



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/13

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) In what ways and with what effects do Middleton and Rowley present different kinds of justice in *The Changeling*?
- 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>Vermandero:</i>	Valenciana speaks so nobly of you, sir, I wish I had a daughter now for you.	
<i>Alsemero:</i>	The fellow of this creature were a partner For a king's love.	
<i>Vermandero:</i>	I had her fellow one, sir, But heaven has married her to joy eternal; 'Twere sin to wish her in this world again. Come, sir, your friend and you shall all see the pleasures Which my health chiefly enjoys in.	5
<i>Alsemero:</i>	I hear the beauty of this scene at largely.	10
<i>Vermandero:</i>	It falls much short of that.	
	[<i>Exeunt. Manet BEATRICE.</i>]	
<i>Beatrice:</i>	So, here's one to step Into my father's favour; time will fix him. I have got him now the liberty of the house: So wisdom by degrees works out her freedom; And if that ever be darkened that offends me (I wait but that eclipse), this gentleman Shall soon shine glorious in my father's likeness, Through the refulgent virtue of my love.	15
	[<i>Enter DE FLORES.</i>]	20
<i>De Flores</i>	[<i>aside.</i>]: My thoughts are at a banquet for the deed; I feel no weight in't, 'tis but light and cheap For the sweet recompense that I set down for't.	
<i>Beatrice:</i>	De Flores	25
<i>De Flores:</i>	Lady	
<i>Beatrice:</i>	Thy looks promise cheerfully.	
<i>De Flores:</i>	All things are answerable, time, circumstances, Your wishes and my service.	
<i>Beatrice:</i>	Is it done then?	30
<i>De Flores:</i>	Piraquon is no more.	
<i>Beatrice:</i>	My joys start at mine eyes, our sweet's delights Are evermore born weeping.	
<i>De Flores:</i>	I've a token for you.	
<i>Beatrice:</i>	For me?	35
<i>De Flores:</i>	But it was sent somewhat unwillingly, I could not get the ring without the finger.	

[*Shows her the finger.*]

3

- Beatrice:* Bless me! What hast thou done?
- De Flores:* Why, is that more
Than killing the whole man? I cut his heart-strings
A greedy hand thrust in a ditch at ourt,
In a misadventure hath had as much as this
- Beatrice:* 'Tis the first token my father made me send him.
- De Flores:* And I made him send it back again
For his last token; I was loath to leave it,
And I'm sure dead men have no use of jewels
He was as loath to part with't, for it stuck
As if the flesh and it were both one substance.
- Beatrice:* At the bag's fall the keeper has his fees
'Tis soon apply'd, all dead men's fees are yours;
I pray, bury the finger, but the stone
You may make use on shortly the true value,
Take't of my truth, is near three hundred ducats
- De Flores:* 'Twill hardly buy a pair for one's own use, though,
To keep it from the worm, as fine as 'tis
Well, being my fees I'll take it;
Great men have taught me that, or else my merit
Would earn the way on't.
- Beatrice:* It might justly, sir:
Why, thou mistake, De Flores 'tis not given
In state of recompense.
- De Flores:* No, I hope so, lady,
You should soon witness my attempt to't then!

(from Act 3, Scene 4)

WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) 'Ia bella's decision on to become a nun addresses problems in the play.'

How far, and in what ways, do you agree with this comment?

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

<i>Duke</i>	[in disguise]: You are pleasant, sir, and speak apart.	
<i>Lucio</i> :	Why, what a ruthless thing is this in him, for the rebellion of a good piece to take away the life of a man! Would the Duke that is absent have done this? Ere he would have hang'd a man for the getting a hundred barrels, he would have paid for the nursing a thousand. He had some feeling of the sport; he knew the revenue, and that instructed him to mercy.	5
<i>Duke</i> :	I never heard the absent Duke murdered for women; he was not instructed that way.	
<i>Lucio</i> :	O, sir, you are deceived.	10
<i>Duke</i> :	'Tis not possible.	
<i>Lucio</i> :	Who – not the Duke? Yes, your beggar of fifty and his use was to put a daughter in her chamber. The Duke had children in him. He would be drunk too; that let me inform you.	
<i>Duke</i> :	You do him wrong, sir, rely.	15
<i>Lucio</i> :	Sir, I was an inward of his. A busy fellow was the Duke; and I believe I know the cause of his withdrawing.	
<i>Duke</i> :	What, I prithee, might be the cause?	
<i>Lucio</i> :	No, pardon; 'tis a secret must be looked within the teeth and the lips, but this I can let you understand: the greater file of the subject held the Duke to be wise.	20
<i>Duke</i> :	Wise? Why, no question but he was	
<i>Lucio</i> :	A very superficial, ignorant, unweighing fellow.	
<i>Duke</i> :	Either this is envy in you, folly, or mistaking; the very stream of his life, and the business he hath helmed, must, upon a warranted need, give him a better probation. Let him be but testimony in his own bringings forth, and he shall appear to the envious a scholar, a statesman, and a soldier. Therefore you speak unkindly, or, if your knowledge be more, it is murdered in your malice.	25
<i>Lucio</i> :	Sir, I know him, and I love him.	
<i>Duke</i> :	Love talks with better knowledge, and knowledge with dearer love.	
<i>Lucio</i> :	Come, sir, I know what I know.	
<i>Duke</i> :	I can hardly believe that, since you know not what you speak. But, if ever the Duke return, as our prayers are he may, let me desire you to make your answer before him. If it be honest you have spoke, you have courage to maintain it; I am bound to all upon you; and I pray you your name?	35
<i>Lucio</i> :	Sir, my name is Lucio, well known to the Duke.	40

5

Duke: He knows you better, is it, if I may lie to report you.

Lucio: I fear you not.

Duke: O, you hope the Duke will return no more; or you imagine me too unhurtful an opposite. But, indeed, I can do you little harm: you'll forgive me this again. 45

Lucio: I'll be hang'd first. Thou art deceived in me, friar. But no more of this

Canst thou tell if Claudio die to-morrow or no?

Duke: Why should he die, is it?

Lucio: Why? For filling a bottle with a tun-dish. I would the Duke we talk of were return'd again. 50

(from Act 3, Scene 2)

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

- 3** **Either** (a) In what way and with what effects does Soyinka explore corruption in the two plays?
- Or** (b) Discuss Soyinka's presentation of the relationship between Jero and Chume in the following extract from *Jero's Metamorphosis*. In your answer you should pay close attention to Soyinka's dramatic methods and their effects.

Jero: Praise the Lord, Brother, praise the Lord.

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[*Blackout.*]

(from *Jero's Metamorphosis*, Scene 2)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 Either (a) 'In *Cat on a Hot Tin Roof*, Williams presents the disastrous effects of incestuous relationships'

How far, and in what ways, do you agree with this comment on the play?

Or (b) Discuss the presentation of Brick and Maggie (Margaret) in the following extract. In your answer you should pay close attention to dramatic methods and their effects

Margaret *[She catches sight of him in the mirror, gasps slightly, wheels about to face him.]*

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Yeah, a person who didn't know you would think you'd never had a tension in your body or a strained muscle.

(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 women in *Sir Gawain and the Green Knight*?
- Or** (b) Comment briefly on way Armitage presents the relationship between the mother and Sir Gawain in the following extract from *Sir Gawain and the Green Knight*.

Then the whole of the household was ordered to the hall,

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at night when they met, no matter what the merb andie .

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 **Either** (a) Discuss ways in which Browning presents memories and their significance in **two** poems from your selection.
- Or** (b) Analyse ways in which Browning presents the speaker's emotions in the following poem.

The Laboratory

(ANCIEN RÉGIME)

Now I have tied thy glass mask on tightly,
 May gaze thro' these faint moon's a'ring whitely,
 As thou plies thy trade in this devil's smithy,
 Whil' is the poison to poison her, prithee? 5

He is with her; and they know that I know
 Where they are – what they do: they believe my tears flow
 While they laugh – laugh at me – at me fled to the drear
 Empty suburb to pray God in for them! – I am here.

Grind away, moisten and make up thy paste, 10
 Pound at thy powder – am I in haste?
 Better 't thus and observe thy strange things
 Than go where men wait me, and dance at the king's

That in the mortar – all you a gum?
 Ah, the brave tree whence 's gold oo'z'ngs o' me!
 And you n'ft phial, the exquisite blue,
 Sure to taste sweetly – is that poison too? 15

Had I but all of them, thee and thy treasures –
 What a wild crowd of invisible pleasures –
 To a'rry pure death in a earring, a a'let 20
 A s'gnet, a fan-mount, a filagree-ballet!

Soon, at the king's but a longer to give,
 And Pauline should have just thirty minutes to live!
 But to light a pastille, and Elise, with her head,
 And her breasts, and her arms and her hands should drop dead! 25

Quick – is it finished? The o'lor's too grim;
 Why not like the phial's enticing and dim?
 Let it brighten her drink let her turn it and stir,
 And try it and taste, ere be fix and prefer!

What a drop! She's not little – no minion like me; 30
 That's why be enared him: this never will free
 The soul from those strong, great eyes 's a y, 'No!
 To that pulse's magnificent o-me-and-go.

13

For only last night, as they whispered, I brought
 My own eyes to bear on her face, that I thought, 35
 Could I keep them one half minute fixed, she'd fall
 Shrieked: she fell not; yet this does it all!

Not that I bid you spare her pain!
 Let death be felt and the proof remain;
 Brand, burn up, bite into its grate – 40
 He is sure to remember her dying grate!

Is it done? Take my mark off! Be not more!
 It kills her, and this prevents seeing it done –
 The delicate droplet, my whole fortune's fee –
 If it hurts her, besides, and it ever hurt me? 45

Now, take all my jewels, gorge gold to your fill,
 You may kiss me, old man, on my mouth, if you will!
 But brush this dust off me, let horror there pierce
 Ere I know it – next moment I dance at the king's

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) Discuss the writing and effects of **two** poems in which Clarke explores relationships between people.
- Or** (b) Paying close attention to poetic methods discuss ways Clarke imitates a reader's response to the place in the following poem.

Blaen Cwrt

You ask how it is I will tell you.
 There is no glass The air spins in
 The stone rectangle. We warm our hands
 With apple wood. Some of the stones
 Rise against the ploughed, brown field 5
 As a sign to our neighbours in the
 Four folds of the valley that we are in.
 Some of the stones seeps through the stones
 Into the barn where it curls like fern
 On the walls Holding a thick root 10
 I press my bucket through the surface
 Of the water, lift it brimming and k
 The leaves away. Our fingers curl on
 Enamel mugs of tea, like ploughmen.
 The stones bear in the rain 15
 Giving their colours It's not easy.
 There are no brogue blues or boiled sweet
 Reds All is oblique and earth and cloud-green
 Nettles taking their and the smells of moist
 Earth and sheep's wool. The wattle and daub 20
 Chimney hood has dead away, slowly
 Creeping to dust, talking the slate
 Floor with stories It has all the first
 Needs ties for a high standard
 Of civilised living: is lenient in its
 Architecture of sound, water and fire, 25
 Light on uncountable miles of mountain
 From a big, unpredictable
 Two rooms waking and sleeping,
 Two languages two centuries of past 30
 To ponder on, and the basic need
 To work hard in order to survive.

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss ways in which **two** poems present mothers
- Or** (b) Comment briefly on the following poem, analysing ways in which William Barnes presents the wind.

The Storm-Wind

When the swift-rolling brook swollen deep,
 Rushes on by the alders full peed,
 And the wild-blowing winds lowly sweep
 O'er the quivering leaf and the weed,
 And the willow tree writhes in each limb
 O'er the sedge-beds that reel by the brim –

5

The man that is staggering by
 Holds his hat to his head by the brim;
 And the girl as her hair-loose outfly,
 Puts a foot out, to keep her self trim,
 And the quivering water lings o'er the reed
 The small pool where the bird dips his head.

10

But out at my house, in the lee
 Of the nook where the winds die away,
 The light swarming airs round the tree
 And the low-singing insects play
 So soft that a mother that's nigh
 Her still candle, may hear her babe sigh.

15

(William Barnes)

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