



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/21

Paper 2 Drama, Poetry and Prose

May/June 2024

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

ERROL JOHN: *Moon on a Rainbow Shawl*

- 1 **Either** (a) In what ways, and with what dramatic effects, does John present different attitudes to work in *Moon on a Rainbow Shawl*? [25]
- Or** (b) Paying close attention to dramatic methods, discuss the significance of the following extract from the play. [25]

Epf: Drink the drink, Mrs Adams.

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Hey, Ephraim!

(from Act 3, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 Either** (a) What, in your view, does Shakespeare's presentation of Lucio add to the play's meaning and effects? [25]
- Or** (b) How might an audience respond as the following scene unfolds? In your answer you should pay close attention to dramatic methods and their effects. [25]

The city gate

[Enter at several doors DUKE, VARRIUS, Lords; ANGELO, ESCALUS, LUCIO, PROVOST, Officers, and Citizens.]

- Duke:* My very worthy cousin, fairly met!
Our old and faithful friend, we are glad to see you. 5
- Angelo, Escalus:* Happy return to be your royal Grace!
- Duke:* Many and hearty thankings to you both.
We have made inquiry of you, and we hear
Such goodness of your justice that our soul
Cannot but yield you forth to public thanks,
Forerunning more requital. 10
- Angelo:* You make my bonds still greater.
- Duke:* O, your desert speaks loud; and I should wrong it
To lock it in the wards of covert bosom,
When it deserves, with characters of brass,
A fortified residence 'gainst the tooth of time
And razure of oblivion. Give me your hand,
And let the subject see, to make them know
That outward courtesies would fain proclaim
Favours that keep within. Come, Escalus,
You must walk by us on our other hand;
And good supporters are you. 15
- [Enter FRIAR PETER and ISABELLA.]
- Friar Peter:* Now is your time; speak loud, and kneel before him.
- Isabella:* Justice, O royal Duke! Vail your regard
Upon a wrong'd – I would fain have said a maid!
O worthy Prince, dishonour not your eye
By throwing it on any other object
Till you have heard me in my true complaint,
And given me justice, justice, justice, justice. 20
- Duke:* Relate your wrongs. In what? By whom? Be brief.
Here is Lord Angelo shall give you justice;
Reveal yourself to him.
- Isabella:* O worthy Duke,
You bid me seek redemption of the devil!
Hear me yourself; for that which I must speak
Must either punish me, not being believ'd,
Or wring redress from you. Hear me, O, hear me, here! 25
- Angelo:* My lord, her wits, I fear me, are not firm;
She hath been a suitor to me for her brother,
Cut off by course of justice – 30
- Isabella:* By course of justice!
- Angelo:* And she will speak most bitterly and strange.

- Isabella:* Most strange, but yet most truly, will I speak.
That Angelo's forsworn, is it not strange? 45
That Angelo's a murderer, is't not strange?
That Angelo is an adulterous thief,
An hypocrite, a virgin-violator,
Is it not strange and strange?
- Duke:* Nay, it is ten times strange. 50
- Isabella:* It is not truer he is Angelo
Than this is all as true as it is strange;
Nay, it is ten times true; for truth is truth
To th' end of reck'ning.
- Duke:* Away with her. Poor soul, 55
She speaks this in th' infirmity of sense.
- Isabella:* O Prince! I conjure thee, as thou believ'st
There is another comfort than this world,
That thou neglect me not with that opinion
That I am touch'd with madness. Make not impossible 60
That which but seems unlike: 'tis not impossible
But one, the wicked'st caitiff on the ground,
May seem as shy, as grave, as just, as absolute,
As Angelo; even so may Angelo,
In all his dressings, characts, titles, forms, 65
Be an arch-villain.

(from Act 5, Scene 1)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 Either** (a) Antonio says of Bosola: 'This foul melancholy
Will poison all his goodness'.

With this comment in mind, discuss Webster's dramatic presentation of Bosola in
The Duchess of Malfi. [25]

- Or** (b) Discuss Webster's presentation of the Cardinal and Ferdinand in the following
extract. In your answer you should pay close attention to dramatic methods and
their effects. [25]

<i>Cardinal:</i>	Shall our blood, The royal blood of Aragon and Castile, Be thus attainted?	
<i>Ferdinand:</i>	Apply desperate physic – We must not now use balsamum, but fire, The smarting cupping-glass, for that's the mean To purge infected blood, such blood as hers. There is a kind of pity in mine eye, I'll give it to my handkercher; and now 'tis here, I'll bequeath this to her bastard.	5 10
<i>Cardinal:</i>	What to do?	
<i>Ferdinand:</i>	Why, to make soft lint for his mother's wounds, When I have hewed her to pieces.	
<i>Cardinal:</i>	Cursed creature! Unequal nature, to place women's hearts So far upon the left side!	15
<i>Ferdinand:</i>	Foolish men, That e'er will trust their honour in a bark Made of so slight, weak bulrush as is woman, Apt every minute to sink it!	20
<i>Cardinal:</i>	Thus ignorance, when it hath purchased honour, It cannot wield it.	
<i>Ferdinand:</i>	Methinks I see her laughing, Excellent hyena! Talk to me somewhat, quickly, Or my imagination will carry me To see her in the shameful act of sin.	25
<i>Cardinal:</i>	With whom?	
<i>Ferdinand:</i>	Haply with some strong thighed bargeman, Or one o'th' wood-yard, that can quoit the sledge, Or toss the bar, or else some lovely squire That carries coals up to her privy lodgings.	30
<i>Cardinal:</i>	You fly beyond your reason.	
<i>Ferdinand:</i>	Go to, mistress! 'Tis not your whore's milk that shall quench my wild-fire, But your whore's blood.	35
<i>Cardinal:</i>	How idly shows this rage! which carries you, As men conveyed by witches, through the air On violent whirlwinds. This intemperate noise Fitsly resembles deaf men's shrill discourse,	

	Who talk aloud, thinking all other men To have their imperfection.	40
<i>Ferdinand:</i>	Have not you My palsy?	
<i>Cardinal:</i>	Yes, I can be angry Without this rupture. There is not in nature A thing that makes man so deformed, so beastly, As doth intemperate anger. Chide yourself. You have divers men who never yet expressed Their strong desire of rest, but by unrest, By vexing of themselves. Come, put yourself In tune.	45 50
<i>Ferdinand:</i>	So, I will only study to seem The thing I am not. I could kill her now, In you, or in myself, for I do think It is some sin in us heaven doth revenge By her.	55
<i>Cardinal:</i>	Are you stark mad?	
<i>Ferdinand:</i>	I would have their bodies Burnt in a coal-pit, with the ventage stopped, That their cursed smoke might not ascend to heaven; Or dip the sheets they lie in, in pitch or sulphur, Wrap them in't, and then light them like a match; Or else to boil their bastard to a cullis, And give 't his lecherous father, to renew The sin of his back.	60 65
<i>Cardinal:</i>	I'll leave you.	
<i>Ferdinand:</i>	Nay, I have done. I am confident, had I been damned in hell And should have heard of this, it would have put me Into a cold sweat. In, in, I'll go sleep. Till I know who leaps my sister, I'll not stir: That known, I'll find scorpions to string my whips, And fix her in a general eclipse.	70

[Exeunt]

(from Act 2, Scene 5)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** **(a)** In what ways, and with what dramatic effects, does Williams explore different attitudes to sex in *Cat on a Hot Tin Roof*? [25]
- Or** **(b)** Discuss the presentation of Gooper and Mae in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Gooper: Doctor Baugh is goin'.

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Mae: Almost singlehanded.

(from Act 3)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) Discuss some of the ways Angelou explores the idea of freedom. In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Comment closely on Angelou's presentation of the woman in the following poem. [25]

Momma Welfare Roll

Her arms semaphore fat triangles,

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I take it.'

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** **(a)** Discuss some of the ways in which Armitage explores relationships between men and women in *Sir Gawain and the Green Knight*. [25]
- Or** **(b)** Comment closely on Armitage's presentation of the castle in the following extract [25]
- from the poem.

No sooner had he signed himself three times

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who welcomed Sir Gawain.

WILLIAM BLAKE: Selected Poems from *Songs of Innocence and of Experience*

- 7 **Either** (a) In what ways, and with what effects, does Blake present children? In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Blake presents the tiger. [25]

The Tyger

Tyger Tyger, burning bright,
In the forests of the night:
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes!
On what wings dare he aspire?
What the hand, dare sieze the fire?

5

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

10

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp?

15

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

20

Tyger, Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss ways in which **two** poems explore conflict and its effects. [25]
- Or** (b) Discuss the meaning and effects of the following poem, analysing ways in which Rudyard Kipling presents the natural world. [25]

The Sea and the Hills

Who hath desired the Sea? – the sight of salt water unbounded –
 The heave and the halt and the hurl and the crash of the comber wind-hounded?
 The sleek-barrelled swell before storm, grey, foamless, enormous, and growing –
 Stark calm on the lap of the Line or the crazy-eyed hurricane blowing –
 His Sea in no showing the same his Sea and the same 'neath each showing: 5
 His Sea as she slackens or thrills?
 So and no otherwise – so and no otherwise – hillmen desire their Hills!

Who hath desired the Sea? – the immense and contemptuous surges?
 The shudder, the stumble, the swerve, as the star-stabbing bowsprit emerges?
 The orderly clouds of the Trades, the ridged, roaring sapphire thereunder – 10
 Unheralded cliff-haunting flaws and the headsail's low-volleying thunder –
 His Sea in no wonder the same his Sea and the same through each wonder:
 His Sea as she rages or stills?
 So and no otherwise – so and no otherwise – hillmen desire their Hills.

Who hath desired the Sea? Her menaces swift as her mercies? 15
 The in-rolling walls of the fog and the silver-winged breeze that disperses?
 The unstable mined berg going South and the calvings and groans that declare it –
 White water half-guessed overside and the moon breaking timely to bare it –
 His Sea as his fathers have dared – his Sea as his children shall dare it:
 His Sea as she serves him or kills? 20
 So and no otherwise – so and no otherwise – hillmen desire their Hills.

Who hath desired the Sea? Her excellent loneliness rather
 Than forecourts of kings, and her outermost pits than the streets where men gather
 Inland, among dust, under trees – inland where the slayer may slay him –
 Inland, out of reach of her arms, and the bosom whereon he must lay him 25
 His Sea from the first that betrayed – at the last that shall never betray him:
 His Sea that his being fulfils?
 So and no otherwise – so and no otherwise – hillmen desire their Hills.

(Rudyard Kipling)

Section C: Prose

KIRAN DESAI: *The Inheritance of Loss*

- 9 **Either** (a) Discuss Desai's presentation of Biju's return to India, considering its significance to the novel. [25]
- Or** (b) Comment closely on the following passage, considering Desai's presentation of the police. [25]

The judge sent the cook to the police station the next day although he protested, knowing from the same accumulated wisdom of the ages that had led him to plead before the intruders that this was not a sensible idea.

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Mostly, because the judge's residence had long been a matter of curiosity in the bazaar, they, like the gun robbers, took the opportunity to have a good nosy look around.

(*from* Chapter 2)

IAN McEWAN: *Atonement*

- 10 Either** (a) Discuss ways in which McEwan presents hospitals and medical care in the novel. [25]
- Or** (b) Comment closely on the following passage, considering McEwan's presentation of the scene at the dinner table. [25]

He [Robbie] turned to Lola on his left, and said in a way that was intended to include the whole table, 'They're nice lads, your brothers.'

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Marshall remained in his seat and filled his glass.

(from Chapter 11)

TURN OVER FOR QUESTION 11.

Stories of Ourselves, Volume 1

- 11 **Either** (a) Discuss ways in which the writers of **two** stories present characters' distress. [25]
- Or** (b) Comment closely on Patrick White's presentation of Ella Natwick and her situation in the following passage from *Five-Twenty*. [25]

Royal died quietly that same year before the cinerarias had folded, while the cold westerlies were still blowing; the back page of the *Herald* was full of those who had been carried off.

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teeth looked amazingly alive.

The

(*from* Five-Twenty)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) ‘... de ole true Huck; de on’y white genlman dat ever kep’ his promise to ole Jim.’

In the light of Jim’s comment to Huck, discuss Twain’s presentation of the developing relationship between Huck and Jim. [25]

- Or** (b) Comment closely on Twain’s presentation of Huck’s experiences in the following passage. [25]

Well, three or four months run along, and it was well into the winter, now. I had been to school most all the time, and could spell, and read, and write just a little, and could say the multiplication table up to six times seven is thirty-five, and I don’t reckon I could ever get any further than that if I was to live forever. I don’t take no stock in mathematics, anyway.

5

At first I hated the school, but by-and-by I got so I could stand it. Whenever I got uncommon tired I played hookey, and the hiding I got next day done me good and cheered me up. So the longer I went to school the easier it got to be. I was getting sort of used to the widow’s ways, too, and they warn’t so raspy on me. Living in a house, and sleeping in a bed, pulled on me pretty tight, mostly, but before the cold weather I used to slide out and sleep in the woods, sometimes, and so that was a rest to me. I liked the old ways best, but I was getting so I liked the new ones, too, a little bit. The widow said I was coming along slow but sure, and doing very satisfactory. She said she warn’t ashamed of me.

10

15

One morning I happened to turn over the salt-cellar at breakfast. I reached for some of it as quick as I could, to throw over my left shoulder and keep off the bad luck, but Miss Watson was in ahead of me, and crossed me off. She says, ‘Take your hands away, Huckleberry – what a mess you are always making.’ The widow put in a good word for me, but that warn’t going to keep off the bad luck, I knowed that well enough. I started out, after breakfast, feeling worried and shaky, and wondering where it was going to fall on me, and what it was going to be. There is ways to keep off some kinds of bad luck, but this wasn’t one of them kind; so I never tried to do anything, but just poked along low-spirited and on the watch-out.

20

25

I went down the front garden and clumb over the stile, where you go through the high board fence. There was an inch of new snow on the ground, and I seen somebody’s tracks. They had come up from the quarry and stood around the stile a while, and then went on around the garden fence. It was funny they hadn’t come in, after standing around so. I couldn’t make it out. It was very curious, somehow. I was going to follow around, but I stooped down to look at the tracks first. I didn’t notice anything at first, but next I did. There was a cross in the left boot-heel made with big nails, to keep off the devil.

30

35

(from Chapter 4)

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