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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

Paper 1 Drama and Poetry **February/March 2024**

2 hours

9016892947

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.

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Section A: Drama

Answer **one** question from this section.

ERROL JOHN: *Moon on a Rainbow Shawl*

1 **Either** **(a)** What, in your view, does John's dramatic presentation of the relationship between Epf and Rosa add to the play's meaning and effects?

Or **(b)** Paying close attention to dramatic methods, discuss the significance of the following extract from the play.

[CHARLIE *is sitting up as* ESTHER *comes into the veranda – the needlework in her hand.*]

Esther: Look at it, Ma.

[SOPHIA *has been stripping the salt fish. She wipes her hands on her dress.*]

Sophia: Let me see.

Esther: O Gor, Ma! Yer will dirty it!

Sophia: Miss Fussy! Hand it here! … Esther!

[ESTHER *hands over the needlework.*]

This is not the pattern Miss Jackman give yer to do!

Esther: No, Ma.

Sophia: Is a box yer want? Why yer like to have your own way so? Why yer can't do what people ask yer to do?

Esther: Ma! – This one was prettier. And … And it was much harder to do.

[SOPHIA *examines the work with a critical eye.*]

Sophia [*proudly*]: Hm! Hm! … Charlie? Charlie! [*Returning the cloth to* ESTHER.] Here. Go on over. Show it to yer father.

[*And as* ESTHER *crosses,* CHARLIE *comes down into the yard from* EPHRAIM*'s room.*]

Charlie! Look at yer daughter's work. She's gettin' real smart with her fingers.

Esther: Look at it, Daddy.

[CHARLIE *takes the work from* ESTHER*. He holds it away from him at arm's length, blinking his eyes and nodding his head as he gazes at the cloth aglow with colour.*]

Yer like it?

Charlie: All those colours, Esther. Put so beautiful together.

[*Sitting on the bench,* CHARLIE *puts an arm around* ESTHER*, pulling her close to him.*]

One day, little girl – you going to be a star!

[ESTHER *presses her body close, smiling at him.* SOPHIA *calls across the yard.*]

Sophia: Charlie! – Yer hungry?

Charlie [*without taking his eyes off the work*]: Like a horse!

Esther: Can I have some, Ma. If is buljol yer makin'?

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Charlie: All those colours. So beautiful together! So beautiful together!

[ROSA *comes in from the street.*]

Sophia: You back awready. I have a message for yer. He say maybe he see yer tonight – but he wasn't too sure.

Esther: Rosa, what the police wanted?

Rosa: Well …

[*As* ROSA *turns to* ESTHER*, she becomes aware of* CHARLIE*. Their eyes lock for a moment.*]

It wasn't me they really wanted … They …

Janette [*running in from the street*]: You can't catch me. You can't catch me, Esther!

Esther: Oh, yes I can! Janette! Jerry!

[*She runs out after* JANETTE.]

Sophia: Esther! Esther! That little girl, eh? All mornin' she been waitin' fer jest this chance. I don't know, nah. Is always me alone left to do everything. Nobody else don't seem to care.

[ROSA *moves towards* CHARLIE*. She stands for a moment directly in front of him. And then, turning away, she goes quickly into her room.*]

Charlie [*rising*]: Sophie! – That girl look at me as though she'd seen a ghost!

Sophia: Go look in the mirror, mister – then come tell me what yer see. [*Without rancour.*] Charlie? All night? All morning?

Charlie: Not now, Sophie. Not now.

[*The* CHILDREN *are calling.*]

Children: Hooop! Hooop! Yer can't catch me tho! Yer can't catch me tho! Yer can't catch me tho!

A Voice: I caught yer! I caught yer! I – caught – yer!

[CHARLIE *is quite still. And* SOPHIA *is looking at him.*]

Sophia: Charlie – what's wrong?

Charlie: Nothin'! [*Pulling himself together.*] Nothing!

[*He goes back into* EPHRAIM*'s room and sits on the bed. A solitary spot is left on* CHARLIE *as the lights go down. A child chants: 'One, two, three, Mother catch a flea. Flea die. Mother cry – One, two, three! You to catch! You to catch! Hooop! Hooop!'*

The children scream and laugh wildly as they play.

Curtain.]

(*from* Act 1, Scene 2)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss Shakespeare's dramatic presentation of different kinds of conflict in *Measure for Measure*.

Or (b) Comment closely on Shakespeare's presentation of Escalus in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Escalus: If he took you a box o' th' ear, you might have your action of slander too.

Elbow: Marry, I thank your good worship for it. What is't your worship's pleasure I shall do with this wicked caitiff?

Escalus: Truly, officer, because he hath some offences in him that thou wouldst discover if thou couldst, let him continue in his courses till thou know'st what they are.

Elbow: Marry, I thank your worship for it. Thou seest, thou wicked varlet, now, what's come upon thee: thou art to continue now, thou varlet; thou art to continue.

Escalus: Where were you born, friend?

Froth: Here in Vienna, sir.

Escalus: Are you of fourscore pounds a year?

Froth: Yes, an't please you, sir.

Escalus: So. What trade are you of, sir?

Pompey: A tapster, a poor widow's tapster.

Escalus: Your mistress' name?

Pompey: Mistress Overdone.

Escalus: Hath she had any more than one husband?

Pompey: Nine, sir; Overdone by the last.

Escalus: Nine! Come hither to me, Master Froth. Master Froth, I would not have you acquainted with tapsters: they will draw you, Master Froth, and you will hang them. Get you gone, and let me hear no more of you.

Froth: I thank your worship. For mine own part, I never come into any room in a taphouse but I am drawn in.

Escalus: Well, no more of it, Master Froth; farewell. [*Exit* FROTH] Come you hither to me, Master Tapster; what's your name, Master Tapster?

Pompey: Pompey.

Escalus: What else?

Pompey: Bum, sir.

Escalus: Troth, and your bum is the greatest thing about you; so that, in the beastliest sense, you are Pompey the Great. Pompey, you are partly a bawd, Pompey, howsoever you colour it in being a tapster. Are you not? Come, tell me true; it shall be the better for you.

Pompey: Truly, sir, I am a poor fellow that would live.

Escalus: How would you live, Pompey – by being a bawd? What do you think of the trade, Pompey? Is it a lawful trade?

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Pompey: If the law would allow it, sir.

Escalus: But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.

Pompey: Does your worship mean to geld and splay all the youth of the city?

Escalus: No, Pompey.

Pompey: Truly, sir, in my poor opinion, they will to't then. If your worship will take order for the drabs and the knaves, you need not to fear the bawds.

Escalus: There is pretty orders beginning, I can tell you: it is but heading and hanging.

Pompey: If you head and hang all that offend that way but for ten year together, you'll be glad to give out a commission for more heads; if this law hold in Vienna ten year, I'll rent the fairest house in it, after threepence a bay. If you live to see this come to pass, say Pompey told you so.

Escalus: Thank you, good Pompey; and, in requital of your prophecy, hark you: I advise you, let me not find you before me again upon any complaint whatsoever – no, not for dwelling where you do; if I do, Pompey, I shall beat you to your tent, and prove a shrewd Caesar to you; in plain dealing, Pompey, I shall have you whipt. So for this time, Pompey, fare you well.

Pompey: I thank your worship for your good counsel; [*Aside*] but I shall follow it as the flesh and fortune shall better determine.

Whip me? No, no; let carman whip his jade;
The valiant heart's not whipt out of his trade.

[*Exit.*]

(*from* Act 2, Scene 1)

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[Turn over

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JOHN WEBSTER: *The Duchess of Malfi*

3 Either (a) Discuss Webster's dramatic presentation of desire and its effects in *The Duchess of Malfi*.

Or (b) Discuss ways in which Webster shapes an audience's response to Ferdinand in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Ferdinand: Who took the ring oftenest?

Silvio: Antonio Bologna, my lord.

Ferdinand: Our sister Duchess' great master of her household? Give him the jewel.

[ANTONIO *receives the jewel*]

When shall we leave this sportive action, and fall to action indeed?

Castruccio: Methinks, my lord, you should not desire to go to war in person.

Ferdinand: Now for some gravity. Why, my lord?

Castruccio: It is fitting a soldier arise to be a prince, but not necessary a prince descend to be a captain.

Ferdinand: No?

Castruccio: No, my lord, he were far better do it by a deputy.

Ferdinand: Why should he not as well sleep, or eat, by a deputy? This might take idle, offensive, and base office from him, whereas the other deprives him of honour.

Castruccio: Believe my experience: that realm is never long in quiet, where the ruler is a soldier.

Ferdinand: Thou told'st me thy wife could not endure fighting.

Castruccio: True, my lord.

Ferdinand: And of a jest she broke of a captain she met full of wounds: I have forgot it.

Castruccio: She told him, my lord, he was a pitiful fellow, to lie, like the children of Israel, all in tents.

Ferdinand: Why, there's a wit were able to undo all the chirurgeons o' the city, for although gallants should quarrel, and had drawn their weapons, and were ready to go to it, yet her persuasions would make them put up.

Castruccio: That she would, my lord.

Ferdinand: How do you like my Spanish jennet?

Roderigo: He is all fire.

Ferdinand: I am of Pliny's opinion, I think he was begot by the wind; he runs as if he were ballasted with quicksilver.

Silvio: True, my lord, he reels from the tilt often.

Roderigo and Grisolan: Ha, ha, ha!

Ferdinand: Why do you laugh? Methinks you that are courtiers should be my touchwood, take fire, when I give fire; that is, laugh when I laugh, were the subject never so witty.

Castruccio: True, my lord, I myself have heard a very good jest, and have

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scorned to seem to have so silly a wit as to understand it.

Ferdinand: But I can laugh at your fool, my lord.

Castruccio: He cannot speak, you know, but he makes faces: my lady cannot abide him.

Ferdinand: No?

Castruccio: Nor endure to be in merry company, for she says too much laughing, and too much company, fills her too full of the wrinkle.

Ferdinand: I would then have a mathematical instrument made for her face, that she might not laugh out of compass. I shall shortly visit you at Milan, Lord Silvio.

Silvio: Your grace shall arrive most welcome.

Ferdinand: You are a good horseman, Antonio; you have excellent riders in France; what do you think of good horsemanship?

Antonio: Nobly, my lord.

(*from* Act 1, Scene 1)

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[Turn over

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** Discuss some of the ways Williams explores different attitudes to family life in *Cat on a Hot Tin Roof*.

Or **(b)** Paying close attention to dramatic methods, analyse the following extract from *Cat on a Hot Tin Roof*, showing its significance to the play.

Margaret: The Dixie Stars lost because poor Skipper was drunk.

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Margaret: You see? – they gloat over us being childless, even in front of their five little no-neck monsters!

(*from* Act 1)

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Section B: Poetry

Answer **one** question from this section.

MAYA ANGELOU: *And Still I Rise*

5 **Either** **(a)** In what ways, and with what effects, does Angelou use symbols? In your answer you should refer to **two** poems from the selection.

Or **(b)** Discuss Angelou's presentation of the relationship in the following poem.

Just for a Time

Oh how you used to walk

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Just for a time.

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TURN OVER FOR QUESTION 6.

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SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 **Either** **(a)** Discuss some of the ways in which Armitage presents chivalry in *Sir Gawain and the Green Knight*.

Or **(b)** Comment closely on Armitage's presentation of Sir Gawain's travels in the following passage.

Now through England's realm he rides and rides,

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towards some house or haven.

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WILLIAM BLAKE: Selected Poems from *Songs of Innocence and of Experience*

7 **Either** **(a)** ‘Can I see anothers woe,
And not be in sorrow too.’

(from *On Anothers Sorrow*)

With this comment in mind, discuss Blake’s presentation of sorrow. In your answer you should refer to **two** poems from the selection.

Or **(b)** Comment closely on the following poem, analysing ways in which Blake presents the fly.

The Fly

Little Fly
Thy summers play,
My thoughtless hand
Has brush’d away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink & sing;
Till some blind hand
Shall brush my wing.

If thought is life
And strength & breath;
And the want
Of thought is death;

Then am I
A happy fly,
If I live,
Or if I die.

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Discuss ways in which **two** poems present disappointment.

Or **(b)** Discuss the meaning and effects of the following poem, analysing ways in which William Wordsworth presents the woman.

She was a Phantom of Delight

She was a Phantom of delight
When first she gleamed upon my sight;
A lovely Apparition, sent
To be a moment's ornament;
Her eyes as stars of Twilight fair;
Like Twilight's, too, her dusky hair;
But all things else about her drawn
From May-time and the cheerful Dawn;
A dancing Shape, an Image gay,
To haunt, to startle, and way-lay.

I saw her upon nearer view,
A Spirit, yet a Woman too!
Her household motions light and free,
And steps of virgin liberty;
A countenance in which did meet
Sweet records, promises as sweet;
A Creature not too bright or good
For human nature's daily food;
For transient sorrows, simple wiles,
Praise, blame, love, kisses, tears, and smiles.

And now I see with eye serene
The very pulse of the machine;
A Being breathing thoughtful breath,
A Traveller betwixt life and death;
The reason firm, the temperate will,
Endurance, foresight, strength and skill;
A perfect Woman; nobly planned,
To warn, to comfort, and command;
And yet a Spirit still, and bright
With something of an angel light.

(William Wordsworth)

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