



# Cambridge International AS & A Level

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**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)

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## INSTRUCTIONS

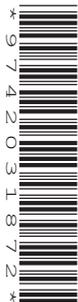
- Answer **two** questions in total:
  - Section A: answer **one** question.
  - Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

## INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

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This document has **16** pages. Any blank pages are indicated.



**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)*





**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)*

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 sevensnight. 5

*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, 10  
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 15  
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, 20  
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 25  
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 30  
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 35  
For any he in Spain, the proudest he,  
And we have great ones, that you know.

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

<i>Vermandero:</i>	He shall be bound to me, As fast as this tie can hold him; I'll want My will else.	40
<i>Beatrice</i>	<i>[aside.]</i> : I shall want mine if you do it.	
<i>Vermandero:</i>	But come, by the way I'll tell you more of him.	
<i>Alsemero</i>	<i>[aside.]</i> : 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.	45
<i>Beatrice</i>	<i>[aside.]</i> : Not this serpent gone yet? <i>[Drops a glove.]</i>	
<i>Vermandero:</i>	Look, girl, thy glove's fall'n; Stay, stay, – De Flores, help a little. <i>[Exeunt VERMANDERO, ALSEMERO, JASPERINO, and Servants.]</i>	50
<i>De Flores:</i>	Here, lady. <i>[Offers the glove.]</i>	
<i>Beatrice:</i>	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, <i>[Takes off the other glove and throws it down.]</i> Take 'em and draw thine own skin off with 'em. <i>[Exeunt BEATRICE and DIAPHANTA.]</i>	55
<i>De Flores:</i>	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.	60
	<i>[Exit.]</i>	65

*(from Act 1 Scene 1)*

## 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. 5  
 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 10  
 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, 15  
 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, 20  
 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. 25  
 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. 30  
 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. 35  
 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, 40  
 And strangled her. No pain felt she;

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. 45  
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 50  
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! 55  
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! 60

**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*

*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 5  
 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!— 10  
 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)

## 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, 5  
 filthy with syrups of laurel and rhododendron,  
 the grime of a town park.

We crawled in the pea-rows  
 in a stolen green light, 10  
 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. 15

'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. 20

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



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