
The tears would never have dried, till dust had brook'd 'em.
Blood-guiltiness becomes a fouler visage,
[*Aside.*] – And now I think on one: I was to blame,
I have marr'd a good mark with my sin; 50
'T had been done questionless the ugliest creature
Creation fram'd for service, fit to see
I could not mark a mub where it should be!
- Alsemero:* Lady –
- Beatrice* [*aside.*]: Why, men of art make mub of poison, 55
Keep one to excel another; where was my art?
- Alsemero:* Lady, you hear not me.
- Beatrice:* I do especially, sir;
The present times are not serene of our side
As those hereafter may be; we must use 'em then, 60
As thrifty folks their wealth, sparingly now,
Till the time opens
- Alsemero:* You teach wisdom, lady.
- Beatrice:* Within there; Diaphanta!
[*Enter DIAPHANTA.*] 65
- Diaphanta:* Do you avail, madam?
- Beatrice:* Perfect your service, and conduct this gentleman
The private way you brought him.

(from Act 2, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) In what ways and with what dramatic effects does Shakespeare present men's attitudes to women in *Measure for Measure*?
- Or** (b) How might an audience react as the following scenes unfold? In your answer you should pay close attention to dramatic methods and their effects

<i>Angelo:</i>	What a noble man against him, Signior Lucio? Is this the man that you did tell us of?	
<i>Lucio:</i>	'Tis he, my lord. Come hither, good-man bald-pate. Do you know me?	
<i>Duke:</i>	I remember you, sir, by the sound of your voice. I met you at the prison, in the absence of the Duke.	5
<i>Lucio:</i>	O did you see? And do you remember what you said of the Duke?	
<i>Duke:</i>	Most notably, sir.	
<i>Lucio:</i>	Do you see, sir? And was the Duke a flesh-monger, a fool, and a coward, as you then reported him to be?	10
<i>Duke:</i>	You must, sir, blame persons with me ere you make that my report: you, indeed, spoke of him; and much more, much worse.	
<i>Lucio:</i>	O thou damnable fellow! Did not I pluck thee by the nose for thy speech?	15
<i>Duke:</i>	I protest I love the Duke as I love myself.	
<i>Angelo:</i>	Hark how the villain would boast now, after his treasonable abuses!	
<i>Escalus:</i>	Such a fellow is not to be talked withal. Away with him to prison! Where is the Provost? Away with him to prison! Lay bolts enough upon him; let him speak no more. Away with those giglets too, and with the other confederate companion!	20
	[<i>The PROVOST lays hands on the DUKE.</i>]	
<i>Duke:</i>	Stay, sir; stay awhile.	25
<i>Angelo:</i>	What, rests he? Help him, Lucio.	
<i>Lucio:</i>	Come, sir; come, sir; come, sir; foh, sir! Why, you bald-pated lying rascal, you must be hooded, must you? Show your knave's visage, with a pox to you! Show your sheep-biting face, and be hang'd an hour! Will't not off?	30
	[<i>Pulls off the friar's hood, and discovers the DUKE.</i>]	
<i>Duke:</i>	Thou art the first knave that e'er mad's a duke. First, Provost, let me bail these gentle three. [<i>To LUCIO</i>] Sneak not away, sir, for the friar and you must have a word anon. Lay hold on him.	35
<i>Lucio:</i>	This may prove worse than hanging.	
<i>Duke:</i>	[<i>To ESCALUS</i>]: What you have spoke I pardon; sit you down. We'll borrow place of him. [<i>To ANGELO</i>] Sir, by your leave. Hast thou or word, or wit, or impudence, That yet taints do thee offend? If thou hast,	40

5

Rely upon it till my tale be heard,
And hold no longer out.

- Angelo:* O my dread lord,
I should be guiltier than my guiltiness,
To think I can be undividable, 45
When I perceive your Grace, like pow'r divine,
Hath look'd upon my passions. Then, good Prince,
No longer shall I hold upon my name,
But let my trial be mine own offence;
Immediate sentence then, and instant death, 50
Is all the grace I beg.
- Duke:* Come hither, Mariana.
Say, wast thou ever contracted to this woman?
- Angelo:* I was, my lord.
- Duke:* Go, take her hence and marry her instantly. 55
Do you the office, friar; which is my commandment,
Return him here again. Go with him, Provost.
- [*Exeunt ANGELO, MARIANA, FRIAR PETER, and
PROVOST.*]
- Escalus:* My lord, I am more amaz'd at his dishonour 60
Than at the strangeness of it.
- Duke:* Come hither, Isabella.
Your friar is now your prince. As I was then
Advertising and holy to your business
Not bending heart with habit, I am still 65
Attorney'd at your service.
- Isabella:* O, give me pardon,
That I, your vassal, have employ'd and pain'd
Your unknown sovereignty.
- Duke:* You are pardon'd Isabella. 70
And now, dear maid, be you as free to us

(from Act 5, Scene 1)

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

- 3 **Either** (a) What, in your view, does Soyinka's use of different settings add to the meaning and effects of the two plays?
- Or** (b) Discuss Soyinka's presentation of the relationship between Jero and Chume in the following extract from *The Trials of Brother Jero*. In your answer you should pay close attention to dramatic methods and their effects.

[CHUME *is silent for a while, then bursts out suddenly.*]

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Chume: All b e gave me was abuse , abuse , abuse ...

(from *The Trials of Brother Jero*, Scene 3)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4 **Either** (a) Discuss some of the dramatic ways Williams engages an audience's response to Brick in *Cat on a Hot Tin Roof*.
- Or** (b) Discuss the presentation of Big Mama in the following extract. In your answer you should pay close attention to dramatic methods and their effects

[BIG MAMA *calls through closed door.*]

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haul me back on my feet!

Took both doctors to

(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 effect does Armitage present different kinds of conflict in *Sir Gawain and the Green Knight*?
- Or** (b) Analyse how Armitage presents the Green Knight in the following extract from *Sir Gawain and the Green Knight*.

Now, on the subject of a piper I'll say no more

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and adorning the saddle, tithed onto silk

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 Either (a) 'Browning's poetry often presents a sense of longing for something lost or unreach-able.'

In the light of this comment, discuss Browning's presentation of longing. You should refer to **two** poems in your answer.

- Or (b) Discuss some of the ways Browning creates a sense of excitement in the following poem.

'How They Brought the Good News from Ghent to Aix'
(16–)

I

I sprang to the stirrup, and doris and he;
I galloped, Dirk galloped, we galloped all three;
'Good speed!' cried the wabbe, as the gate-bolts undrew;
'Speed!' echoed the wall to us galloping through; 5
Behind but the postern, the lights blink to rest,
And into the midnight we galloped abreast.

II

Not a word to each other; we kept the great pace
Neck by neck, side by side, never bawling our place; 10
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebucked the beak to rap, bawled back for the bit,
Nor galloped less steadily Roland a whit.

III

'T was moonset at starting; but while we drew near
Loren, the orb drew and twilight dawned clear;
At Boom, a great glow shone out to see;
At Düffeld, 't was morning as plain as could be;
And from Mevelnburgh people we heard the half-time, 20
So, doris broke silence with, 'Yet there is time!'

IV

At Aerbrot, up leaped of a sudden the sun,
And again behind him the attle hood black every one,
To stare thro' the mist at us galloping past, 25
And I saw my stout galloper Roland at last,
With resolute shoulders each butting away
The haze, as some bluff river headland its spray

V

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track 30
And one eye's black intelligence, – ever that glance
O'er its white edge at me, his own master, alone!
And the thick heavy pume-flakes whirled about
His fierce lips look upwards in galloping on. 35

13

VI

By Haerlt, Dirks groaned; and cried d'ris 'Stay p'ur!
 Your Roos galloped braely, the fault's not in her,
 We'll remember at Aix – for one heard the quik wheez
 Of her b'ets, a w the stretb ed nek and s'aggering k'ees 40
 And a nk tail, and horrible heave of the flank
 As down on her haunb es b e b uddered and a nk

VII

So, we were left galloping, d'ris and I,
 Pas Looz and pas Tongres no b'oud in the b' 45
 The broad a n aboe laughed a pitiles laugh,
 'Neath our feet broke the brittle bright s'ubble like b' aff;
 Till oer by Dalhem a dome-p'ire p'rang white,
 And 'Gallop,' gap ed d'ris 'for Aix is in s'ght!'

VIII

'How they ll greet us' – and all in a moment his roan
 Rolled nek and coup oer, lay dead as a s'one;
 And there was my Roland to bear the whole weight
 Of the news whib alone o'uld a' Aix from her fate,
 With his nos rils like pits full of blood to the brim, 55
 And with c'rb'es of red for his ey -s' k' ts rim.

IX

Then I a s' loos my buffo at, eab hols'er let fall,
 Shook off both my jak'-boots let go belt and all,
 Stood up in the s'irrup, leaned, patted his ear, 60
 Called my Roland his pet-name, my hore without peer;
 Clapped my hands, laughed and a'ng, any noise, bad or good,
 Till at length into Aix Roland galloped and s'ood.

X

And all I remember is – friends flok'ng round 65
 As I a t with his head 'twik my k'ees on the ground;
 And no v'ie but was prais'ng this Roland of mine,
 As I poured down his throat our lab' meas're of wine,
 Whib (the burge's voted by o'mmon o'ne nt)
 Was no more than his due who brought good news from Ghent. 70

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) Discuss the writing and effects of **two** poems in which Clarke explores the power of nature.
- Or** (b) Paying close attention to Clarke's poetic methods, discuss the presentation of the box and its significance in the following poem.

My Box

My box is made of golden oak
 my lover's gift to me.
 He fitted hinges and a lock
 of brass and a bright key.
 He made it out of winter nights
 and
 sanded and oiled and planed,
 engraved inside the heavy lid
 in brass a golden tree. 5

In my box are twelve black books
 where I have written down
 how we have sanded, oiled and planed,
 planted a garden, built a wall,
 seen jays and goldcrests, rare red kites
 found the wild hearts as, drilled a well,
 harvested apples and words and days
 and planted a golden tree. 10
 15

On an open shelf I keep my box
 Its key is in the lock
 I leave it there for you to read,
 or them, when we are dead,
 how everything is slowly made,
 how slowly things made me,
 a tree, a lover, words a box
 books and a golden tree. 20

Songs of Ourselves, Volume 2

- 8 **Either** (a) Compare some of the ways in which **two** poems present growing old and its effects
- Or** (b) Discuss the writing and effects of the following poem, analysing ways in which Imtiaz Dharker presents water.

Blessing

The kinkajals like a pod.

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over their small bones

(Imtiaz Dharker)

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