



[Turn over

Section A: Drama

Answer **one** question from this section.

ERROL JOHN: *Moon on a Rainbow Shawl*

- 1** **Either** **(a)** In Act 1, Sophia says to Rosa: ‘you ... look at life too simple.’
- How far and in what ways does John’s presentation of Rosa in the play support this view?
- Or** **(b)** Comment closely on John’s dramatic presentation of Charlie in the following extract from the play.

[OLD MACK *and* ROSA *go out*.

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Curtain.]

(*from Act 2, Scene 2*)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) Discuss Shakespeare's dramatic presentation of different attitudes to the law in *Measure for Measure*.
- Or** (b) Paying close attention to Shakespeare's dramatic methods, discuss Claudio's response to his situation in the following extract from *Measure for Measure*.

DUKE: Thou hast nor youth nor age,
 But, as it were, an after-dinner's sleep,
 Dreaming on both; for all thy blessed youth
 Becomes as aged, and doth beg the alms
 Of palsied eld; and when thou art old and rich, 5
 Thou hast neither heat, affection, limb, nor beauty,
 To make thy riches pleasant. What's yet in this
 That bears the name of life? Yet in this life
 Lie hid moe thousand deaths; yet death we fear,
 That makes these odds all even. 10

CLAUDIO: I humbly thank you.
 To sue to live, I find I seek to die;
 And, seeking death, find life. Let it come on.

ISABELLA: [*Within*] What, ho! Peace here; grace and good company!

PROVOST: Who's there? Come in; the wish deserves a welcome. 15

DUKE: Dear sir, ere long I'll visit you again.

CLAUDIO: Most holy sir, I thank you.
 [*Enter ISABELLA.*]

ISABELLA: My business is a word or two with Claudio.

PROVOST: And very welcome. Look, signior, here's your sister. 20

DUKE: Provost, a word with you.

PROVOST: As many as you please.

DUKE: Bring me to hear them speak, where I may be conceal'd.
 [*Exeunt DUKE and PROVOST.*]

CLAUDIO: Now, sister, what's the comfort? 25

ISABELLA: Why,
 As all comforts are; most good, most good, indeed.
 Lord Angelo, having affairs to heaven,
 Intends you for his swift ambassador,
 Where you shall be an everlasting leiger. 30
 Therefore, your best appointment make with speed;
 To-morrow you set on.

CLAUDIO: Is there no remedy?

ISABELLA: None, but such remedy as, to save a head,
 To cleave a heart in twain. 35

CLAUDIO: But is there any?

ISABELLA: Yes, brother, you may live:
 There is a devilish mercy in the judge,
 If you'll implore it, that will free your life,
 But fetter you till death. 40

CLAUDIO: Perpetual durance?

- ISABELLA: Ay, just; perpetual durance, a restraint,
Though all the world's vastidity you had,
To a determin'd scope.
- CLAUDIO: But in what nature? 45
- ISABELLA: In such a one as, you consenting to't,
Would bark your honour from that trunk you bear,
And leave you naked.
- CLAUDIO: Let me know the point.
- ISABELLA: O, I do fear thee, Claudio; and I quake, 50
Lest thou a feverous life shouldst entertain,
And six or seven winters more respect
Than a perpetual honour. Dar'st thou die?
The sense of death is most in apprehension;
And the poor beetle that we tread upon 55
In corporal sufferance finds a pang as great
As when a giant dies.
- CLAUDIO: Why give you me this shame?
Think you I can a resolution fetch
From flow'ry tenderness? If I must die, 60
I will encounter darkness as a bride
And hug it in mine arms.
- ISABELLA: There spake my brother; there my father's grave
Did utter forth a voice.

(from Act 3, Scene 1)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 **Either** (a) In what ways and with what effects does Webster portray different attitudes to marriage in the play *The Duchess of Malfi*?
- Or** (b) Comment closely on Webster's dramatic presentation of Bosola's attitude to Ferdinand in the following extract.

FERDINAND:	My brother here, the Cardinal, could never Abide you.	
BOSOLA:	Never since he was in my debt.	
FERDINAND:	Maybe some oblique character in your face Made him suspect you?	5
BOSOLA:	Doth he study physiognomy? There's no more credit to be given to th'face Than to a sick man's urine, which some call The physician's whore, because she cozens him. He did suspect me wrongfully.	10
FERDINAND:	For that You must give great men leave to take their times. Distrust doth cause us seldom be deceived; You see, the oft shaking of the cedar-tree Fastens it more at root.	15
BOSOLA:	Yet take heed: For to suspect a friend unworthily Instructs him the next way to suspect you, And prompts him to deceive you.	
FERDINAND:	There's gold.	20
BOSOLA:	So: What follows? Never rained such show'rs as these Without thunderbolts in the tail of them. Whose throat must I cut?	
FERDINAND:	Your inclination to shed blood rides post Before my occasion to use you. I give you that To live i'th' court, here, and observe the Duchess: To note all the particulars of her 'haviour, What suitors do solicit her for marriage And whom she best affects: she's a young widow, I would not have her marry again.	25 30
BOSOLA:	No, sir?	
FERDINAND:	Do not you ask the reason, but be satisfied I say I would not.	
BOSOLA:	It seems you would create me One of your familiars.	35
FERDINAND:	Familiar! What's that?	
BOSOLA:	Why, a very quaint invisible devil, in flesh: An intelligencer.	
FERDINAND:	Such a kind of thriving thing I would wish thee, and ere long thou may'st arrive At a higher place by't.	40

BOSOLA:	Take your devils Which hell calls angels. These cursed gifts would make You a corrupter, me an impudent traitor, And should I take these they'd take me to hell.	45
FERDINAND:	Sir, I'll take nothing from you that I have given. There is a place that I procured for you This morning, the provisorship o'th' horse; Have you heard on't?	50
BOSOLA:	No.	
FERDINAND:	'Tis yours. Is't not worth thanks?	
BOSOLA:	I would have you curse yourself now, that your bounty, Which makes men truly noble, e'er should make Me a villain. O, that to avoid ingratitude For the good deed you have done me, I must do All the ill man can invent. Thus the devil Candies all sins o'er; and what heaven terms vile, That names he complimentary.	55
FERDINAND:	Be yourself: Keep your old garb of melancholy; 'twill express You envy those that stand above your reach, Yet strive not to come near 'em. This will gain Access to private lodgings, where yourself May, like a politic dormouse –	60 65
BOSOLA:	As I have seen some Feed in a lord's dish, half asleep, not seeming To listen to any talk; and yet these rogues Have cut his throat in a dream. What's my place? The provisorship o'th' horse? Say then my corruption Grew out of horse-dung. I am your creature.	70

(from Act 1, Scene 1)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** **(a)** Discuss some of the dramatic ways in which Williams explores the impact of relationships changing in *Cat on a Hot Tin Roof*.
- Or** **(b)** Analyse Williams's presentation of Big Daddy in the following extract from the play. In your answer, you should pay close attention to dramatic methods and their effects.

BIG MAMA: *[Quickly]* Big Daddy, blow out the candles on your birthday cake!

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I made this place!

(from Act 2)

Section B: Poetry

Answer **one** question from this section.

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) Discuss some of the ways in which Angelou presents different attitudes to sex. In your answer, you should refer to **two** poems from the selection.
- Or** (b) Comment closely on Angelou's presentation of the relationship in the following poem.

*Kin
for Bailey*

We were entwined in red rings

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An Arkansas twilight.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** **(a)** Discuss some of the ways in which Armitage explores deception and its effects in *Sir Gawain and the Green Knight*.
- Or** **(b)** Comment closely on Armitage's presentation of the lord and Sir Gawain in the following extract.

Now the lord is loud with words and laughter

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all night.

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

- 7 **Either** (a) In what ways and with what effects does Blake present living creatures? In your answer, you should refer to **two** poems from the selection.
- Or** (b) Compare Blake's presentation of the little boy in the following poems.

The Little Boy Lost

Father, father, where are you going
O do not walk so fast.
Speak father, speak to your little boy
Or else I shall be lost,

The night was dark no father was there
The child was wet with dew.
The mire was deep, & the child did weep
And away the vapour flew.

5

The Little Boy Found

The little boy lost in the lonely fen,
Led by the wand'ring light,
Began to cry, but God ever nigh,
Appeared like his father in white.

He kissed the child & by the hand led
And to his mother brought,
Who in sorrow pale, thro' the lonely dale
Her little boy weeping sought.

5

Songs of Ourselves, Volume 2

- 8 **Either** (a) In what ways and with what effects do **two** poems from the selection present regret?
- Or** (b) Comment closely on the following poem, analysing ways in which Arthur Yap presents the mother and child.

an afternoon nap

the ambitious mother across the road

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he begins with her expensive taste for education.

(Arthur Yap)

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