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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/13**

Paper 1 Drama and Poetry **May/June 2022**

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 Miller's presentation of different attitudes to reputation in *All My Sons*.

Or **(b)** Paying close attention to language and dramatic methods, discuss Miller's presentation of the relationship between Chris and Kate Keller (Mother) in the following extract.

[*As twilight falls, that evening.*

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Chris: I'm relaxed.

(*from* Act 2)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) Discuss some of the ways Shakespeare presents different friendships in *Much Ado About Nothing*.

Or (b) How might an audience react as the following extract unfolds? In your answer you should pay close attention to language and dramatic methods.

[*Enter* LEONATO*,* ANTONIO*,* HERO*,* BEATRICE, MARGARET*,* URSULA*, and Others.*]

Leonato: Was not Count John here at supper?

Antonio: I saw him not.

Beatrice: How tartly that gentleman looks! I never can see him but I am heart-burn'd an hour after.

Hero: He is of a very melancholy disposition.

Beatrice: He were an excellent man that were made just in the mid-way between him and Benedick: the one is too like an image and says nothing, and the other too like my lady's eldest son, evermore tattling.

Leonato: Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face –

Beatrice: With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if 'a could get her good-will.

Leonato: By my troth, niece, thou wilt never get thee a husband if thou be so shrewd of thy tongue.

Antonio: In faith, she's too curst.

Beatrice: Too curst is more than curst. I shall lessen God's sending that way; for it is said 'God sends a curst cow short horns'; but to a cow too curst he sends none.

Leonato: So, by being too curst, God will send you no horns.

Beatrice: Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening. Lord! I could not endure a husband with a beard on his face; I had rather lie in the woollen.

Leonato: You may light on a husband that hath no beard.

Beatrice: What should I do with him? Dress him in my apparel, and make him my waiting gentlewoman? He that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth is not for me, and he that is less than a man I am not for him; therefore I will even take sixpence in earnest of the berrord, and lead his apes into hell.

Leonato: Well then, go you into hell?

Beatrice: No; but to the gate, and there will the devil meet me, like an old cuckold, with horns on his head, and say 'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids'. So deliver I up my apes and away to Saint

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Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long.

Antonio [*To* HERO]: Well, niece, I trust you will be rul'd by your father.

Beatrice: Yes, faith; it is my cousin's duty to make curtsy, and say 'Father, as it please you'. But yet for all that, cousin, let him be a handsome fellow, or else make another curtsy and say 'Father, as it please me.'

Leonato: Well, niece, I hope to see you one day fitted with a husband.

Beatrice: Not till God make men of some other metal than earth. Would it not grieve a woman to be over-master'd with a piece of valiant dust, to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and, truly, I hold it a sin to match in my kindred.

Leonato: Daughter, remember what I told you: if the Prince do solicit you in that kind, you know your answer.

Beatrice: The fault will be in the music, cousin, if you be not wooed in good time. If the Prince be too important, tell him there is measure in every thing, and so dance out the answer. For, hear me, Hero: wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinquepace; the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly modest, as a measure, full of state and ancientry; and then comes repentance, and, with his bad legs, falls into the cinquepace faster and faster, till he sink into his grave.

Leonato: Cousin, you apprehend passing shrewdly.

Beatrice: I have a good eye, uncle; I can see a church by daylight.

(*from* Act 2 Scene 1)

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

3 Either (a) In what ways, and with what effects, does Soyinka present the relationship between Jero and Chume in these plays?

Or (b) Discuss Soyinka's presentation of the prophets in the following extract from *Jero's Metamorphosis*. In your answer you should pay close attention to dramatic methods and their effects.

Shadrach: We have heard all we need to know of the conspiracy against us.

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[*Roars off alone into laughter*.]

(*from* Jero's Metamorphosis, Scene 3)

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) In what ways, and with what effects, do Middleton and Rowley explore different kinds of madness in *The Changeling*?

Or (b) What might be the thoughts and feelings of an audience as the following exchange unfolds? In your answer you should pay close attention to dramatic methods and their effects.

[*Enter* VERMANDERO*,* ALIBIUS*,* ISABELLA*,* TOMAZO*,* FRANCISCUS*, and* ANTONIO*.*]

Vermandero: Oh, Alsemero, I have a wonder for you.

Alsemero: No, sir, 'tis I, I have a wonder for you.

Vermandero: I have suspicion near as proof itself
For Piracquo's murder.

Alsemero: Sir, I have proof
Beyond suspicion for Piracquo's murder.

Vermandero: Beseech you hear me; these two have been disguis'd
E'er since the deed was done.

Alsemero: I have two other
That were more close disguis'd than your two could be,
E'er since the deed was done.

Vermandero: You'll hear me! – these mine own servants –

Alsemero: Hear me; – those nearer than your servants,
That shall acquit them, and prove them guiltless.

Franciscus: That may be done with easy truth, sir.

Tomazo: How is my cause bandied through your delays!
'Tis urgent in blood, and calls for haste;
Give me a brother alive or dead:
Alive, a wife with him; if dead, for both
A recompense, for murder and adultery.

Beatrice [*within*]: Oh, oh, oh!

Alsemero: Hark, 'tis coming to you.

De Flores [*within*]: Nay, I'll along for company.

Beatrice [*within*]: Oh, oh!

Vermandero: What horrid sounds are these?

Alsemero: Come forth, you twins of mischief!

[*Enter* DE FLORES *bringing in* BEATRICE (*wounded*).]

De Flores: Here we are; if you have any more
To say to us, speak quickly, I shall not
Give you the hearing else; I am so stout yet,
And so, I think, that broken rib of mankind.

Vermandero: An host of enemies enter'd my citadel
Could not amaze like this: Joanna! Beatrice! Joanna!

Beatrice: Oh come not near me, sir, I shall defile you:
I am that of your blood was taken from you
For your better health; look no more upon't,
But cast it to the ground regardlessly:
Let the common sewer take it from distinction.

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Beneath the stars, upon yon meteor
Ever hung my fate, 'mongst things corruptible;
I ne'er could pluck it from him: my loathing
Was prophet to the rest, but ne'er believ'd;
Mine honour fell with him, and now my life.
Alsemero, I am a stranger to your bed,
Your bed was cozen'd on the nuptial night,
For which your false bride died.

Alsemero: Diaphanta!

De Flores: Yes; and the while I coupled with your mate
At barley-brake; now we are left in hell.

Vermandero: We are all there, it circumscribes here.

De Flores: I lov'd this woman in spite of her heart;
Her love I earn'd out of Piracquo's murder.

Tomazo: Ha! My brother's murderer!

De Flores: Yes, and her honour's prize
Was my reward; I thank life for nothing
But that pleasure: it was so sweet to me
That I have drunk up all, left none behind
For any man to pledge me.

Vermandero: Horrid villain!
Keep life in him for further tortures.

De Flores: No!
I can prevent you; here's my penknife still.
It is but one thread more, [*stabs himself*] – and now 'tis cut.
Make haste, Joanna, by that token to thee:
Canst not forget, so lately put in mind,
I would not go to leave thee far behind. [*Dies.*]

Beatrice: Forgive me, Alsemero, all forgive;
'Tis time to die, when 'tis a shame to live. [*Dies.*]

(*from* Act 5 Scene 3)

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Section B: Poetry

Answer **one** question from this section.

ROBERT BROWNING: Selected Poems

5 **Either** **(a)** In what ways, and with what effects, does Browning present conflict in **two** poems from your selection?

Or **(b)** Comment closely on Browning's presentation of the relationship between the speaker and the girl in the following poem.

Confessions

I
What is he buzzing in my ears?
'Now that I come to die,
'Do I view the world as a vale of tears?'
Ah, reverend sir, not I!

II
What I viewed there once, what I view again
Where the physic bottles stand
On the table's edge,—is a suburb lane,
With a wall to my bedside hand.

III
That lane sloped, much as the bottles do,
From a house you could descry
O'er the garden-wall: is the curtain blue
Or green to a healthy eye?

IV
To mine, it serves for the old June weather
Blue above lane and wall;
And that farthest bottle labelled 'Ether'
Is the house o'ertopping all.

V
At a terrace, somewhere near the stopper,
There watched for me, one June,
A girl: I know, sir, it's improper,
My poor mind's out of tune.

VI
Only there was a way … you crept
Close by the side, to dodge
Eyes in the house, two eyes except:
They styled their house 'The Lodge.'

VII
What right had a lounger up their lane?
But, by creeping very close,
With the good wall's help,—their eyes might strain
And stretch themselves to Oes,

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VIII

Yet never catch her and me together,
  As she left the attic, there,
By the rim of the bottle labelled ‘Ether,’
  And stole from stair to stair,

IX

And stood by the rose-wreathed gate. Alas,
  We loved, sir—used to meet:
How sad and bad and mad it was—
  But then, how it was sweet!

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OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** Compare ways in which Sheers explores love in **two** poems from *Skirrid Hill*.

Or **(b)** Comment closely on the following poem, analysing ways in which Sheers shapes a reader's response to the events.

Liable to Floods

'Liable to floods' the farmer warned them.
And on the map, the letters arcing down the valley
in black and white
but still the major wouldn't listen –

tipping back his cap with one finger
and laying a fatherly hand on the farmer's shoulder
'Don't you worry Jack,' he said,
'We've got this one covered.'

And so they made their camp,
a thousand tents across the valley floor,
but even then as the GI's tapped the steel
they felt the backbone of the rock, shallow beneath the soil.

For the next two days they trained
under Moel Siabod's shoulder.
Greenhorns from Kansas, Ohio and Iowa,
sweeping in a line

through the ditches, streams and bracken,
preparing for the landings on Utah and Omaha
pegged as yet to an unknown date
hung somewhere just over the horizon.

On the third night they slept to the sound
of the rain's fusillade and the artillery of thunder,
while outside, under cover of darkness
the river pulled herself up and spread her wings,

bleeding through the camp like ink from a broken cartridge.
The guards were woken by their tin cans and cups
set afloat and clinking against each other
like ghosts in celebration.

They raised the alarm but it was already too late
and the river, arming herself with their rifles,
flushing out the latrines, swallowing the jeeps,
gathered them all and ushered them off.

And as their camp beds became rafts,
gently lifted and spun, more than one GI
woke from dreams of home to sense,
just for a second, somewhere deep in the bone,

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how suitable this was,
as if the weather had finally caught up with their lives –
this being taken at night without any say,
this being borne, this being swept away. *40*

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Songs of Ourselves, Volume 2

7 **Either** **(a)** Discuss ways in which **two** poems present women's attitudes to men.

Or **(b)** Comment closely on the following poem, analysing ways in which Owen presents the effects of nature.

Futility

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, –
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?

(Wilfred Owen)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** Discuss the writing and effects of **two** poems in which Clarke presents dead animals.

Or **(b)** Paying close attention to poetic methods, discuss ways Clarke shapes a reader's response in the following poem.

Cold Knap Lake

We once watched a crowd
pull a drowned child from the lake.
Blue-lipped and dressed in water's long green silk
she lay for dead.

Then kneeling on the earth,
a heroine, her red head bowed,
her wartime cotton frock soaked,
my mother gave a stranger's child her breath.
The crowd stood silent,
drawn by the dread of it.

The child breathed, bleating
and rosy in my mother's hands.
My father took her home to a poor house
and watched her thrashed for almost drowning.

Was I there?
Or is that troubled surface something else
shadowy under the dipped fingers of willows
where satiny mud blooms in cloudiness
after the treading, heavy webs of swans
as their wings beat and whistle on the air?

All lost things lie under closing water
in the lake with the poor man's daughter.

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