



# Cambridge International AS Level

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## LANGUAGE AND LITERATURE IN ENGLISH

8695/22

Paper 2 Drama, Poetry and Prose

May/June 2025

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, 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 [ ].

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This document has **20** 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 effects does John present different attitudes to education in *Moon on a Rainbow Shawl*? [25]
- Or**        (b) Discuss John's presentation of the relationships in the following extract. In your answer, you should pay close attention to dramatic methods and their effects. [25]

SOPHIA:        Esther ... [*As she appears*] Esther – come here!

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*Then the last wash of rain  
and a roll of thunder grumbling itself away.]*

*(from Act 3, Scene 1)*

**WILLIAM SHAKESPEARE: *Measure for Measure***

**2 Either** (a) In what ways and with what effects does Shakespeare present lust and desire in *Measure for Measure*? [25]

**Or** (b) How might an audience respond as the following extract unfolds? In your answer, you should pay close attention to dramatic methods and their effects. [25]

DUKE: Quick, dispatch, and send the head to Angelo.

[Exit PROVOST.]

Now will I write letters to Angelo –  
The Provost, he shall bear them – whose contents  
Shall witness to him I am near at home, 5  
And that, by great injunctions, I am bound  
To enter publicly. Him I'll desire  
To meet me at the consecrated fount,  
A league below the city; and from thence,  
By cold gradation and well-balanc'd form, 10  
We shall proceed with Angelo.

[Re-enter PROVOST.]

PROVOST: Here is the head; I'll carry it myself.

DUKE: Convenient it is. Make a swift return;  
For I would commune with you of such things 15  
That want no ear but yours.

PROVOST: I'll make all speed.

[Exit.]

ISABELLA: [Within] Peace, ho, be here!

DUKE: The tongue of Isabel. She's come to know 20  
If yet her brother's pardon be come hither;  
But I will keep her ignorant of her good,  
To make her heavenly comforts of despair  
When it is least expected.

[Enter ISABELLA.] 25

ISABELLA: Ho, by your leave!

DUKE: Good morning to you, fair and gracious daughter.

ISABELLA: The better, given me by so holy a man.  
Hath yet the deputy sent my brother's pardon?

DUKE: He hath releas'd him, Isabel, from the world. 30  
His head is off and sent to Angelo.

ISABELLA: Nay, but it is not so.

DUKE: It is no other.  
Show your wisdom, daughter, in your close patience.

ISABELLA: O, I will to him and pluck out his eyes! 35

DUKE: You shall not be admitted to his sight.

ISABELLA: Unhappy Claudio! Wretched Isabel!  
Injurious world! Most damned Angelo!

DUKE: This nor hurts him nor profits you a jot;  
Forbear it, therefore; give your cause to heaven. 40  
Mark what I say, which you shall find

By every syllable a faithful verity.  
 The Duke comes home to-morrow. Nay, dry your eyes.  
 One of our covent, and his confessor,  
 Gives me this instance. Already he hath carried 45  
 Notice to Escalus and Angelo,  
 Who do prepare to meet him at the gates,  
 There to give up their pow'r. If you can, pace your wisdom  
 In that good path that I would wish it go,  
 And you shall have your bosom on this wretch, 50  
 Grace of the Duke, revenges to your heart,  
 And general honour.

ISABELLA: I am directed by you.

DUKE: This letter, then, to Friar Peter give;  
 'Tis that he sent me of the Duke's return. 55  
 Say, by this token, I desire his company  
 At Mariana's house to-night. Her cause and yours  
 I'll perfect him withal; and he shall bring you  
 Before the Duke; and to the head of Angelo  
 Accuse him home and home. For my poor self, 60  
 I am combined by a sacred vow,  
 And shall be absent. Wend you with this letter.  
 Command these fretting waters from your eyes  
 With a light heart; trust not my holy order,  
 If I pervert your course. Who's here? 65

[Enter LUCIO.]

LUCIO: Good even. Friar, where's the Provost?

DUKE: Not within, sir.

LUCIO: O pretty Isabella, I am pale at mine heart to see thine eyes  
 so red. Thou must be patient. I am fain to dine and sup with 70  
 water and bran; I dare not for my head fill my belly; one fruitful  
 meal would set me to't. But they say the Duke will be here  
 to-morrow. By my troth, Isabel, I lov'd thy brother. If the old  
 fantastical Duke of dark corners had been at home, he had  
 lived. 75

(from Act 4, Scene 3)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 Either (a) Bosola says of himself that he '... was an actor in the main of all,  
Much 'gainst mine own good nature'.

Discuss Webster's dramatic presentation of Bosola in the light of this comment. [25]

- Or (b) Paying close attention to dramatic methods, discuss Webster's presentation of the Duchess and her relationship with Antonio in the following extract. [25]

DUCHESS:	You do tremble: Make not your heart so dead a piece of flesh To fear more than to love me. Sir, be confident; What is't distracts you? This is flesh, and blood, sir; 'Tis not the figure cut in alabaster Kneels at my husband's tomb. Awake, awake, man. I do here put off all vain ceremony, And only do appear to you a young widow That claims you for her husband, and like a widow I use but half a blush in't.	5          10
ANTONIO:	Truth speak for me: I will remain the constant sanctuary Of your good name.	
DUCHESS:	I thank you, gentle love, And 'cause you shall not come to me in debt, Being now my steward, here upon your lips I sign your <i>Quietus est</i> . [Kisses him.] This you should have begged now. I have seen children oft eat sweetmeats thus, As fearful to devour them too soon.	15       20
ANTONIO:	But for your brothers?	
DUCHESS:	Do not think of them. All discord, without this circumference, Is only to be pitied, and not feared; Yet, should they know it, time will easily Scatter the tempest.	25
ANTONIO:	These words should be mine, And all the parts you have spoke, if some part of it Would not have savoured flattery.	30
DUCHESS:	Kneel. [They kneel. CARIOLA comes from behind the arras.]	
ANTONIO:	Hah?	
DUCHESS:	Be not amazed, this woman's of my counsel. I have heard lawyers say, a contract in a chamber <i>Per verba de presenti</i> is absolute marriage. Bless, heaven, this sacred Gordian, which let violence Never untwine.	35
ANTONIO:	And may our sweet affections, like the spheres, Be still in motion.	40

- DUCHESS: Quickening, and make  
The like soft music.
- ANTONIO: That we may imitate the loving palms,  
Best emblem of a peaceful marriage,  
That ne'er bore fruit divided. 45
- DUCHESS: What can the church force more?
- ANTONIO: That Fortune may not know an accident,  
Either of joy or sorrow, to divide  
Our fixèd wishes.
- DUCHESS: How can the church build faster? 50  
We now are man and wife, and 'tis the church  
That must but echo this. – Maid, stand apart –  
I now am blind.
- ANTONIO: What's your conceit in this?
- DUCHESS: I would have you lead your fortune by the hand, 55  
Unto your marriage bed  
(You speak in me this, for we now are one):  
We'll only lie, and talk together, and plot  
T'appease my humorous kindred; and if you please,  
Like the old tale, in 'Alexander and Lodovic', 60  
Lay a naked sword between us, keep us chaste.  
O, let me shroud my blushes in your bosom,  
Since 'tis the treasury of all my secrets.
- [Exeunt DUCHESS and ANTONIO.]
- CARIOLA: Whether the spirit of greatness or of woman 65  
Reign most in her, I know not, but it shows  
A fearful madness; I owe her much of pity.

[Exit.]

(from Act 1, Scene 1)

**TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof***

- 4**   **Either**   (a) Discuss some of the effects of keeping secrets in *Cat on a Hot Tin Roof*. In your answer, you should pay close attention to Williams's dramatic methods. [25]
- Or**        (b) Comment closely on Williams's presentation of the family party in the following extract from the play. [25]

BIG DADDY:    *[Uttering a loud barking laugh which is far from truly mirthful]*  
                         Hey, Preach!

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BIG DADDY *has been regarding her with a steady grimace of chronic annoyance.*]

(from Act 2)

## Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) Compare ways in which Angelou uses settings in **two** poems from the selection. [25]
- Or** (b) Analyse Angelou's presentation of the speaker's experiences in the following poem. [25]

*Bump d'Bump*

Play me a game like Blind Man's dance

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Bump d'bump bump d'bump.

**SIMON ARMITAGE: *Sir Gawain and the Green Knight***

- 6**   **Either**   **(a)** In what ways and with what effects does Armitage present different kinds of journey in *Sir Gawain and the Green Knight*? [25]
- Or**   **(b)** Comment closely on Armitage's presentation of the women in the following extract. [25]

Once dinner was done Gawain drew to his feet

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at her whose hand she held.

**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 God. 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 boy. [25]

*The School Boy*

I love to rise in a summer morn,  
When the birds sing on every tree;  
The distant huntsman winds his horn,  
And the sky-lark sings with me.  
O! what sweet company. 5

But to go to school in a summer morn  
O! it drives all joy away;  
Under a cruel eye outworn,  
The little ones spend the day,  
In sighing and dismay. 10

Ah! then at times I drooping sit,  
And spend many an anxious hour.  
Nor in my book can I take delight,  
Nor sit in learnings bower,  
Worn thro' with the dreary shower 15

How can the bird that is born for joy,  
Sit in a cage and sing.  
How can a child when fears annoy,  
But droop his tender wing,  
And forget his youthful spring. 20

O! father & mother, if buds are nip'd,  
And blossoms blown away,  
And if the tender plants are strip'd  
Of their joy in the springing day,  
By sorrow and cares dismay, 25

How shall the summer arise in joy  
Or the summer fruits appear  
Or how shall we gather what griefs destroy  
Or bless the mellowing year,  
When the blasts of winter appear. 30

*Songs of Ourselves, Volume 2*

- 8 **Either** (a) In what ways and with what effects do **two** poems from the selection present suffering? [25]
- Or** (b) Analyse ways in which Sam Hunt presents the mother in the following poem. [25]

*Stabat Mater*

My mother called my father 'Mr Hunt'

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To walk away and know there's no return.

(Sam Hunt)

## Section C: Prose

KIRAN DESAI: *The Inheritance of Loss*

- 9 **Either** (a) 'In *The Inheritance of Loss*, the American Dream becomes the American nightmare.'

In the light of this comment, discuss ways in which Desai presents the immigrant experience in America. [25]

- Or** (b) Comment closely on the following passage, considering ways in which Desai presents Lola's and Noni's discussion of Budhoo. [25]

'Oh my God,' shrieked Lola, when she heard the judge's guns had been stolen from Cho Oyu.

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‘Budhoo?’ the sisters would call from inside, sitting up in their beds, wrapped in Kulu shawls, sipping Sikkimese brandy, BBC news sputtering on the radio, falling over them in sparky explosions.

*(from Chapter 9)*

***Stories of Ourselves, Volume 1***

- 10 Either** (a) Discuss ways in which the writers of **two** stories present characters' responses to disappointment. [25]
- Or** (b) Comment closely on the following passage from *Billennium*, considering ways in which J G Ballard presents life in the city. [25]

All day long, and often into the early hours of the morning, the tramp of feet sounded up and down the stairs outside Ward's cubicle.

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The great  
banqueting room in the former City Hall had been split horizontally into  
four decks, each of these cut up into hundreds of cubicles.

*(from Billennium)*

**EVELYN WAUGH: *A Handful of Dust***

- 11 Either** (a) Discuss Waugh's presentation of John Andrew, the son of Tony and Brenda, and the role he plays in the novel. [25]
- Or** (b) Comment closely on the following passage, considering ways in which Waugh presents Tony's relationship with the detectives. [25]

Tony went down to the bar where he was pleased to find the two detectives.

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when Monday comes.'

They're mostly glad

(from *English Gothic* – 2, Part 2)

**COLSON WHITEHEAD: *The Underground Railroad***

- 12 Either** (a) Discuss Whitehead's presentation of Ethel and her role in the North Carolina section of novel. [25]
- Or** (b) Comment closely on the following passage, considering ways in which Whitehead presents Cora's attitude to Ajarry's plot of land. [25]

White men squabbled before judges over claims to this or that tract hundreds of miles away that had been carved up on a map.

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them with good nature.

She handled

(from Georgia)

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