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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/11**

Paper 1 Drama and Poetry **October/November 2021**

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.

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Section A: Drama

Answer **one** question from this section.

ARTHUR MILLER: *All My Sons*

1 Either (a) Discuss some of the ways Miller shapes an audience's response to Kate Keller (Mother).

Or (b) How might an audience react to the following extract? In your answer you should refer in detail to language and action.

Chris: What's the matter, George, what's the trouble?

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Chris: What’re you going to do, George?

(*from* Act 2)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) In what ways, and with what dramatic effects, does Shakespeare present brothers in *Much Ado About Nothing*?

Or (b) Discuss the presentation of different attitudes to love in the following extract. In your answer you should pay close attention to Shakespeare's dramatic methods and their effects.

Don Pedro: Come, lady, come; you have lost the heart of Signior Benedick.

Beatrice: Indeed, my lord, he lent it me awhile; and I gave him use for it, a double heart for his single one; marry, once before he won it of me with false dice, therefore your Grace may well say I have lost it.

Don Pedro: You have put him down, lady, you have put him down.

Beatrice: So I would not he should do me, my lord, lest I should prove the mother of fools. I have brought Count Claudio, whom you sent me to seek.

Don Pedro: Why, how now, Count! Wherefore are you sad?

Claudio: Not sad, my lord.

Don Pedro: How then, sick?

Claudio: Neither, my lord.

Beatrice: The Count is neither sad, nor sick, nor merry, nor well; but civil count – civil as an orange, and something of that jealous complexion.

Don Pedro: I' faith, lady, I think your blazon to be true, though I'll be sworn, if he be so, his conceit is false. Here, Claudio, I have wooed in thy name, and fair Hero is won. I have broke with her father, and his good will obtained. Name the day of marriage, and God give thee joy!

Leonato: Count, take of me my daughter, and with her my fortunes; his Grace hath made the match, and all grace say Amen to it!

Beatrice: Speak, Count, 'tis your cue.

Claudio: Silence is the perfectest herald of joy: I were but little happy if I could say how much. Lady, as you are mine, I am yours; I give away myself for you, and dote upon the exchange.

Beatrice: Speak, cousin; or, if you cannot, stop his mouth with a kiss, and let not him speak neither.

Don Pedro: In faith, lady, you have a merry heart.

Beatrice: Yea, my lord; I thank it, poor fool, it keeps on the windy side of care. My cousin tells him in his ear that he is in her heart.

Claudio: And so she doth, cousin.

Beatrice: Good Lord, for alliance! Thus goes every one to the world but I, and I am sunburnt; I may sit in a corner and cry 'Heigh-ho for a husband!'

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Don Pedro: Lady Beatrice, I will get you one.

Beatrice: I would rather have one of your father's getting. Hath your Grace ne'er a brother like you? Your father got excellent husbands, if a maid could come by them.

Don Pedro: Will you have me, lady?

Beatrice: No, my lord, unless I might have another for working-days; your Grace is too costly to wear every day. But, I beseech your Grace, pardon me; I was born to speak all mirth and no matter.

Don Pedro: Your silence most offends me, and to be merry best becomes you; for, out o' question, you were born in a merry hour.

Beatrice: No, sure, my lord, my mother cried; but then there was a star danc'd, and under that was I born. Cousins, God give you joy!

Leonato: Niece, you will look to those things I told you of?

Beatrice: I cry your mercy, uncle. By your Grace's pardon.

[*Exit* BEATRICE.]

(*from* Act 2 Scene 1)

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

3 **Either** **(a)** Compare Soyinka's characterisation of Rebecca and Amope. You should refer to **both** plays in your answer.

Or **(b)** Discuss Soyinka's presentation of religion in the following extract from *The Trials of Brother Jero*. In your answer you should refer in detail to dramatic methods and their effects.

Chume: All she gave me was abuse, abuse, abuse …

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Congregation: Alleluia.

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

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) Discuss the uses and effects of deception in *The Changeling*.

Or (b) Discuss the presentation of Beatrice and De Flores in the following extract. In your answer you should refer to Middleton and Rowley's dramatic methods and their effects.

[*Enter* DE FLORES.]

De Flores [*aside.*]: I have watch'd this meeting, and do wonder much
What shall become of t'other; I'm sure both
Cannot be serv'd unless she transgress; happily
Then I'll put in for one: for if a woman
Fly from one point, from him she makes a husband,
She spreads and mounts then like arithmetic,
One, ten, a hundred, a thousand, ten thousand,
Proves in time sutler to an army royal.
Now do I look to be most richly rail'd at,
Yet I must see her.

Beatrice [*aside.*]: Why, put case I loath'd him
As much as youth and beauty hates a sepulchre,
Must I needs show it? Cannot I keep that secret,
And serve my turn upon him? – See, he's here.
[*To him.*] De Flores.

De Flores [*aside.*]: Ha, I shall run mad with joy;
She call'd me fairly by my name De Flores,
And neither rogue nor rascal!

Beatrice: What ha' you done
To your face a-late? Y'have met with some good physician;
Y'have prun'd yourself, methinks, you were not wont
To look so amorously.

De Flores [*aside.*]: Not I;
'Tis the same physnomy, to a hair and pimple,
Which she call'd scurvy scarce an hour ago:
How is this?

Beatrice: Come hither; nearer, man!

De Flores [*aside.*]: I'm up to the chin in heaven.

Beatrice: Turn, let me see;
Faugh, 'tis but the heat of the liver, I perceiv't.
I thought it had been worse.

De Flores [*aside.*]: Her fingers touch'd me!
She smells all amber.

Beatrice: I'll make a water for you shall cleanse this
Within a fortnight.

De Flores: With your own hands, lady?

Beatrice: Yes, mine own, sir; in a work of cure
I'll trust no other.

De Flores [*aside.*]: 'Tis half an act of pleasure
To hear her talk thus to me.

Beatrice: When w'are us'd

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To a hard face, 'tis not so unpleasing;
It mends still in opinion, hourly mends,
I see it by experience.

De Flores [*aside.*]: I was blest
To light upon this minute; I'll make use on't.

Beatrice: Hardness becomes the visage of a man well,
It argues service, resolution, manhood,
If cause were of employment.

De Flores: 'Twould be soon seen,
If e'er your ladyship had cause to use it.
I would but wish the honour of a service
So happy as that mounts to.

(*from* Act 2 Scene 2)

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Section B: Poetry

Answer **one** question from this section.

ROBERT BROWNING: Selected Poems

5 **Either** **(a)** Compare ways in which Browning uses settings in **two** poems.

Or **(b)** Comment closely on the following poem, analysing ways in which Browning presents the relationship between the speaker and her lover.

A Woman's Last Word

I
Let's contend no more, Love,
Strive nor weep:
All be as before, Love,
—Only sleep!

II
What so wild as words are?
I and thou
In debate, as birds are,
Hawk on bough!

III
See the creature stalking
While we speak!
Hush and hide the talking,
Cheek on cheek!

IV
What so false as truth is,
False to thee?
Where the serpent's tooth is
Shun the tree—

V
Where the apple reddens
Never pry—
Lest we lose our Edens,
Eve and I.

VI
Be a god and hold me
With a charm!
Be a man and fold me
With thine arm!

VII
Teach me, only teach, Love!
As I ought
I will speak thy speech, Love,
Think thy thought—

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VIII

Meet, if thou require it,
Both demands,
Laying flesh and spirit
In thy hands.

IX

That shall be to-morrow
Not to-night:
I must bury sorrow
Out of sight:

X

—Must a little weep, Love,
(Foolish me!)
And so fall asleep, Love,
Loved by thee.

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OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** With reference to the writing and effects of **two** poems, discuss Sheers's presentation of nature.

Or **(b)** Discuss Sheers's presentation of the artist at work in the following poem. You should refer in detail to Sheers's poetic methods in your answer.

Shadow Man
For Mac Adams, Artist

His palette is light,
in all its shades
and the holes it makes.

Conjuring with bulb,
fruit and a shock of grains
spilt across glass,

a dog, resting or dead,
a bird's kinetic moment
in the second before flight

or Karl Marx's head,
born from pebble and stone
into an absence of light.

He works with a darkness
behind his eyes,
understanding as he does

that it's not matter that matters,
or our thoughts and words,
but the shadows they throw

against the lives of others.

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Songs of Ourselves, Volume 2

7 **Either** **(a)** Compare ways in which **two** poems present relationships.

Or **(b)** Comment closely on the following poem, analysing ways in which Peters presents the speaker's experience.

Homecoming

The present reigned supreme
  Like the shallow floods over the gutters
Over the raw paths where we had been,
  The house with the shutters.

Too strange the sudden change
  Of the times we buried when we left
The time before we had properly arranged
  The memories that we kept.

Our sapless roots have fed
  The wind-swept seedlings of another age.
Luxuriant weeds have grown where we led
  The Virgins to the water's edge.

There at the edge of the town
  Just by the burial ground
Stands the house without a shadow
  Lived in by new skeletons.

That is all that is left
  To greet us on the home-coming
After we have paced the world
  And longed for returning.

(Lenrie Peters)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** In what ways, and with what effects, does Clarke present children in **two** poems?

Or **(b)** Discuss Clarke's presentation of poets and poetry in *Post Script*. In your answer you should refer in detail to her poetic methods.

Post Script
After judging the poetry competition

Epiphany – and burning of the poems
with clippings of the hedge we laid last week,
long loops of bramble, cherry, wild laburnum,
old summer leaves and sodden autumn smoke.

All afternoon I put them to the fire,
handfuls of poems turned to scrolls of vellum,
each a small chimney for a twist of air
then from each broken throat a gasp of flame.

The pages lapse and gild before they burn
like a First Folio lying in a chest.
There's splendour there (both spellings) dew and dawn,
love and philosophy and loss and lust.

Some of your poems had no voice at all
but sing now with a little sigh of death.
You would be glad to see the way your words
are turned to incense on the fire's breath.

Now they are famous on the hill for miles
and take the green wood by the throat in rage,
ode, elegy, sestina, vilanelle
scare as they couldn't, docile on the page.

The rotten core of mulch is torn apart
by the stoat-teeth of your verses, now alive.
Your scansion and your imagery start
a sting of sweetness in the bonfire's hive.

Each page committed. Your last poems burn.
Out with the cliché, archaism, weed.
They drift the hill and my mind's clean again.
New year and a fired language is what we need.

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