www.dynamicpapers.com

Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/11**

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:
  - 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.

© UCLES 2023

[Turn over

www.dynamicpapers.com

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 dramatise different attitudes to marriage in *The Changeling*?

Or (b) Discuss the presentation of the relationship between De Flores and Beatrice in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Beatrice: Prithee, thou look'st as if thou wert offended.

De Flores: That were strange, lady; 'tis not possible
My service should draw such a cause from you.
Offended? Could you think so? That were much
For one of my performance, and so warm
Yet in my service.

Beatrice: 'Twere misery in me to give you cause, sir.

De Flores: I know so much, it were so, misery
In her most sharp condition.

Beatrice: 'Tis resolv'd then;
Look you, sir, here's three thousand golden florins:
I have not meanly thought upon thy merit.

De Flores: What, salary? Now you move me.

Beatrice: How, De Flores?

De Flores: Do you place me in the rank of verminous fellows,
To destroy things for wages? Offer gold?
The life blood of man! Is anything
Valued too precious for my recompense?

Beatrice: I understand thee not.

De Flores: I could ha' hir'd
A journeyman in murder at this rate,
And mine own conscience might have slept at ease,
And have had the work brought home.

Beatrice [*aside.*]: I'm in a labyrinth;
What will content him? I would fain be rid of him.
[*To* DE FLORES] I'll double the sum, sir.

De Flores: You take a course
To double my vexation, that's the good you do.

Beatrice [*aside.*]: Bless me! I am now in worse plight than I was;
I know not what will please him. [*To* DE FLORES] – For my fear's sake,
I prithee make away with all speed possible.
And if thou be'st so modest not to name
The sum that will content thee, paper blushes not;
Send thy demand in writing, it shall follow thee,
But prithee take thy flight.

De Flores: You must fly too then.

www.dynamicpapers.com

Beatrice: I?

De Flores: I'll not stir a foot else.

Beatrice: What's your meaning?

De Flores: Why, are not you as guilty, in (I'm sure)
As deep as I? And we should stick together.
Come, your fears counsel you but ill, my absence
Would draw suspect upon you instantly;
There were no rescue for you.

Beatrice [*aside.*]: He speaks home.

De Flores: Nor is it fit we two, engag'd so jointly,
Should part and live asunder. [*Tries to kiss her.*]

Beatrice: How now, sir?
This shows not well.

De Flores: What makes your lip so strange?
This must not be betwixt us.

Beatrice [*aside.*]: The man talks wildly.

De Flores: Come, kiss me with a zeal now.

Beatrice [*aside.*]: Heaven, I doubt him!

De Flores: I will not stand so long to beg 'em shortly.

Beatrice: Take heed, De Flores, of forgetfulness,
'Twill soon betray us.

De Flores: Take you heed first;
Faith, y'are grown much forgetful, y'are to blame in't.

Beatrice [*aside.*]: He's bold, and I am blam'd for't!

De Flores: I have eas'd you
Of your trouble, think on't, I'm in pain,
And must be eas'd of you; 'tis a charity,
Justice invites your blood to understand me.

Beatrice: I dare not.

De Flores: Quickly!

Beatrice: Oh, I never shall!
Speak it yet further off that I may lose
What has been spoken, and no sound remain on't.

(*from* Act 3, Scene 4)

© UCLES 2023

[Turn over

www.dynamicpapers.com

WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss Shakespeare's dramatic exploration of different attitudes to religion in *Measure for Measure*.

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

[*Enter* ANGELO, ESCALUS, a JUSTICE, PROVOST, *Officers, and other Attendants.*]

Angelo: We must not make a scarecrow of the law,
Setting it up to fear the birds of prey,
And let it keep one shape till custom make it
Their perch, and not their terror.

Escalus: Ay, but yet
Let us be keen, and rather cut a little
Than fall and bruise to death. Alas! this gentleman,
Whom I would save, had a most noble father.
Let but your honour know,
Whom I believe to be most strait in virtue,
That, in the working of your own affections,
Had time coher'd with place, or place with wishing,
Or that the resolute acting of our blood
Could have attain'd th' effect of your own purpose.
Whether you had not sometime in your life
Err'd in this point which now you censure him,
And pull'd the law upon you.

Angelo: 'Tis one thing to be tempted, Escalus,
Another thing to fall. I not deny
The jury, passing on the prisoner's life,
May in the sworn twelve have a thief or two
Guiltier than him they try. What's open made to justice,
That justice seizes. What knows the laws
That thieves do pass on thieves? 'Tis very pregnant,
The jewel that we find, we stoop and take 't,
Because we see it; but what we do not see
We tread upon, and never think of it.
You may not so extenuate his offence
For I have had such faults; but rather tell me,
When I, that censure him, do so offend,
Let mine own judgment pattern out my death,
And nothing come in partial. Sir, he must die.

Escalus: Be it as your wisdom will.

Angelo: Where is the Provost?

Provost: Here, if it like your honour.

Angelo: See that Claudio
Be executed by nine to-morrow morning;
Bring him his confessor; let him be prepar'd;
For that's the utmost of his pilgrimage.

[*Exit* PROVOST.]

© UCLES 2023

www.dynamicpapers.com

Escalus [*Aside*]: Well, heaven forgive him! and forgive us all!
Some rise by sin, and some by virtue fall;
Some run from breaks of ice, and answer none,
And some condemned for a fault alone.

[*Enter* ELBOW *and Officers with* FROTH *and* POMPEY.]

Elbow: Come, bring them away; if these be good people in a commonweal that do nothing but use their abuses in common houses, I know no law; bring them away.

Angelo: How now, sir! What's your name, and what's the matter?

Elbow: If it please your honour, I am the poor Duke's constable, and my name is Elbow; I do lean upon justice, sir, and do bring in here before your good honour two notorious benefactors.

Angelo: Benefactors! Well – what benefactors are they? Are they not malefactors?

Elbow: If it please your honour, I know not well what they are; but precise villains they are, that I am sure of, and void of all profanation in the world that good Christians ought to have.

Escalus: This comes off well; here's a wise officer.

Angelo: Go to; what quality are they of? Elbow is your name? Why dost thou not speak, Elbow?

Pompey: He cannot, sir; he's out at elbow.

(*from* Act 2, Scene 1)

© UCLES 2023

[Turn over

www.dynamicpapers.com

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

3 **Either** **(a)** Discuss some of the ways Soyinka shapes an audience's response to the beach prophets in the **two** plays.

Or **(b)** Discuss Soyinka's development of the role of Rebecca in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Clerk: Sir, please let's enter and get the business over.

Content removed due to copyright restrictions.

© UCLES 2023

www.dynamicpapers.com

Content removed due to copyright restrictions.

Rebecca: I was never more clearly within my senses as now.

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

www.dynamicpapers.com

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** What, in your view, does Williams's presentation of the relationship between Brick and Maggie add to the meaning and effects of *Cat on a Hot Tin Roof*?

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

> [BIG DADDY *moves suddenly forward and grabs hold of the boy's crutch like it was a weapon for which they were fighting for possession*.]

Content removed due to copyright restrictions.

© UCLES 2023

www.dynamicpapers.com

Content removed due to copyright restrictions.

BRICK *remains motionless as the lights dim out and the curtain falls.*]

CURTAIN

(*from* Act 2)

www.dynamicpapers.com

Section B: Poetry

Answer **one** question from this section.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

5 **Either** **(a)** Discuss some of the ways Armitage shapes a reader's response to the Green Knight in *Sir Gawain and the Green Knight*.

Or **(b)** Analyse the ways Armitage presents the hunting scene in the following extract from *Sir Gawain and the Green Knight*.

Well before sunrise the servants were stirring;

Content removed due to copyright restrictions.

and the din drove the does to sprint for the dells.

www.dynamicpapers.com

TURN OVER FOR QUESTION 6.

www.dynamicpapers.com

ROBERT BROWNING: Selected Poems

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

Or **(b)** Discuss some of the ways Browning presents conflicting views in the following extract from *The Pied Piper of Hamelin*.

from *The Pied Piper of Hamelin*

VIII.

You should have heard the Hamelin people
Ringing the bells till they rocked the steeple;
Go, cried the Mayor, and get long poles!
Poke out the nests and block up the holes!
Consult with carpenters and builders,
And leave in our town not even a trace
Of the rats! – when suddenly, up the face
Of the Piper perked in the market-place,
With a, First, if you please, my thousand guilders!

IX.

A thousand guilders! The Mayor looked blue;
So did the Corporation too.
For council dinners made rare havock
With Claret, Moselle, Vin-de-Grave, Hock;
And half the money would replenish
Their cellar's biggest butt with Rhenish;
To pay this sum to a wandering fellow
With a gipsy coat of red and yellow!
Beside, quoth the Mayor with a knowing wink,
Our business was done at the river's brink;
We saw with our eyes the vermin sink,
And what's dead can't come to life, I think.
So, friend, we're not the folks to shrink
From the duty of giving you something for drink,
And a matter of money to put in your poke;
But, as for the guilders, what we spoke
Of them, as you very well know, was in joke.
Besides, our losses have made us thrifty;
A thousand guilders! Come, take fifty!

X.

The Piper's face fell, and he cried,
No trifling! I can't wait, beside!
I've promised to visit by dinner time
Bagdat, and accept the prime
Of the Head-Cook's pottage, all he's rich in,
For having left, in the Caliph's kitchen,
Of a nest of scorpions no survivor –
With him I proved no bargain-driver,
With you, don't think I'll bate a stiver!

© UCLES 2023

www.dynamicpapers.com

And folks who put me in a passion
May find me pipe after another fashion.

XI.

How? cried the Mayor, d'ye think I'll brook
Being worse treated than a Cook?
Insulted by a lazy ribald
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst,
Blow your pipe there till you burst!

XII.

Once more he stept into the street;
  And to his lips again
Laid his long pipe of smooth straight cane;
  And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
  Never gave th'enraptured air)
There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

© UCLES 2023

[Turn over

www.dynamicpapers.com

GILLIAN CLARKE: Selected Poems

7 **Either** **(a)** In what ways, and with what effects, does Clarke present mothers? You should refer to **two** poems in your answer.

Or **(b)** Discuss Clarke's presentation of the situation in the following poem. In your answer you should pay careful attention to poetic methods and their effects.

Death of a Young Woman

She died on a hot day. In a way
Nothing was different. The stretched white
Sheet of her skin tightened no further.
She was fragile as a yacht before,
Floating so still on the blue day's length,
That one would not know when the breath
Blew out and the sail finally slackened.
Her eyes had looked opaquely in the
Wrong place to find those who smiled
From the bedside, and for a long time
Our conversations were silent.

The difference was that in her house
The people were broken by her loss.
He wept for her and for the hard tasks
He had lovingly done, for the short,
Fierce life she had lived in the white bed,
For the burden he had put down for good.
As we sat huddled in pubs supporting
Him with beer and words' warm breath,
We felt the hollowness of his release.
Our own ungrateful health prowled, young,
Gauche about her death. He was polite,
Isolated. Free. No point in going home.

© UCLES 2023

www.dynamicpapers.com

Songs of Ourselves, Volume 2

8 **Either** **(a)** Compare ways in which **two** poems present the natural world.

Or **(b)** Discuss the writing and effects of the following poem, analysing ways in which Louisa Lawson presents the 'she' in the poem.

The Hour is Come

How did she fight? She fought well.
How did she light? Ah, she fell.
Why did she fall? God, who knows all,
Only can tell.

Those she was fighting for – they
Surely would go to her? Nay!
What of her pain! Theirs is the gain.
Ever the way.

Will they not help her to rise
If there is death in her eyes?
Can you not see? She made them free.
What if she dies?

Can we not help her? Oh, no!
In her good fight it is so
That all who work never must shirk
Suff'ring and woe.

But she'll not ever lie down –
On her head, in the dust, is a crown
Jewelled and bright, under whose light
She'll rise alone.

(Louisa Lawson)

© UCLES 2023

www.dynamicpapers.com

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2023