



LANGUAGE AND LITERATURE IN ENGLISH

Paper 2 Drama, Poetry and Prose

2 hours

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 [].

[Turn over

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 authority in *Moon on a Rainbow Shawl*? [25]
- Or** (b) Paying close attention to dramatic methods, discuss John's presentation of Old Mack in the following extract from the play. [25]

[OLD MACK *and* ROSA *come into the backyard from the street.*]

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[A car starts up and drives away.]

(from Act 1, Scene 1)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 Either (a) Lucio describes the Duke as 'the old fantastical Duke of dark corners'.

Discuss Shakespeare's dramatic presentation of the Duke in the light of this comment. [25]

- Or (b) Comment closely on the following extract from the play, showing its significance to the play's meaning and effects. In your answer you should pay close attention to Shakespeare's dramatic methods. [25]

[Enter ANGELO.]

Angelo: When I would pray and think, I think and pray
To several subjects. Heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel. Heaven in my mouth, 5
As if I did but only chew his name,
And in my heart the strong and swelling evil
Of my conception. The state whereon I studied
Is, like a good thing being often read,
Grown sere and tedious; yea, my gravity, 10
Wherein – let no man hear me – I take pride,
Could I with boot change for an idle plume
Which the air beats for vain. O place, O form,
How often dost thou with thy case, thy habit,
Wrench awe from fools, and tie the wiser souls 15
To thy false seeming! Blood, thou art blood.
Let's write 'good angel' on the devil's horn;
'Tis not the devil's crest.

[Enter SERVANT.]

Servant: How now, who's there? 20

Angelo: One Isabel, a sister, desires access to you.

Angelo: Teach her the way. [Exit SERVANT.] O heavens!
Why does my blood thus muster to my heart,
Making both it unable for itself
And dispossessing all my other parts 25
Of necessary fitness?
So play the foolish throngs with one that swoons:
Come all to help him, and so stop the air
By which he should revive; and even so
The general subject to a well-wish'd king 30
Quit their own part, and in obsequious fondness
Crowd to his presence, where their untaught love
Must needs appear offence.

[Enter ISABELLA.]

Isabella: How now, fair maid? 35

Isabella: I am come to know your pleasure.

Angelo: That you might know it would much better please me
Than to demand what 'tis. Your brother cannot live.

Isabella: Even so! Heaven keep your honour!

Angelo: Yet may he live awhile, and, it may be, 40
As long as you or I; yet he must die.

- Isabella:* Under your sentence?
- Angelo:* Yea.
- Isabella:* When? I beseech you; that in his reprieve,
Longer or shorter, he may be so fitted 45
That his soul sicken not.
- Angelo:* Ha! Fie, these filthy vices! It were as good
To pardon him that hath from nature stol'n
A man already made, as to remit
Their saucy sweetness that do coin heaven's image 50
In stamps that are forbid; 'tis all as easy
Falsely to take away a life true made
As to put metal in restrained means
To make a false one.
- Isabella:* 'Tis set down so in heaven, but not in earth. 55
- Angelo:* Say you so? Then I shall pose you quickly.
Which had you rather – that the most just law
Now took your brother's life; or, to redeem him,
Give up your body to such sweet uncleanness
As she that he hath stain'd? 60
- Isabella:* Sir, believe this:
I had rather give my body than my soul.

(from Act 2, Scene 4)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 **Either** (a) Discuss some of the dramatic effects created by Webster's portrayal of the relationship between the Duchess and Antonio in *The Duchess of Malfi*. [25]
- Or** (b) Comment closely on Webster's presentation of Ferdinand's state of mind in the following extract from the play. In your answer you should pay close attention to dramatic methods and their effects. [25]

[Enter PESCARA and a DOCTOR.]

Pescara: Now, doctor, may I visit your patient?

Doctor: If't please your lordship; but he's instantly
To take the air here in the gallery,
By my direction. 5

Pescara: Pray thee, what's his disease?

Doctor: A very pestilent disease, my lord,
They call lycanthropia.

Pescara: What's that?

I need a dictionary to't. 10

Doctor: I'll tell you:

In those that are possessed with't there o'erflows
Such melancholy humour, they imagine
Themselves to be transformèd into wolves,
Steal forth to churchyards in the dead of night, 15
And dig dead bodies up; as two nights since
One met the Duke, 'bout midnight in a lane
Behind Saint Mark's church, with the leg of a man
Upon his shoulder; and he howled fearfully;
Said he was a wolf, only the difference 20
Was a wolf's skin was hairy on the outside,
His on the inside; bade them take their swords,
Rip up his flesh, and try. Straight I was sent for,
And having ministered to him, found his grace
Very well recoverèd. 25

Pescara: I am glad on't.

Doctor: Yet not without some fear
Of a relapse. If he grow to his fit again
I'll go a nearer way to work with him
Than ever Paracelsus dreamed of. If 30
They'll give me leave, I'll buffet his madness out of him.

[Enter FERDINAND, MALATESTES, and CARDINAL;
BOSOLA apart.]

Stand aside, he comes.

Ferdinand: Leave me. 35

Malateste: Why doth your lordship love this solitariness?

Ferdinand: Eagles commonly fly alone. They are crows, daws, and
starlings that flock together. Look, what's that follows me?

Malateste: Nothing, my lord.

Ferdinand: Yes. 40

Malateste: 'Tis your shadow.

<i>Ferdinand:</i>	Stay it, let it not haunt me.	
<i>Malateste:</i>	Impossible, if you move, and the sun shine.	
<i>Ferdinand:</i>	I will throttle it.	
	<i>[Throws himself upon his shadow.]</i>	45
<i>Malateste:</i>	O, my lord, you are angry with nothing.	
<i>Ferdinand:</i>	You are a fool. How is't possible I should catch my shadow unless I fall upon't? When I go to hell, I mean to carry a bribe; for look you, good gifts evermore make way for the worst persons.	50
<i>Pescara:</i>	Rise, good my lord.	
<i>Ferdinand:</i>	I am studying the art of patience.	
<i>Pescara:</i>	'Tis a noble virtue.	
<i>Ferdinand:</i>	To drive six snails before me, from this town to Moscow; neither use goad nor whip to them, but let them take their own time (the patient'st man i'th' world match me for an experiment), and I'll crawl after like a sheep-biter.	55
<i>Cardinal:</i>	Force him up.	
	<i>[They raise him.]</i>	
<i>Ferdinand:</i>	Use me well, you were best. What I have done, I have done; I'll confess nothing.	60
<i>Doctor:</i>	Now let me come to him. Are you mad, my lord? Are you out of your princely wits?	
<i>Ferdinand:</i>	What's he?	
<i>Pescara:</i>	Your doctor.	65
<i>Ferdinand:</i>	Let me have his beard sawed off, and his eyebrows filed more civil.	

(from Act 5, Scene 2)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** **(a)** What, in your view, does the relationship between Brick and Big Daddy contribute to the play's meaning and effects? [25]
- Or** **(b)** Discuss Williams's portrayal of family tensions in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Doctor Baugh: I never have seen a more thorough examination than Big Daddy Pollitt was given in all my experience with the Ochsner Clinic.

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Mae

[as if terribly shocked]: That's not TRUE!

(from Act 3)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) In what ways, and with what effects, does Angelou present desire? In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Discuss Angelou's presentation of the speaker's feelings in the following poem. [25]

Life Doesn't Frighten Me

Shadows on the wall

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Life doesn't frighten me at all.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** (a) In what ways, and with what effects, does Armitage explore honour in *Sir Gawain and the Green Knight*? [25]
- Or** (b) Analyse ways in which Armitage presents Sir Gawain in the following passage. [25]

He remained all that day and in the morning he dressed,

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both clear and smoked, it seemed.

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

- 7 Either** (a) Discuss some of the ways in which Blake presents relationships between adults and children. In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Comment closely on Blake's presentation of the city in the following poem. [25]

London

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

5

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh,
Runs in blood down Palace walls

10

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

15

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss ways in which **two** poems explore loss and its effects. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Nancy Fotheringham Cato presents the journey. [25]

The Road

I made the rising moon go back
behind the shouldering hill,
I raced along the eastern track
till time itself stood still.

The stars swarmed on behind the trees,
but I sped fast at they,
I could have made the sun arise,
and night turn back to day.

5

And like a long black carpet
behind the wheels, the night
unrolled across the countryside,
but all ahead was bright.

10

The fence-posts whizzed along wires
like days that fly too fast,
and telephone poles loomed up like years
and slipped into the past.

15

And light and movement, sky and road
and life and time were one,
while through the night I rushed and sped,
I drove towards the sun.

20

(Nancy Fotheringham Cato)

Section C: Prose

KIRAN DESAI: *The Inheritance of Loss*

- 9 Either (a) At the end of the novel, Sai feels 'a glimmer of strength'.

In the light of this quotation, how optimistic do you find the end of *The Inheritance of Loss*? [25]

- Or (b) Comment closely on ways in which Desai presents the experience at the Gymkhana dining hall in the following passage. [25]

Then the judge burst out, despite himself:
'YES!'

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'Yes, I already told you, didn't I?'

(from Chapter 32)

IAN McEWAN: *Atonement*

- 10 Either** (a) Discuss ways in which McEwan presents London during the war. [25]
- Or** (b) Comment closely on the following passage, considering ways in which McEwan presents Robbie's thoughts. [25]

He had known her since they were children, and he had never looked at her.

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Humiliation.

(from Chapter 8)

Stories of Ourselves, Volume 1

- 11 **Either** (a) Compare ways in which the writers of **two** stories present tension between men and women. [25]
- Or** (b) Comment closely on the following passage from *The Door in the Wall*, considering ways in which H G Wells shapes the ending of the story. [25]

“And suppose I vanish now? – Amazing disappearance of a prominent politician!” That weighed with me. A thousand inconceivable petty worldlinesses weighed with me in that crisis.’

Then he turned on me with a sorrowful smile, and, speaking slowly, ‘Here I am!’ he said. 5

‘Here I am!’ he repeated, ‘and my chance has gone from me. Three times in one year the door has been offered me – that door that goes into peace, into delight, into a beauty beyond dreaming, a kindness no man on earth can know. And I have rejected it, Redmond, and it has gone – ’

‘How do you know?’ 10

‘I know, I know. I am left now to work it out, to stick to the tasks that held me so strongly when my moments came. You say I have success – this vulgar, tawdry, irksome, envied thing. I have it.’ He had a walnut in his big hand. ‘If that was my success,’ he said, and crushed it, and held it out for me to see. 15

‘Let me tell you something, Redmond. This loss is destroying me. For two months, for ten weeks nearly now, I have done no work at all, except the most necessary and urgent duties. My soul is full of inappeasable regrets. At nights – when it is less likely I shall be recognised – I go out. I wander. Yes. I wonder what people would think of that if they knew. A Cabinet Minister, the responsible head of that most vital of all departments, wandering alone – grieving – sometimes near audibly lamenting – for a door, for a garden!’ 20

4

I can see now his rather pallid face, and the unfamiliar sombre fire that had come into his eyes. I see him very vividly tonight. I sit recalling his words, his tones, and last evening’s *Westminster Gazette* still lies on my sofa, containing the notice of his death. At lunch today the club was busy with his death. We talked of nothing else. 25

They found his body very early yesterday morning in a deep excavation near East Kensington Station. It is one of two shafts that have been made in connection with an extension of the railway southward. It is protected from the intrusion of the public by a hoarding upon the high road, in which a small doorway has been cut for the convenience of some of the workmen who live in that direction. The doorway was left unfastened through a misunderstanding between two gangers, and through it he made his way. 30 35

My mind is darkened with questions and riddles.

It would seem he walked all the way from the House that night – he has frequently walked home during the past Session – and so it is I figure his dark form coming along the late and empty streets, wrapped up, intent. And then did the pale electric lights near the station cheat the rough planking into a semblance of white? Did that fatal unfastened door awaken some memory? 40

Was there, after all, ever any green door in the wall at all?

I do not know. I have told his story as he told it to me. There are 45

times when I believe that Wallace was no more than the victim of the coincidence between a rare but not unprecedented type of hallucination and a careless trap, but that indeed is not my profoundest belief. You may think me superstitious, if you will, and foolish; but, indeed, I am more than half convinced that he had, in truth, an abnormal gift, and a sense, something – I know not what – that in the guise of a wall and door offered him an outlet, a secret and peculiar passage of escape into another and altogether more beautiful world. At any rate, you will say, it betrayed him in the end. But did it betray him? There you touch the inmost mystery of these dreamers, these men of vision and the imagination. We see our world fair and common, the hoarding and the pit. By our daylight standard he walked out of security into darkness, danger, and death.

50

55

But did he see like that?

(from The Door in the Wall)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss Twain's characterisation of the duke and the king, considering their roles in the novel. [25]
- Or** (b) Comment closely on ways in which Twain presents Huck tricking Jim in the following passage. [25]

I made fast and laid down under Jim's nose on the raft, and begun to gap, and stretch my fists out against Jim, and says:

'Hello, Jim, have I been asleep? Why didn't you stir me up?'

'Goodness gracious, is dat you, Huck? En you ain' dead – you ain' drowned – you's back agin? It's too good for true, honey, it's too good for true. Lemme look at you, chile, lemme feel o' you. No, you ain' dead! you's back agin, 'live en soun', jis de same ole Huck – de same ole Huck, thanks to goodness!'

5

'What's the matter with you, Jim? You been a drinking?'

'Drinkin'? Has I ben a drinkin'? Has I had a chance to be a drinkin'?'

10

'Well, then, what makes you talk so wild?'

'How does I talk wild?'

'How? why, hain't you been talking about my coming back, and all that stuff, as if I'd been gone away?'

'Huck – Huck Finn, you look me in de eye; look me in de eye. *Hain't* you ben gone away?'

15

'Gone away? Why, what in the nation do you mean? *I* hain't been gone anywheres. Where would I go to?'

'Well, looky here, boss, dey's sumf'n wrong, dey is. Is I *me*, or who *is* I? Is I heah, or whah *is* I? Now dat's what I wants to know.'

20

'Well, I think you're here, plain enough, but I think you're a tangle-headed old fool, Jim.'

'I is, is I? Well you answer me dis. Didn't you tote out de line in de canoe, fer to make fas' to de tow-head?'

'No, I didn't. What tow-head? I hain't seen no tow-head.'

25

'You hain't seen no tow-head? Looky here – didn't de line pull loose en de raf' go a hummin' down de river, en leave you en de canoe behine in de fog?'

'What fog?'

'Why *de* fog. De fog dat's ben aroun' all night. End didn't you whoop, en didn't I whoop, tell we got mix' up in de islands en one un us got los' en 'tother one was jis' as good as los', 'kase he didn't know whah he wuz? En didn't I bust up agin a lot er dem islands en have a turrible time en mos' git drowned? Now ain' dat so, boss – ain't it so? You answer me dat.'

30

'Well, this is too many for me, Jim. I hain't seen no fog, nor no islands, nor no troubles, nor nothing. I been setting here talking with you all night till you went to sleep about ten minutes ago, and I reckon I done the same. You couldn't a got drunk in that time, so of course you've been dreaming.'

35

'Dad fetch it, how is gwyne to dream all dat in ten minutes?'

'Well, hang it all, you did dream it, because there didn't any of it happen.'

40

'But Huck, it's all jis' as plain to me as –'

'It don't make no difference how plain it is, there ain't nothing in it. I know, because I've been here all the time.'

Jim didn't say nothing for about five minutes, but set there studying over it.

45

(from Chapter 15)

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