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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 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.

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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 much less horror
Than this your false suspicion is beguil'd with;
To your bed's scandal, I stand up innocence,
Which even the guilt of one black other deed
Will stand for proof of: your love has made me
A cruel murd'ress.

Alsemero: Ha!

Beatrice: A bloody one;
I have kiss'd poison for't, strok'd a serpent:
That thing of hate, worthy in my esteem
Of no better employment, and him most worthy
To be so employ'd, I caus'd to murder
That innocent Piracquo, having no
Better means than that worst, to assure
Yourself to me.

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

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

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

Beatrice: Remember I am true unto your bed.

Alsemero: The bed itself's a charnel, the sheets shrouds
For murdered carcasses; it must ask pause
What I must do in this, meantime you shall
Be my prisoner only: enter my closet;

[*Exit* BEATRICE]

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

[*Enter* DE FLORES.]

This same fellow has put me in. – De Flores!

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De Flores: Noble Alsemero?

Alsemero: I can tell you
News, sir; my wife has her commended to you.

De Flores: That's news indeed, my lord; I think she would
Commend me to the gallows if she 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, sure, 'twas wash'd since.

Alsemero: Since when, man?

De Flores: Since t'other day I got a knock
In a sword and dagger school; I think 'tis out.

Alsemero: Yes, 'tis almost out, but 'tis perceiv'd, though.
I had forgot my message; this it is:
What price 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
Upon Piracquo.

De Flores: Upon? 'Twas quite through him, sure;
Has she confess'd it?

Alsemero: As sure as death to both of you,
And much more than that.

De Flores: It could not be much more;
'Twas but one thing, and that – she's a whore.

Alsemero: It could not choose but follow; oh cunning devils!
How should blind men know you from fair-fac'd saints?

Beatrice [*within.*]: He lies, the villain does bely me!

De Flores: Let me go to her, sir.

Alsemero: Nay, you shall to her.
Peace, crying crocodile, your sounds are heard!
Take your prey to you, get you in to her, sir.

[*Exit* DE FLORES]

I'll be your pander now; rehearse again
Your scene of lust, that you may be perfect
When you shall come to act it to the black audience
Where howls and gnashings shall be music to you.
Clip your adult'ress freely, 'tis the pilot
Will guide you to the Mare Mortuum,
Where you shall sink to fathoms bottomless.

(*from* Act 5, Scene 3)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) '*Angelo*: I crave death more willingly than mercy;
'Tis my deserving, 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 closely 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.

Provost: So please you, this friar hath been with him, and advis'd him for th' entertainment of death.

Escalus: Good even, good father.

Duke: Bliss and goodness on you!

Escalus: Of whence are you?

Duke: Not of this country, though my chance 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.

Escalus: What news abroad i' th' world?

Duke: None, but that there is so great a fever on goodness that the dissolution 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 scarce truth enough alive to make societies secure; but security enough to make fellowships accurst. 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?

Escalus: One that, above all other strifes, contended especially to know himself.

Duke: What pleasure was he given to?

Escalus: Rather rejoicing to see another merry than merry at anything which profess'd to make him rejoice; a gentleman of all temperance. But leave we him to his events, 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.

Duke: He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice. Yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life; which I, by my good leisure, have discredited to him, and now is he resolv'd to die.

Escalus: You have paid the heavens your function, and the prisoner the very debt of your calling. I have labour'd for the poor gentleman to the extremest shore of my modesty; but my brother justice have I found so severe that he hath forc'd me to tell him he is indeed Justice.

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Duke: If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenc'd himself.

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

Duke: Peace be with you!

[*Exeunt* ESCALUS *and* PROVOST.]

He who the sword of heaven will bear
Should be as holy as severe;
Pattern in himself to know,
Grace to stand, and virtue go;
More nor less to others paying
Than by self-offences weighing.
Shame to him whose cruel striking
Kills for faults of his own liking!
Twice treble shame on Angelo,
To weed my vice and let his grow!
O, what may man within him hide,
Though angel on the outward side!
How may likeness, made in crimes,
Make a practice on the times,
To draw with idle spiders' strings
Most ponderous and substantial things!
Craft against vice I must apply.
With Angelo to-night shall lie
His old betrothed but despised;
So disguise shall, by th' disguised,
Pay with falsehood false exacting,
And perform an old contracting.

[*Exit.*]

(*from* Act 3, Scene 2)

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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 Ananaias in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Jero: Violence will not help us.

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

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

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** Discuss Williams'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)

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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 closely 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 enmesh him in whatever mischief she had in mind.

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TURN OVER FOR QUESTION 6.

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ROBERT BROWNING: Selected Poems

6 **Either** **(a)** In what ways, and with what effects, 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, since 'tis so,
Since now at length my fate I know,
Since nothing all my love avails,
Since all my life seemed meant for, fails,
  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,
– And this beside, if you will not blame,
  Your leave for one more last ride with me.

2.

My mistress bent that brow of hers,
Those deep dark eyes where pride demurs
When pity would be softening through,
Fixed 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.
I and my mistress, side 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.

Hush! if you saw some western cloud
All billowy-bosomed, over-bowed
By many benedictions – sun's
And moon's and evening-star's at once –
  And so, you, looking and loving best,
Conscious grew, your passion drew
Cloud, sunset, moonrise, star-shine too
Down on you, near and yet more near,
Till flesh must fade for heaven was here! –
Thus leant she and lingered – joy and fear!
  Thus lay she a moment on my breast

4.

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

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Had I said that, had I done this,
So might I gain, so might I miss.
Might she have loved me? just as well
She might have hated, – who can tell!
Where had I been now if the worst befell?
And here we are riding, she and I.

5.

Fail I alone, in words and deeds?
Why, all men strive and who succeeds?
We rode; it seemed my spirit flew,
Saw other regions, cities new,
As the world rushed by on either side.
I thought, All labour, yet no less
Bear up beneath their unsuccess.
Look at the end of work, contrast
The petty Done the Undone vast,
This present of theirs with the hopeful past!
I hoped she would love me. Here we ride.

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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
silent. The garden fills
with nettle and briar.
Dylan drags branches away.
I wade forward with my scythe.

There is stickiness on the blade.
Yolk on my hands. Albumen and blood.
Fragments of shell are baby-bones,
the scythe a scalpel, bloodied and guilty
with crushed feathers, mosses, the cut cords
of the grass. We shout at each other
each hurting with a separate pain.

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

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Discuss ways in which **two** poems present relationships between parents and children.

Or **(b)** Comment closely 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 spectre-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 nigh
  Had sought their household fires.

The land's sharp features seemed to be
  The Century's corpse outleant,
His crypt the cloudy canopy,
  The wind his death-lament.
The ancient pulse of germ and birth
  Was shrunken hard and dry,
And every spirit upon earth
  Seemed fervourless as I.

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

So little cause for carolings
  Of such ecstatic sound
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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