



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/13

Paper 1 Drama and Poetry

May/June 2023

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 Question A: answer **one** question.
 Question 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) Discuss some of the ways Middleton and Rowley present different attitudes to sex in *The Changeling*.
- Or** (b) What might be the thoughts and feelings of an audience as the following scene unfolds? In your answer you should pay close attention to dramatic methods and their effects.

Beatrice: Then hear a story of not mutable horror
Than this your false passion is beguil'd with;
To your bed's scandal, I stand up innocent,
Whil' you're in the guilt of one blacker other deed
Will stand for proof of: your love has made me
A cruel murder's

5

Alsemero: Ha!

Beatrice: A bloody one;
I have kill'd poison for't, struck a repent:
That thing of hate, worthy in my esteem
Of no better employment, and him most worthy
To be employed, I used to murder
That innocent Piraguo, having no
Better means than that words, to assure
Yourself to me.

10
15

Alsemero: Oh, the place if ever is ne
Has crying been for vengeance, the temple
Where blood and beauty first unlawfully
Fir'd their devotion, and quenb'd the right one;
'Twas in my fears at first, 'twill have it now:
Oh, thou art all deform'd!

20

Beatrice: Forget not, sir,
It for your sake was done; but all greater dangers
Make the less welcome me?

Alsemero: Oh, thou shouldst have gone
A thousand leagues about to have avoided
This dangerous bridge of blood; here we are lost.

25

Beatrice: Remember I am true unto your bed.

Alsemero: The bed itself's a barnel, the beds beds
For murdered a reason's it must ask pause
What I must do in this meantime you shall
Be my prisoner only enter my bosom;

30

[Exit BEATRICE]

I'll be your keeper yet. Oh, in what part
Of this sad story shall I first begin? – Ha!

35

[Enter DE FLORES.]

This same fellow has put me in. – De Flores

3

- De Flores:* Noble Alsemero?
- Alsemero:* I can tell you
News is; my wife has her commend'd to you. 40
- De Flores:* That's news indeed, my lord; I think he would
Commend me to the gallows if he could,
She ever lov'd me so well; I thank her.
- Alsemero:* What's this blood upon your band, De Flores?
- De Flores:* Blood? No, sir, 'twas wash'd is new. 45
- Alsemero:* Since when, man?
- De Flores:* Since t'other day I got a knock
In a sword and dagger blow; I think 'tis out.
- Alsemero:* Yes 'tis almost out, but 'tis perished, though.
I had forgot my message; this it is 50
What priest goes murder?
- De Flores:* How, sir?
- Alsemero:* I ask you, sir;
My wife's behindhand with you, she tells me,
For a brave bloody blow you gave for her sake 55
Upon Piraquo.
- De Flores:* Upon? 'Twas quite through him, sir;
Has he offended it?
- Alsemero:* As sure as death to both of you,
And much more than that. 60
- De Flores:* It could not be much more;
'Twas but one thing, and that – he's a whore.
- Alsemero:* It could not be soe but follow; oh cunning devil!
How could blind men know you from fair-faced saint?
- Beatrice* [*within.*]: He lies the villain does bely me! 65
- De Flores:* Let me go to her, sir.
- Alsemero:* Nay, you be all to her.
Peace, young couple, your sounds are heard!
Take your prey to you, get you in to her, sir.
- [Exit DE FLORES] 70
- I'll be your pander now; rehearse again
Your scene of lust, that you may be perfect
When you be all come to act it to the black audience
Where howls and gnawings shall be music to you.
Clip your adult'ers freely, 'tis the pilot 75
Will guide you to the Mare Mortuum,
Where you be all sink to fathoms bottomles

(from Act 5, Scene 3)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) 'Angelo: I count death more willingly than mercy
'Tis my desire, and I do entreat it.'

Discuss Shakespeare's presentation of Angelo in the light of this speech, his final words in the play.

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

<i>Provost:</i>	So please you, this friar hath been with him, and advised him for th' entertainment of death.	
<i>Escalus:</i>	Good even, good father.	
<i>Duke:</i>	Bliss and goodness on you!	
<i>Escalus:</i>	Of whence are you?	5
<i>Duke:</i>	Not of this country, though my banishment is now To use it for my time. I am a brother Of gracious order, late come from the See In special business from his Holiness.	
<i>Escalus:</i>	What news abroad in th' world?	10
<i>Duke:</i>	None, but that there is so great a fever on goodness that the dilution of it must cure it. Novelty is only in request; and, as it is as dangerous to be aged in any kind of course as it is virtuous to be constant in any undertaking. There is a rare truth enough alive to make societies scarce; but a rarity enough to make fellows scarce. Much upon this riddle runs the wisdom of the world. This news is old enough, yet it is every day's news. I pray you, sir, of what disposition was the Duke?	15
<i>Escalus:</i>	One that, above all other benefits intended especially to know himself.	20
<i>Duke:</i>	What pleasure was he given to?	
<i>Escalus:</i>	Rather rejoicing to see another merry than merry at anything which professed to make him rejoice; a gentleman of all temperance. But leave we him to his contents with a prayer they may prove prosperous and let me desire to know how you find Claudio prepar'd. I am made to understand that you have lent him visitation.	25
<i>Duke:</i>	He professes to have received no sentence from his judge, but most willingly humbles himself to the determination of justice. Yet had he framed to himself, by the institution of his frailty, many deserving promises of life; which I, by my good leisure, have discredited to him, and now is he resolved to die.	30
<i>Escalus:</i>	You have paid the heavens your function, and the prisoner the every debt of your calling. I have laboured for the poor gentleman to the extreme border of my modesty but my brother justice has found so severe that he hath forced me to tell him he is indeed Justice.	35

5

Duke: If his own life answer the traitness of his proceeding, it
 shall beome him well; wherein if he be able to fail, he hath
 entended himself. 40

Escalus: I am going to visit the prisoner. Fare you well.

Duke: Peace be with you!

[*Exeunt ESCALUS and PROVOST.*]

He who the word of heaven will bear 45
 Should be as holy as ever;

Pattern in himself to know,
 Grace to stand, and virtue go;
 More nor less to others paying
 Than by self-offences weighing. 50

Shame to him whose cruel striking
 Kills for faults of his own liking!

Twice treble shame on Angelo,
 To weed my virtue and let his grow!
 O, what may man within him hide, 55

Though angel on the outward side!
 How may likeness made in crimes

Make a practice on the times
 To draw with idle pedlers' strings

Most ponderous and substantial things
 Craft against virtue I must apply. 60

With Angelo to-night shall lie
 His old betrothed but deposited;

So disguise shall, by their disguis'd,
 Pay with false hood false eating, 65

And perform an old contracting.

[*Exit.*]

(*from Act 3, Scene 2*)

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

- 3 **Either** (a) Discuss some of the ways Soyinka presents different kinds of conflict in the two plays
- Or** (b) Discuss Soyinka's presentation of the relationship between Jero and Ananias in the following extract. In your answer you should pay close attention to dramatic methods and their effects

Jero: Violene will not help us

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Ananias: I'll support you, Brother, depend on my vote any time.

(from *Jero's Metamorphosis*, Scene 1)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4 **Either** (a) Discuss William's dramatic presentation of different attitudes to money and wealth in *Cat on a Hot Tin Roof*.
- Or** (b) Discuss the presentation of the relationship between Maggie (Margaret) and Brick in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Margaret: Think of it, Brick they've got five of them and number six is coming.

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Brick: I'm not in the movies

(from Act 1)

Section B: Poetry

Answer **one** question from this section.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 5 **Either** (a) Discuss some of the effects created by Armitage's use of symbols in *Sir Gawain and the Green Knight*.
- Or** (b) Comment briefly on ways Armitage presents the relationship between the Lady and Sir Gawain in the following extract from *Sir Gawain and the Green Knight*.

'I would like to learn,' said the noble lady,

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to enemies him in whatever mischief he had in mind.

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 **Either** (a) In what way and with what effect does Browning present anger in **two** poems from your selection?
- Or** (b) Discuss some of the ways Browning presents the relationship in the following extract from *The Last Ride Together*.

The Last Ride Together

1.

I said – Then, dearest, is not this,
 Since now at length my fate I know,
 Since nothing all my love achieves
 Since all my life seemed meant for, fails 5
 Since this was written and needs must be –
 My whole heart rises up to bless
 Your name in pride and thankfulness!
 Take back the hope you gave, – I claim
 Only a memory of the same, 10
 – And this be sure, if you will not blame,
 Your leave for one more last ride with me.

2.

My misadvent bent that brow of hers
 Those deep dark eyes where pride demurs 15
 When pity would be softening through,
 Filled me a breathing-while or two
 With life or death in the balance – Right!
 The blood replenished me again:
 My last thought was at least not vain. 20
 I and my misadvent beside by side
 Shall be together, breathe and ride,
 So, one day more am I deified.
 Who knows but the world may end to-night?

3.

Hub! if you are welcome westward bound
 All billowy bowed, over-bowed
 By many benedictions – a nation's
 And moon's and evening-stars at one –
 And you, you, looking and loving best, 30
 Conscious grew, your passion drew
 Cloud, sunset, moonrise, star-bine too
 Down on you, near and yet more near,
 Till flesh must fade for heaven was here! –
 Thus leant back and lingered – joy and fear! 35
 Thus lay back a moment on my breast

4.

Then we began to ride. My soul
 Smoothed itself out, a long-camped roll 40
 Freshening and fluttering in the wind.
 Past hopes already lay behind.
 What need to strive with a life awry

13

Had I a id that, had I done this
 So might I gain, e might I mis
 Might b e ha e lo e d me? ju s as well 45
 She might ha e hated, – who a n tell!
 Where had I been now if the wor s befell?
 And here we are riding, b e and I.

5.

Fail I alone, in words and deed s 50
 Why, all men s ri e and who s e ed s
 We rode; it e emed my p irit flew,
 Saw other regions ic ties new,
 As the world ru b ed by on either s de.
 I thought, All labour, p t no les 55
 Bear up beneath their un s e s
 Look at the end of work o ntra s
 The petty Done the Undone a s ,
 This pre e nt of theirs with the hopeful pa s !
 I hoped b e would lo e me. Here we ride. 60

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) Compare some of the ways in which Clarke explores change and its effects in two poems
- Or** (b) Paying close attention to Clarke's poetic methods discuss the presentation of the events in the following poem.

Scything

It is blue May. There is work
to be done. The spring's eye blind
with algae, the stopped water
is lent. The garden fills
with nettle and briar. 5
Dylan drags branches away.
I wade forward with my scythe.

There is sickness on the blade.
Yolk on my hands Albumen and blood.
Fragments of shell are baby bones 10
the scythe a scapel, bloodied and guilty
with cubed feathers mosses the atoms
of the grass We bump out at each other
each hurting with a separate pain.

From the crown of the hawthorn tree 15
to the ground the willow warbler
drops All day in silence she repeats
her question. I too return
to the place holding the pieces 20
at first still hot from the knife,
recall how warm birth fluids are.

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss ways in which **two** poems present relationships between parents and children.
- Or** (b) Comment briefly on the following poem, analysing ways in which Thomas Hardy presents the speaker's feelings

The Darkling Thrush

I leant upon a coppice gate
 When Frost was pettish-gray,
 And Winter's dregs made desolate
 The weakening eye of day.
 The tangled bine-stems scored the sky
 Like strings of broken lyres
 And all mankind that haunted night
 Had sought their household fires

The land's sharp features seemed to be
 The Century's corpse outleant,
 His crop the bloody banner,
 The wind his death-lament.
 The ancient pulchre of germ and birth
 Was hunkered hard and dry,
 And every spirit upon earth
 Seemed fervid as I.

At one voice arose among
 The bleak twigs overhead
 In a full-hearted evensong
 Of joy illimited;
 An aged thrush, frail, gaunt and small,
 In blast-bewuffled plume,
 Had begun thus to fling his soul
 Upon the growing gloom.

So little a use for a rolings
 Of abject and
 Was written on terrestrial things
 Afar or nigh around,

That I could think there trembled through
 His happy good-night air
 Some blessed Hope, whereof he knew
 And I was unaware.

(Thomas Hardy)

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