



LANGUAGE AND LITERATURE IN ENGLISH

Paper 2 Drama, Poetry and Prose

May/June 2024

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You will need: Answer booklet (enclosed)

- 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.

- The total mark for this paper is 50.
- The number of marks for each question or part question is shown in brackets [].

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[Turn over

Section A: Drama**ERROL JOHN: *Moon on a Rainbow Shawl***

- 1 **Either** (a) Discuss the dramatic significance of Mavis in the play as a whole. [25]
- Or** (b) How might an audience respond to the following extract, the end of the play? In your answer pay close attention to John's dramatic methods. [25]

Epf: Mrs Adams!

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Curtain.]

(from Act 3, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) Discuss Shakespeare's exploration of justice in the play. [25]
- Or** (b) Comment closely on Shakespeare's presentation of Isabella and the Duke in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

<i>Duke</i>	[In disguise]: Therefore fasten your ear on my advisings; to the love I have in doing good a remedy presents itself. I do make myself believe that you may most uprightly do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent Duke, if peradventure he shall ever return to have hearing of this business.	5
<i>Isabella:</i>	Let me hear you speak farther; I have spirit to do anything that appears not foul in the truth of my spirit.	
<i>Duke:</i>	Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of Frederick, the great soldier who miscarried at sea?	10
<i>Isabella:</i>	I have heard of the lady, and good words went with her name.	
<i>Duke:</i>	She should this Angelo have married; was affianced to her by oath, and the nuptial appointed; between which time of the contract and limit of the solemnity her brother Frederick was wreck'd at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew of her fortune, her marriage-dowry; with both, her combinate husband, this well-seeming Angelo.	15
<i>Isabella:</i>	Can this be so? Did Angelo so leave her?	
<i>Duke:</i>	Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour; in few, bestow'd her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.	20
<i>Isabella:</i>	What a merit were it in death to take this poor maid from the world! What corruption in this life that it will let this man live! But how out of this can she avail?	25
<i>Duke:</i>	It is a rupture that you may easily heal; and the cure of it not only saves your brother, but keeps you from dishonour in doing it.	30
<i>Isabella:</i>	Show me how, good father.	35
<i>Duke:</i>	This forenamed maid hath yet in her the continuance of her first affection; his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo; answer his requiring with a plausible obedience; agree with his demands to the point; only refer yourself to this advantage: first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience. This being granted in course – and now follows all: we shall	40

advise this wronged maid to stand up your appointment, go in your place. If the encounter acknowledge itself hereafter, it may compel him to her recompense; and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled. The maid will I frame and make fit for his attempt. If you think well to carry this as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it? 45 50

Isabella: The image of it gives me content already; and I trust it will grow to a most prosperous perfection.

Duke: It lies much in your holding up. Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. I will presently to Saint Luke's; there, at the moated grange, resides this dejected Mariana. At that place call upon me; and dispatch with Angelo, that it may be quickly. 55

Isabella: I thank you for this comfort. Fare you well, good father. 60

[*Exeunt severally.*]

(*from Act 3, Scene 1*)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 **Either** (a) Discuss some of the dramatic effects created by Webster's presentation of male attitudes to women in *The Duchess of Malfi*. [25]
- Or** (b) Discuss the significance of the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

[Enter CARDINAL, with a book]

Cardinal: I am puzzled in a question about hell.
He says, in hell there's one material fire,
And yet it shall not burn all men alike.
Lay him by. How tedious is a guilty conscience! 5
When I look into the fishponds, in my garden,
Methinks I see a thing armed with a rake
That seems to strike at me.

[Enter BOSOLA, and Servant with ANTONIO's body]

Now? art thou come? 10

Thou look'st ghastly:
There sits in thy face some great determination,
Mixed with some fear.

Bosola: Thus it lightens into action:
I am come to kill thee. 15

Cardinal: Ha? Help! our guard!

Bosola: Thou art deceived:
They are out of thy howling.

Cardinal: Hold, and I will faithfully divide
Revenues with thee. 20

Bosola: Thy prayers and proffers
Are both unseasonable.

Cardinal: Raise the watch!
We are betrayed!

Bosola: I have confined your flight: 25
I'll suffer your retreat to Julia's chamber,
But no further.

Cardinal: Help! We are betrayed!

[Enter above, PESCARA, MALATESTES, RODERIGO and GRISOLAN]

Malatestes: Listen. 30

Cardinal: My dukedom for rescue!

Roderigo: Fie upon his counterfeiting!

Malatestes: Why, 'tis not the Cardinal.

Roderigo: Yes, yes, 'tis he, 35
But I'll see him hanged, ere I'll go down to him.

Cardinal: Here's a plot upon me; I am assaulted! I am lost,
Unless some rescue!

Grisolan: He doth this pretty well;
But it will not serve to laugh me out of mine honour. 40

Cardinal: The sword's at my throat!

<i>Roderigo:</i>	You would not bawl so loud then.	
<i>Malateste:</i>	Come, come, Let's go to bed; he told us thus much aforehand.	
<i>Pescara:</i>	He wished you should not come at him; but believe't, The accent of the voice sounds not in jest. I'll down to him, howsoever, and with engines Force ope the doors. [Exit PESCARA]	45
<i>Roderigo:</i>	Let's follow him aloof, And note how the Cardinal will laugh at him. [Exeunt all above]	50
<i>Bosola:</i>	There's for you first, [He kills the Servant] 'Cause you shall not unbarricade the door To let in rescue.	55
<i>Cardinal:</i>	What cause hast thou to pursue my life?	
<i>Bosola:</i>	Look there.	
<i>Cardinal:</i>	Antonio?	
<i>Bosola:</i>	Slain by my hand unwittingly. Pray, and be sudden; when thou killed'st thy sister, Thou took'st from Justice her most equal balance, And left her naught but her sword.	60
<i>Cardinal:</i>	O, mercy!	
<i>Bosola:</i>	Now it seems thy greatness was only outward, For thou fall'st faster of thyself than calamity Can drive thee. I'll not waste longer time: there! [Stabs the CARDINAL]	65
<i>Cardinal:</i>	Thou hast hurt me.	
<i>Bosola:</i>	Again! [Stabs him again]	70
<i>Cardinal:</i>	Shall I die like a leveret Without any resistance? Help, help, help! I am slain!	

(from Act 5, Scene 5)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** (a) What, in your view, does the relationship between Big Mama and Big Daddy add to the play's meaning and effects? [25]
- Or** (b) Paying close attention to dramatic methods, discuss the significance of the following extract from *Cat on a Hot Tin Roof*. [25]

Brick: [...] Skipper and me had a clean, true thing between us!

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What did you leave out?

(from Act 2)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) Discuss some of the ways Angelou explores different kinds of journeys. 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 extract from *Phenomenal Woman*. [25]

from *Phenomenal Woman*

Pretty women wonder where my secret lies.

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That's me.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** **(a)** Discuss the effects of Armitage's presentation of the wager between Sir Gawain and the lord of the castle, Sir Bertilak de Hautdesert, in the poem as a whole. [25]
- Or** **(b)** Comment closely on Armitage's presentation of the hunting of the boar in the following extract from *Sir Gawain and the Green Knight*. [25]

The meal of the morning was made and served,

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and the unhurt hunters hollered and whooped.

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

- 7 **Either** (a) Discuss some of the effects created by Blake's presentation of work. In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Discuss ways in which Blake presents the lamb in the following poem. [25]

The Lamb

Little Lamb who made thee Dost thou know who made thee Gave thee life & bid thee feed. By the stream & o'er the mead; Gave thee clothing of delight, Softest clothing wooly bright; Gave thee such a tender voice, Making all the vales rejoice:	
Little Lamb who made thee Dost thou know who made thee	5
Little Lamb I'll tell thee, Little Lamb I'll tell thee: He is called by thy name, For he calls himself a Lamb: He is meek & he is mild, He became a little child: I a child & thou a lamb, We are called by his name.	
Little Lamb God bless thee. Little Lamb God bless thee.	10
	15
	20

Songs of Ourselves, Volume 2

- 8 **Either** (a) Compare some of the ways in which **two** poems present family. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Robinson Jeffers presents the speaker's emotions. [25]

The Stars Go Over the Lonely Ocean

Unhappy about some far-off things

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Tusking the turf on Mal Paso Mountain.

(Robinson Jeffers)

Section C: Prose**KIRAN DESAI: *The Inheritance of Loss***

- 9 **Either** (a) Discuss the presentation and significance of separation in the novel. [25]
- Or** (b) Comment closely on the following passage, considering ways in which Desai presents Sai's growing interest in Gyan. [25]

'It is strange the tutor is Nepali,' the cook remarked to Sai when he had left.

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She'd have to propel herself into the future by whatever means possible or she'd be trapped forever in a place whose time had already passed.

(from Chapter 13)

IAN McEWAN: *Atonement*

- 10 Either** (a) Discuss some of the ways in which McEwan presents love in the novel. [25]
- Or** (b) Comment closely on McEwan's presentation of Briony in the following passage. [25]

She wrote, 'There was an old lady who swallowed a fly.'

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'I've had the most appalling evening.'

(from Chapter 10)

TURN OVER FOR QUESTION 11.

Stories of Ourselves, Volume 1

- 11 **Either** (a) Discuss ways in which the writers of **two** stories present characters' fear. [25]
- Or** (b) Comment closely on Bernard Malamud's presentation of Tommy Castelli in the following passage from *The Prison*. [25]

Though he tried not to think of it, at twenty-nine Tommy Castelli's life was a screaming bore. It wasn't just Rosa or the store they tended for profits counted in pennies, or the unendurably slow hours and endless drivel that went with selling candy, cigarettes, and soda water: it was this sick-in-the-stomach feeling of being trapped in old mistakes, even some he had made before Rosa changed Tony into Tommy. He had been as Tony a kid of many dreams and schemes, especially getting out of this tenement-crowded, kid-squawking neighborhood, with its lousy poverty, but everything had fouled up against him before he could. When he was sixteen he quit the vocational school where they were making him into a shoemaker, and began to hang out with the gray-hatted, thick-soled-shoe boys, who had the spare time and the mazuma and showed it in fat wonderful rolls down in the cellar clubs to all who would look, and everybody did, popeyed. They were the ones who had bought the silver *caffe espresso* urn and later the television, and they arranged the pizza parties and had the girls down; but it was getting in with them and their cars, leading to the holdup of a liquor store, that had started all the present trouble. Lucky for him the coal-and-ice man who was their landlord knew the leader in the district, and they arranged something so nobody bothered him after that. Then before he knew what was going on – he had been frightened sick by the whole mess – there was his father cooking up a deal with Rosa Agnello's old man that Tony would marry her and the father-in-law would, out of his savings, open a candy store for him to make an honest living. He wouldn't spit on a candy store, and Rosa was too plain and lank a chick for his personal taste, so he beat it off to Texas and bummed around in too much space, and when he came back everybody said it was for Rosa and the candy store, and it was all arranged again and he, without saying no, was in it. 5

That was how he had landed on Prince Street in the Village, working from eight in the morning to almost midnight every day, except for an hour off each afternoon when he went upstairs to sleep, and on Tuesdays, when the store was closed and he slept some more and went at night alone to the movies. He was too tired always for schemes now, but once he tried to make a little cash on the side by secretly taking in punchboards some syndicate was distributing in the neighborhood, on which he collected a nice cut and in this way saved fifty-five bucks that Rosa didn't know about; but then the syndicate was written up by a newspaper, and the punchboards all disappeared. Another time, when Rosa was at her mother's house, he took a chance and let them put in a slot machine that could guarantee a nice piece of change if he kept it long enough. He knew of course he couldn't hide it from her, so when she came and screamed when she saw it, he was ready and patient, for once not yelling back when she yelled, and he explained it was not the same as gambling because anybody who played it got a roll of mints every time he put in a nickel. Also the machine would supply them a few extra dollars cash they could use to buy television so he could see the fights without going to a bar; but Rosa wouldn't let up screaming, and later her father came in shouting that he was a criminal and chopped the machine apart with a plumber's hammer. 10 15 20 25 30 35 40 45

The next day the cops raided for slot machines and gave out summonses wherever they found them, and though Tommy's place was practically the only candy store in the neighborhood that didn't have one, he felt bad about the machine for a long time. 50

Mornings had been his best time of day because Rosa stayed upstairs cleaning, and since few people came into the store till noon, he could sit around alone, a toothpick in his teeth, looking over the *News and Mirror* on the fountain counter, or maybe gab with one of the old cellar-club guys who had happened to come by for a pack of butts, about a horse that was running that day or how the numbers were paying lately; or just sit there, drinking coffee and thinking how far away he could get on the fifty-five he had stashed away in the cellar. Generally the mornings were this way, but after the slot machine, usually the whole day stank and he along with it. Time rotted in him, and all he could think of the whole morning, was going to sleep in the afternoon, and he would wake up with the sour remembrance of the long night in the store ahead of him, while everybody else was doing as he damn pleased. He cursed the candy store and Rosa, and cursed, from its beginning, his unhappy life. 55 60 65

(from *The Prison*)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss ways in which Twain presents Huck's journey as a voyage of discovery. [25]
- Or** (b) Comment closely on the following passage, considering ways in which Twain concludes Huck's and Tom's trickery. [25]

Tom rose square up in bed, with his eye hot, and his nostrils opening and shutting like gills, and sings out to me:

'They hain't no *right* to shut him up! *Shove!* – and don't you lose a minute. Turn him loose! he ain't no slave; he's as free as any cretur that walks this earth!' 5

'What *does* the child mean?'

'I mean every word I *say*, Aunt Sally, and if somebody don't go, I'll go. I've knowed him all his life, and so has Tom, there. Old Miss Watson died two months ago, and she was ashamed she ever was going to sell him down the river, and *said* so; and she set him free in her will.' 10

'Then what on earth did *you* want to set him free for, seeing he was already free?'

'Well, that *is* a question, I must say; and *just* like women! Why, I wanted the *adventure* of it; and I'd a waded neck-deep in blood to – goodness alive, AUNT POLLY!' 15

If she warn't standing right there, just inside the door, looking as sweet and contented as an angel half-full of pie, I wish I may never!

Aunt Sally jumped for her, and most hugged the head off of her, and cried over her, and I found a good enough place for me under the bed, for it was getting pretty sultry for *us*, seemed to me. And I peeped out, and in a little while Tom's Aunt Polly shook herself loose and stood there looking across at Tom over her spectacles – kind of grinding him into the earth, you know. And then she says: 20

'Yes, you *better* turn y'r head away – I would if I was you, Tom.'

'Oh, deary me!' says Aunt Sally; '*is* he changed so? Why, that ain't Tom it's Sid; Tom's – Tom's – why, where is Tom? He was here a minute ago.' 25

'You mean where's Huck *Finn* – that's what you mean! I reckon I hain't raised such a scamp as my Tom all these years, not to know him when I see him. That *would* be a pretty howdy-do. Come out from under that bed, Huck Finn.' 30

So I done it. But not feeling brash.

Aunt Sally she was one of the mixed-apest looking persons I ever see; except one, and that was Uncle Silas, when he come in, and they told it all to him. It kind of made him drunk, as you may say, and he didn't know nothing at all the rest of the day, and preached a prayer-meeting sermon that night that give him a rattling reputation, because the oldest man in the world couldn't a understood it. So Tom's Aunt Polly, she told all about who I was, and what; and I had to up and tell how I was in such a tight place that when Mrs Phelps took me for Tom Sawyer – she chipped in and says, 'Oh, go on and call me Aunt Sally, I'm used to it, now, and 'tain't no need to change' – that when Aunt Sally took me for Tom Sawyer, I had to stand it – there warn't no other way, and I knowed he wouldn't mind, because it would be nuts for him, being a mystery, and he'd make an adventure out 35 40

of it and be perfectly satisfied. And so it turned out, and he let on to be Sid, and made things as soft as he could for me.

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And his Aunt Polly she said Tom was right about old Miss Watson setting Jim free in her will.

(from Chapter 42)

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