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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 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) 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 scene unfolds? In your answer you should pay close attention to dramatic methods and their effects.

Vermandero: Valencia speaks so nobly of you, sir,
I wish I had a daughter now for you.

Alsemero: The fellow of this creature were a partner
For a king's love.

Vermandero: I had her fellow once, sir,
But heaven has married her to joys eternal;
'Twere sin to wish her in this vale again.
Come, sir, your friend and you shall see the pleasures
Which my health chiefly joys in.

Alsemero: I hear the beauty of this seat largely.

Vermandero: It falls much short of that.

[*Exeunt. Manet* BEATRICE.]

Beatrice: So, here's one 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 eye be darkened that offends me
(I wait but that eclipse), this gentleman
Shall soon shine glorious in my father's liking,
Through the refulgent virtue of my love.

[*Enter* DE FLORES.]

De Flores [*aside.*]: 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.

Beatrice: De Flores.

De Flores: Lady?

Beatrice: Thy looks promise cheerfully.

De Flores: All things are answerable, time, circumstance,
Your wishes, and my service.

Beatrice: Is it done then?

De Flores: Piracquo is no more.

Beatrice: My joys start at mine eyes; our sweet'st delights
Are evermore born weeping.

De Flores: I've a token for you.

Beatrice: For me?

De Flores: But it was sent somewhat unwillingly,
I could not get the ring without the finger.

[*Shows her the finger.*]

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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 dish at court,
In a mistake 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 stag's fall the keeper has his fees:
'Tis soon apply'd, all dead men's fees are yours, sir;
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 capcase for one's conscience, 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 scorn the way on't.

Beatrice: It might justly, sir:
Why, thou mistak'st, De Flores, 'tis not given
In state of recompense.

De Flores: No, I hope so, lady,
You should soon witness my contempt to't then!

(*from* Act 3, Scene 4)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) 'Isabella's decision to become a nun causes 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.

Duke [*in disguise*]: You are pleasant, sir, and speak apace.

Lucio: Why, what a ruthless thing is this in him, for the rebellion of a codpiece 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 bastards, he would have paid for the nursing a thousand. He had some feeling of the sport; he knew the service, and that instructed him to mercy.

Duke: I never heard the absent Duke much detected for women; he was not inclin'd that way.

Lucio: O, sir, you are deceiv'd.

Duke: 'Tis not possible.

Lucio: Who – not the Duke? Yes, your beggar of fifty; and his use was to put a ducat in her clack-dish. The Duke had crotchets in him. He would be drunk too; that let me inform you.

Duke: You do him wrong, surely.

Lucio: Sir. I was an inward of his. A shy fellow was the Duke; and I believe I know the cause of his withdrawing.

Duke: What, I prithee, might be the cause?

Lucio: No, pardon; 'tis a secret must be lock'd 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.

Duke: Wise? Why, no question but he was.

Lucio: A very superficial, ignorant, unweighing fellow.

Duke: 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 proclamation. Let him be but testimonied in his own bringings-forth, and he shall appear to the envious a scholar, a statesman, and a soldier. Therefore you speak unskillfully; or, if your knowledge be more, it is much dark'ned in your malice.

Lucio: Sir, I know him, and I love him.

Duke: Love talks with better knowledge, and knowledge with dearer love.

Lucio: Come, sir, I know what I know.

Duke: 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 call upon you; and I pray you your name?

Lucio: Sir, my name is Lucio, well known to the Duke.

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Duke: He shall know you better, sir, if I may live 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 forswear this again.

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

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

Duke: Why should he die, sir?

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

(*from* Act 3, Scene 2)

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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 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)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 Either (a) 'In *Cat on a Hot Tin Roof*, Williams presents the destructive effects of secret desires.'

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 tense nerve in your body or a strained muscle.

(*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)** In what ways, and with what effects, does Armitage present women in *Sir Gawain and the Green Knight*?

Or **(b)** Comment closely on ways Armitage presents the relationship between the master 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 merchandise.

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TURN OVER FOR QUESTION 6.

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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 smokes curling whitely,
As thou pliest thy trade in this devil's-smithy,
Which is the poison to poison her, prithee?

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 church to pray God in for them! – I am here.

Grind away, moisten and mash up thy paste,
Pound at thy powder – am I in haste?
Better sit thus, and observe thy strange things,
Than go where men wait me, and dance at the king's.

That in the mortar – call you a gum?
Ah, the brave tree whence such gold oozings come!
And yon soft phial, the exquisite blue,
Sure to taste sweetly – is that poison too?

Had I but all of them, thee and thy treasures –
What a wild crowd of invisible pleasures –
To carry pure death in a earring, a casket
A signet, a fan-mount, a filagree-basket!

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

Quick – is it finished? The colour'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 she fix and prefer!

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

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For only last night, as they whispered, I brought
My own eyes to bear on her so, that I thought,
Could I keep them one half minute fixed, she'd fall
Shrivelled: 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 grace –
He is sure to remember her dying face!

Is it done? Take my mask off! Be not morose!
It kills her, and this prevents seeing it close –
The delicate droplet, my whole fortune's fee –
If it hurts her, beside, can it ever hurt me?

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, lest horror there springs
Ere I know it – next moment I dance at the king's.

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[Turn over

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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 shapes 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 smoke
Rises against the ploughed, brown field
As a sign to our neighbours in the
Four folds of the valley that we are in.
Some of the smoke seeps through the stones
Into the barn where it curls like fern
On the walls. Holding a thick root
I press my bucket through the surface
Of the water, lift it brimming and skim
The leaves away. Our fingers curl on
Enamel mugs of tea, like ploughmen.
The stones clear in the rain
Giving their colours. It's not easy.
There are no brochure blues or boiled sweet
Reds. All is ochre and earth and cloud-green
Nettles tasting sour and the smells of moist
Earth and sheep's wool. The wattle and daub
Chimney hood has decayed away, slowly
Creeping to dust, chalking the slate
Floor with stories. It has all the first
Necessities for a high standard
Of civilised living: silence inside
A circle of sound, water and fire,
Light on uncountable miles of mountain
From a big, unpredictable sky,
Two rooms, waking and sleeping,
Two languages, two centuries of past
To ponder on, and the basic need
To work hard in order to survive.

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Discuss ways in which **two** poems present mothers.

Or **(b)** Comment closely 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 speed,
And the wild-blowing winds lowly sweep
  O'er the quivering leaf and the weed,
And the willow tree writhes in each limb
Over sedge-beds that reel by the brim –

The man that is staggering by
  Holds his hat to his head by the brim;
And the girl as her hair-locks outfly,
  Puts a foot out, to keep herself trim,
And the quivering wavelings o'erspread
The small pool where the bird dips his head.

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

(William Barnes)

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