



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/21

Paper 2 Drama, Poetry and Prose

May/June 2021

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total, each from a different section.
- 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.
- The number of marks for each question or part question is shown in brackets [].

This document has **24** pages. Any blank pages are indicated.

Section A: Drama

ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) Discuss Miller's presentation of different attitudes to wealth in *All My Sons*. [25]
- Or** (b) Discuss Miller's presentation of the relationship between Ann and Kate Keller (Mother) in the following extract. In your answer you should pay close attention to the language and dramatic effects. [25]

Ann [to MOTHER]: Don't let them bulldoze you.

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Mother: I have to have some tea.

(from Act 1)

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) In what ways, and with what dramatic effects, does Shakespeare present reputation and its loss in the play? [25]

Or (b) Discuss Shakespeare's presentation of the relationship between Benedick and Beatrice in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Don Pedro: Well, I am sorry for your niece. Shall we go seek Benedick, and tell him of her love?

Claudio: Never tell him, my lord; let her wear it out with good counsel.

Leonato: Nay, that's impossible; she may wear her heart out first.

Don Pedro: Well, we will hear further of it by your daughter; let it cool the while. I love Benedick well; and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady. 5

Leonato: My lord, will you walk? Dinner is ready.

Claudio: If he do not dote on her upon this, I will never trust my expectation. 10

Don Pedro: Let there be the same net spread for her; and that must your daughter and her gentlewomen carry. The sport will be when they hold one an opinion of another's dotage, and no such matter; that's the scene that I would see, which will be merely a dumb show. Let us send her to call him in to dinner. 15

[*Exeunt DON PEDRO, CLAUDIO, and LEONATO.*]

Benedick [*Coming forward*]: This can be no trick: the conference was sadly borne; they have the truth of this from Hero; they seem to pity the lady; it seems her affections have their full bent. Love me! Why, it must be requited. I hear how I am censur'd: they say I will bear myself proudly if I perceive the love come from her; they say, too, that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud; happy are they that hear their detractions and can put them to mending. They say the lady is fair; 'tis a truth, I can bear them witness; and virtuous; 'tis so, I cannot reprove it; and wise, but for loving me. By my troth, it is no addition to her wit; nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me because I have railed so long against marriage; but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips, and sentences, and these paper bullets of the brain, awe a man from the career of his humour? No; the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day, she's a fair lady; I do spy some marks of love in her. 20

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[*Enter BEATRICE.*] 40

Beatrice: Against my will I am sent to bid you come in to dinner.

Benedick: Fair Beatrice, I thank you for your pains.

- Beatrice:* I took no more pains for those thanks than you take pains to thank me; if it had been painful, I would not have come.
- Benedick:* You take pleasure, then, in the message? 45
- Beatrice:* Yea, just so much as you may take upon a knife's point, and choke a daw withal. You have no stomach, signior; fare you well.
- [Exit.]*
- Benedick:* Ha! 'Against my will I am sent to bid you come in to dinner' – there's a double meaning in that. 'I took no more pains for those thanks than you took pains to thank me' – that's as much as to say 'Any pains that I take for you is as easy as thanks'. If I do not take pity of her, I am a villain; if I do not love her, I am a Jew. I will go get her picture. 50
- [Exit.]* 55

(from Act 2 Scene 3)

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

- 3 **Either** (a) Discuss some of the ways Soyinka develops the role and characterisation of Chume in the **two** plays. [25]
- Or** (b) Discuss Soyinka's presentation of the relationship between Jero and Rebecca in the following extract from *Jero's Metamorphosis*. In your answer you should pay close attention to Soyinka's dramatic methods and their effects. [25]

Rebecca: But Brother Jero ...

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The woman's condition obviously uplifts him for he moves off with even jauntier step and a light adjustment to his chasuble.]

(from Jero's Metamorphosis, Scene 1)

THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

- 4 **Either** (a) Discuss some of the ways Middleton and Rowley shape an audience's response to Beatrice in *The Changeling*. [25]
- Or** (b) Discuss the presentation of the relationship between Antonio and Isabella in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Isabella: How long hast thou been a fool?
Antonio: Ever since I came hither, cousin.
Isabella: Cousin? I'm none of thy cousins, fool.
Lollio: Oh mistress, fools have always so much wit as to claim their kindred. 5

Madman within: Bounce, bounce, he falls, he falls!
Isabella: Hark you, your scholars in the upper room
 Are out of order.

Lollio: Must I come amongst you there? Keep you the fool, mistress; I'll go up and play left-handed Orlando amongst the madmen. [Exit.] 10

Isabella: Well, sir.
Antonio: 'Tis opportuneful now, sweet lady! Nay,
 Cast no amazing eye upon this change.

Isabella: Ha! 15
Antonio: This shape of folly shrouds your dearest love,
 The truest servant to your powerful beauties,
 Whose magic had this force thus to transform me.

Isabella: You are a fine fool indeed.
Antonio: Oh, 'tis not strange: 20
 Love has an intellect that runs through all
 The scrutinous sciences, and like
 A cunning poet, catches a quantity
 Of every knowledge, yet brings all home
 Into one mystery, into one secret 25
 That he proceeds in.

Isabella: Y'are a parlous fool.
Antonio: No danger in me: I bring nought but love,
 And his soft-wounding shafts to strike you with:
 Try but one arrow; if it hurt you, 30
 I'll stand you twenty back in recompense. [Kisses her.]

Isabella: A forward fool too!
Antonio: This was love's teaching:
 A thousand ways he fashion'd out my way,
 And this I found the safest and the nearest 35
 To tread the Galaxia to my star.

Isabella: Profound, withal! Certain, you dream'd of this;
 Love never taught it waking.
Antonio: Take no acquaintance

	Of these outward follies; there is within A gentleman that loves you.	40
<i>Isabella:</i>	When I see him, I'll speak with him; so in the meantime keep Your habit, it becomes you well enough. As you are a gentleman, I'll not discover you; That's all the favour that you must expect: When you are weary, you may leave the school, For all this while you have but play'd the fool.	45
	[Enter LOLLIO.]	
<i>Antonio:</i>	And must again. — He, he, I thank you, cousin; I'll be your valentine to-morrow morning.	50
<i>Lollio:</i>	How do you like the fool, mistress?	
<i>Isabella:</i>	Passing well, sir.	
<i>Lollio:</i>	Is he not witty, pretty well for a fool?	
<i>Isabella:</i>	If he hold on as he begins, he is like To come to something.	55

(from Act 3 Scene 3)

Section B: Poetry

ROBERT BROWNING: Selected Poems

- 5 **Either** (a) In what ways, and with what effects, does Browning present religion in **two** poems from your selection? [25]
- Or** (b) Comment closely on Browning's presentation of emotions in the following poem, *Women and Roses*. [25]

Women and Roses

I

I dream of a red-rose tree.
And which of its roses three
Is the dearest rose to me?

II

Round and round, like a dance of snow
In a dazzling drift, as its guardians, go
Floating the women faded for ages,
Sculptured in stone, on the poet's pages.
Then follow women fresh and gay,
Living and loving and loved to-day.
Last, in the rear, flee the multitude of maidens,
Beauties yet unborn. And all, to one cadence,
They circle their rose on my rose tree.

5

10

III

Dear rose, thy term is reached,
Thy leaf hangs loose and bleached:
Bees pass it unimpeached.

15

IV

Stay then, stoop, since I cannot climb,
You, great shapes of the antique time!
How shall I fix you, fire you, freeze you,
Break my heart at your feet to please you?
Oh, to possess and be possessed!
Hearts that beat 'neath each pallid breast!
Once but of love, the poesy, the passion,
Drink but once and die!—In vain, the same fashion,
They circle their rose on my rose tree.

20

V

Dear rose, thy joy's undimmed,
Thy cup is ruby-rimmed,
Thy cup's heart nectar-brimmed.

25

VI

Deep, as drops from a statue's plinth
The bee sucked in by the hyacinth,
So will I bury me while burning,
Quench like him at a plunge my yearning,

30

Eyes in your eyes, lips on your lips!
 Fold me fast where the cincture slips,
 Prison all my soul in eternities of pleasure,
 Girdle me for once! But no—the old measure, 35
 They circle their rose on my rose tree.

VII

Dear rose without a thorn,
 Thy bud's the babe unborn:
 First streak of a new morn.

VIII

Wings, lend wings for the cold, the clear! 40
 What is far conquers what is near.
 Roses will bloom nor want beholders,
 Sprung from the dust where our flesh moulders.
 What shall arrive with the cycle's change?
 A novel grace and a beauty strange. 45
 I will make an Eve, be the artist that began her,
 Shaped her to his mind!—Alas! in like manner
 They circle their rose on my rose tree.

OWEN SHEERS: *Skirrid Hill*

- 6 **Either** (a) Compare ways in which Sheers presents animals in **two** poems. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Sheers presents the relationship. [25]

Landmark

Afterwards they were timeless

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and complete without them.

Songs of Ourselves, Volume 2

- 7 **Either** (a) Compare the writing and effects of **two** poems which present war. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Yeats presents the speaker's feelings. [25]

When You are Old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face; 5

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled 10
And paced upon the mountains overhead,
And hid his face amid a crowd of stars.

(William Butler Yeats)

GILLIAN CLARKE: Selected Poems

- 8 **Either** (a) Discuss the writing and effects of **two** poems in which Clarke presents the relationship between adults and children. [25]
- Or** (b) Discuss the presentation of winter and its effects in the following poem. In your answer you should pay close attention to Clarke's poetic methods. [25]

February

Lamb-grief in the fields
and a cold as hard as slate.
Foot and hoof are shod

with ice. Our footprints
seem as old as ferns in stone. 5
Air rings in ash and thorn.

Ice on the rain-butt, thick
as a shield and the tap chokes,
its thumb in its throat.

The stream runs black 10
in a ruff of ice, its caught breath
furls a frieze of air.

At night ice sings
to the strum of my thrown stones
like a snapped harp-string. 15

The pond's glass eye holds
leaf, reed, fish, paperweight
in a dream of stone

TURN OVER FOR SECTION C.

Section C: Prose

E M FORSTER: *Howards End*

- 9 **Either** (a) Helen is described as 'rather apt to entice people, and, in enticing them, to be herself enticed'.

In the light of this comment, discuss Forster's portrayal of Helen. [25]

- Or** (b) Comment closely on Forster's presentation of Margaret's and Henry Wilcox's different attitudes to places in the following passage. [25]

Margaret had a bad attack of these nerves during the honeymoon.

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alterations don't suit me.' I can't be as young as I was, for these

(from Chapter 31)

ANDREA LEVY: *Small Island*

- 10 Either** (a) Discuss ways in which Levy uses Queenie's house in London as a setting in the novel. [25]
- Or** (b) Comment closely on ways in which the experience of the American soldiers is presented in the following passage. [25]

'Well, Joe, I know you British do things different, but where we come from it's the way of things ...'

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Don't get that where we come from.

(from Chapter 14)

Stories of Ourselves, Volume 2

- 11 **Either** (a) Discuss ways in which married relationships are presented in **two** stories. [25]
- Or** (b) Comment closely on Mansfield's presentation of the doll's house in the following passage from *The Doll's House*. [25]

There stood the doll's house, a dark, oily, spinach green, picked out with bright yellow. Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee. Four windows, real windows, were divided into panes by a broad streak of green. There was actually a tiny porch, too, painted yellow, with big lumps of congealed paint hanging along the edge. 5

But perfect, perfect little house! Who could possibly mind the smell. It was part of the joy, part of the newness.

'Open it quickly, someone!'

The hook at the side was stuck fast. Pat prised it open with his penknife, and the whole house front swung back, and – there you were, gazing at one and the same moment into the drawing-room and dining-room, the kitchen and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than peering through the slit of a door into a mean little hall with a hat-stand and two umbrellas! That is – isn't it? – what you long to know about a house when you put your hand on the knocker. Perhaps it is the way God opens houses at the dead of night when He is taking a quiet turn with an angel. ... 10 15

'Oh-oh!' The Burnell children sounded as though they were in despair. It was too marvellous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing-room, green in the dining-room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil and moved when you shook it. 20 25

The father and mother dolls, who sprawled very stiff as though they had fainted in the drawing-room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged. But the lamp was perfect. It seemed to smile at Kezia, to say, 'I live here.' The lamp was real. 30

(from *The Doll's House*)

NGŪGĪ WA THIONG'O: *Petals of Blood*

- 12 Either** (a) Discuss ways in which Ngũgĩ presents 'the poor, the downtrodden, the masses' and makes them significant in the novel. [25]
- Or** (b) Comment closely on ways in which the following passage presents Karega's account of his meeting with Mukami. [25]

'I first really met her when I found her sitting at the edge of the Manguo quarry on a hill we called ha-Mutabuki, near the household of Njinju wa Nducu and that of Omari Juma, but whom we called Umari wa Juma.

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The teachers allowed me to skip a class or two so that within two years I was only a class behind her.

(from Chapter 7)

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