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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/13**

Paper 1 Drama and Poetry **October/November 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) 'Miller enables an audience to feel sympathy for Joe Keller, despite what Joe has done.'

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

Or (b) With close attention to detail of language and action, discuss Miller's presentation of Ann in the following extract.

Ann: People like to do things for the Kellers.

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I resent everything you've said.

(*from* Act 2)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) Discuss Shakespeare's dramatic presentation of different attitudes to marriage in *Much Ado About Nothing*.

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

Friar: Lady, what man is he you are accus'd of?

Hero: They know that do accuse me; I know none.
If I know more of any man alive
Than that which maiden modesty doth warrant,
Let all my sins lack mercy! O my father,
Prove you that any man with me convers'd
At hours unmeet, or that I yesternight
Maintain'd the change of words with any creature,
Refuse me, hate me, torture me to death.

Friar: There is some strange misprision in the princes.

Benedick: Two of them have the very bent of honour;
And if their wisdoms be misled in this,
The practice of it lives in John the bastard,
Whose spirits toil in frame of villainies.

Leonato: I know not. If they speak but truth of her,
These hands shall tear her, if they wrong her honour,
The proudest of them shall well hear of it.
Time hath not yet so dried this blood of mine,
Nor age so eat up my invention,
Nor fortune made such havoc of my means,
Nor my bad life reft me so much of friends,
But they shall find awak'd in such a kind
Both strength of limb and policy of mind,
Ability in means and choice of friends,
To quit me of them throughly.

Friar: Pause awhile,
And let my counsel sway you in this case.
Your daughter here the princes left for dead;
Let her awhile be secretly kept in,
And publish it that she is dead indeed;
Maintain a mourning ostentation,
And on your family's old monument
Hang mournful epitaphs, and do all rites
That appertain unto a burial.

Leonato: What shall become of this? What will this do?

Friar: Marry, this, well carried, shall on her behalf
Change slander to remorse; that is some good.
But not for that dream I on this strange course,
But on this travail look for greater birth.
She dying, as it must be so maintain'd,
Upon the instant that she was accus'd,
Shall be lamented, pitied, and excus'd,
Of every hearer; for it so falls out
That what we have we prize not to the worth

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Whiles we enjoy it, but being lack'd and lost,
Why, then we rack the value, then we find
The virtue that possession would not show us
Whiles it was ours. So will it fare with Claudio.
When he shall hear she died upon his words,
Th' idea of her life shall sweetly creep
Into his study of imagination,
And every lovely organ of her life
Shall come apparell'd in more precious habit,
More moving, delicate, and full of life,
Into the eye and prospect of his soul,
Than when she liv'd indeed. Then shall he mourn,
If ever love had interest in his liver,
And wish he had not so accused her –
No, though he thought his accusation true.
Let this be so, and doubt not but success
Will fashion the event in better shape
Than I can lay it down in likelihood.
But if all aim but this be levell'd false,
The supposition of the lady's death
Will quench the wonder of her infamy.
And if it sort not well, you may conceal her,
As best befits her wounded reputation,
In some reclusive and religious life,
Out of all eyes, tongues, minds, and injuries.

Benedick: Signior Leonato, let the friar advise you;
And though you know my inwardness and love
Is very much unto the Prince and Claudio,
Yet, by mine honour, I will deal in this
As secretly and justly as your soul
Should with your body.

Leonato: Being that I flow in grief
The smallest twine may lead me.

Friar: 'Tis well consented. Presently away;
For to strange sores strangely they strain the cure.
Come, lady, die to live; this wedding day
Perhaps is but prolong'd; have patience and endure.

(*from* Act 4 Scene 1)

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

3 Either (a) 'Jero in *Jero's Metamorphosis* is a much more serious character than he is in *The Trials of Brother Jero*.'

How far, and in what ways, do you agree with this comment on Soyinka's presentation of Jero in these plays?

Or (b) Discuss Soyinka's presentation of the relationship between Amope and Chume in the following extract from *The Trials of Brother Jero*. In your answer you should pay close attention to Soyinka's dramatic methods and their effects.

Amope: Kill me.

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They all stare at him in bewilderment.]

(*from* The Trials of Brother Jero, Scene 4)

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) '*De Flores:* Look but into your conscience, read me there.
'Tis a true book, you'll find me there your equal.'

With his comment about Beatrice in mind, discuss Middleton and Rowley's presentation of De Flores's relationship with Beatrice in *The Changeling*.

Or (b) With close reference to detail of language and action, discuss ways in which Middleton and Rowley create dramatic tension in the following extract.

Vermandero: Oh, Joanna, I should ha' told thee news,
I saw Piracquo lately.

Beatrice [*aside.*]: That's ill news.

Vermandero: He's hot preparing for this day of triumph,
Thou must be a bride within this sevennight.

Alsemero [*aside*.]: Ha!

Beatrice: Nay, good sir, be not so violent, with speed
I cannot render satisfaction
Unto the dear companion of my soul,
Virginity, whom I thus long have liv'd with,
And part with it so rude and suddenly;
Can such friends divide, never to meet again,
Without a solemn farewell?

Vermandero: Tush, tush, there's a toy.

Alsemero [*aside.*]: I must now part, and never meet again
With any joy on earth; [*to* VERMANDERO] sir, your pardon,
My affairs call on me.

Vermandero: How, sir? By no means;
Not chang'd so soon, I hope? You must see my castle,
And her best entertainment, ere we part,
I shall think myself unkindly us'd else.
Come, come, let's on, I had good hope your stay
Had been a while with us in Alicant;
I might have bid you to my daughter's wedding.

Alsemero [*aside.*]: He means to feast me, and poisons me beforehand;
[*To* VERMANDERO] I should be dearly glad to be there, sir,
Did my occasions suit as I could wish.

Beatrice: I shall be sorry if you be not there
When it is done, sir; – but not so suddenly.

Vermandero: I tell you, sir, the gentleman's complete,
A courtier and a gallant, enrich'd
With many fair and noble ornaments;
I would not change him for a son-in-law
For any he in Spain, the proudest he,
And we have great ones, that you know.

Alsemero: He's much
Bound to you, sir.

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Vermandero: He shall be bound to me,
As fast as this tie can hold him; I'll want
My will else.

Beatrice [*aside.*]: I shall want mine if you do it.

Vermandero: But come, by the way I'll tell you more of him.

Alsemero [*aside.*]: How shall I dare to venture in his castle,
When he discharges murderers at the gate?
But I must on, for back I cannot go.

Beatrice [*aside.*]: Not this serpent gone yet? [*Drops a glove.*]

Vermandero: Look, girl, thy glove's fall'n;
Stay, stay, – De Flores, help a little.

[*Exeunt* VERMANDERO*,* ALSEMERO*,* JASPERINO*, and Servants.*]

De Flores: Here, lady. [*Offers the glove.*]

Beatrice: Mischief on your officious forwardness!
Who bade you stoop? They touch my hand no more:
There, for t'other's sake I part with this,

[*Takes off the other glove and throws it down.*]

Take 'em and draw thine own skin off with 'em.

[*Exeunt* BEATRICE *and* DIAPHANTA.]

De Flores: Here's a favour come, with a mischief! Now I know
She had rather wear my pelt tann'd in a pair
Of dancing pumps, than I should thrust my fingers
Into her sockets here, I know she hates me,
Yet cannot choose but love her:
No matter, if but to vex her, I'll haunt her still;
Though I get nothing else, I'll have my will.

[*Exit.*]

(*from* Act 1 Scene 1)

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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 envy in **two** poems from your selection?

Or **(b)** Comment closely on Browning's presentation of the speaker's attitude to Porphyria in the following poem.

Porphyria's Lover

The rain set early in to-night,
The sullen wind was soon awake,
It tore the elm-tops down for spite,
And did its worse to vex the lake:
I listened with heart fit to break.
When glided in Porphyria; straight
She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
And called me. When no voice replied,
She put my arm about her waist,
And made her smooth white shoulder bare,
And all her yellow hair displaced,
And, stooping, made my cheek lie there,
And spread, o'er all, her yellow hair,
Murmuring how she loved me—she
Too weak, for all her heart's endeavour,
To set its struggling passion free
From pride, and vainer ties dissever,
And give herself to me for ever.
But passion sometimes would prevail,
Nor could to-night's gay feast restrain
A sudden thought of one so pale
For love of her, and all in vain:
So, she was come through wind and rain.
Be sure I looked up at her eyes
Happy and proud; at last I knew
Porphyria worshipped me; surprise
Made my heart swell, and still it grew
While I debated what to do.
That moment she was mine, mine, fair,
Perfectly pure and good: I found
A thing to do, and all her hair
In one long yellow string I wound
Three times her little throat around,
And strangled her. No pain felt she;

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I am quite sure she felt no pain.
As a shut bud that holds a bee,
I warily oped her lids: again
Laughed the blue eyes without a stain.
And I untightened next the tress
About her neck; her cheek once more
Blushed bright beneath my burning kiss:
I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still:
The smiling rosy little head,
So glad it has its utmost will,
That all it scorned at once is fled,
And I, its love, am gained instead!
Porphyria's love: she guessed not how
Her darling one wish would be heard.
And thus we sit together now,
And all night long we have not stirred,
And yet God has not said a word!

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OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** Discuss the writing and effects of **two** poems from *Skirrid Hill* which present family life.

Or **(b)** Comment closely on the following poem, analysing ways in which Sheers presents the steelworks.

The Steelworks,

except it doesn't anymore.

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across a brushed-metal sky.

Ebbw Vale, 2002

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Songs of Ourselves, Volume 2

7 **Either** **(a)** Compare ways in which poets present death. In your answer you should refer to **two** poems from your selection.

Or **(b)** Comment closely on the following poem, analysing ways in which Elizabeth Barrett Browning presents the speaker's feelings.

If Thou must Love Me

If thou must love me, let it be for nought
Except for love's sake only. Do not say
"I love her for her smile .. her look .. her way
Of speaking gently ..; for a trick of thought
That falls in well with mine, and certes brought
A sense of pleasant ease on such a day—"
For these things in themselves, beloved, may
Be changed, or change for thee, .. and love so wrought,
May be unwrought so. Neither love me for
Thine own dear pity wiping my cheeks dry!—
For one might well forget to weep, who bore
Thy comfort long, and lose thy love thereby—
But love me for love's sake, that evermore
Thou may'st love on through love's eternity—

(Elizabeth Barrett Browning)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** Compare ways in which Clarke explores the seasons of the year in **two** poems.

Or **(b)** Discuss Clarke's presentation of the relationship in the following poem. In your answer you should pay close attention to poetic methods.

Stealing Peas

Tamp of a clean ball on stretched gut.
Warm evening voices over clipped privet.
Cut grass. Saltfish from the mudflats,
and the tide far out.

He wore a blue shirt with an Aertex logo,
filthy with syrups of laurel and rhododendron,
the grime of a town park.
We crawled in the pea-rows
in a stolen green light,
pea-curls catching the tendrils of my hair,
peas tight in their pods as sucklers.
We slit the skins with bitten nails,
and slid the peas down the chutes of our tongues.
The little ones were sweet,
the big ones dusty and bitter.

'Who d'you like best?'
Beyond the freckled light of the allotment,
the strawberry beds, the pigeon cotes,
a lawn-mower murmured, and the parky shouted
at a child we could not see.

'You're prettier. She's funnier.'
I wish I hadn't asked.

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