



# Cambridge International AS Level

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LANGUAGE AND LITERATURE IN ENGLISH

8695/22

Paper 2 Drama, Poetry and Prose

October/November 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) Discuss John's development of Epf's character through his relationships with different women. [25]
- Or** (b) Paying close attention to detail, discuss John's dramatic presentation of the relationship between Mavis and Sophia in the following extract. [25]

[MAVIS *and an* AMERICAN SOLDIER *appear from the street and come down towards the yard.*

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*[She grabs the American and pushes him into the room.]*

*(from Act 2, Scene 1)*

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) In what ways and with what effects does Shakespeare present different attitudes to marriage in *Measure for Measure*? [25]
- Or** (b) Paying close attention to Shakespeare's dramatic methods, discuss the presentation of the Duke in the following extract. [25]

[A monastery.

Enter DUKE and FRIAR THOMAS.]

- DUKE: No, holy father; throw away that thought;  
Believe not that the dribbling dart of love  
Can pierce a complete bosom. Why I desire thee 5  
To give me secret harbour hath a purpose  
More grave and wrinkled than the aims and ends  
Of burning youth.
- FRIAR THOMAS: May your Grace speak of it?
- DUKE: My holy sir, none better knows than you 10  
How I have ever lov'd the life removed,  
And held in idle price to haunt assemblies  
Where youth, and cost, a witless bravery keeps.  
I have deliver'd to Lord Angelo,  
A man of stricture and firm abstinence, 15  
My absolute power and place here in Vienna,  
And he supposes me travell'd to Poland;  
For so I have strew'd it in the common ear,  
And so it is receiv'd. Now, pious sir,  
You will demand of me why I do this. 20
- FRIAR THOMAS: Gladly, my lord.
- DUKE: We have strict statutes and most biting laws,  
The needful bits and curbs to headstrong steeds,  
Which for this fourteen years we have let slip;  
Even like an o'ergrown lion in a cave, 25  
That goes not out to prey. Now, as fond fathers,  
Having bound up the threat'ning twigs of birch,  
Only to stick it in their children's sight  
For terror, not to use, in time the rod  
Becomes more mock'd than fear'd; so our decrees, 30  
Dead to infliction, to themselves are dead;  
And liberty plucks justice by the nose;  
The baby beats the nurse, and quite athwart  
Goes all decorum.
- FRIAR THOMAS: It rested in your Grace 35  
To unloose this tied-up justice when you pleas'd;  
And it in you more dreadful would have seem'd  
Than in Lord Angelo.
- DUKE: I do fear, too dreadful. 40  
Sith 'twas my fault to give the people scope,  
'Twould be my tyranny to strike and gall them  
For what I bid them do; for we bid this be done,  
When evil deeds have their permissive pass  
And not the punishment. Therefore, indeed, my father,  
I have on Angelo impos'd the office; 45

Who may, in th' ambush of my name, strike home,  
 And yet my nature never in the fight  
 To do in slander. And to behold his sway,  
 I will, as 'twere a brother of your order,  
 Visit both prince and people. Therefore, I prithee, 50  
 Supply me with the habit, and instruct me  
 How I may formally in person bear me  
 Like a true friar. Moe reasons for this action  
 At our more leisure shall I render you.  
 Only, this one: Lord Angelo is precise; 55  
 Stands at a guard with envy; scarce confesses  
 That his blood flows, or that his appetite  
 Is more to bread than stone. Hence shall we see,  
 If power change purpose, what our seemers be.  
 [Exeunt.] 60  
 (from Act 1, Scene 3)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 **Either** (a) Discuss some of the effects created by Webster's dramatic exploration of ambition in the play. [25]
- Or** (b) Paying close attention to dramatic methods, discuss Webster's presentation of the relationship between Antonio and the Duchess in the following extract. [25]

[Enter DUCHESS, ANTONIO and CARIOLA.]

DUCHESS: [To CARIOLA] Bring me the casket hither, and the glass;  
You get no lodging here tonight, my lord.

ANTONIO: Indeed, I must persuade one.

DUCHESS: Very good. 5  
I hope in time 'twill grow into a custom  
That noblemen shall come with cap and knee,  
To purchase a night's lodging of their wives.

ANTONIO: I must lie here.

DUCHESS: Must? You are a lord of misrule. 10

ANTONIO: Indeed, my rule is only in the night.

DUCHESS: To what use will you put me?

ANTONIO: We'll sleep together.

DUCHESS: Alas, what pleasure can two lovers find in sleep?  
[CARIOLA gives the DUCHESS the casket and a mirror.] 15

CARIOLA: My lord, I lie with her often, and I know  
She'll much disquiet you.

ANTONIO: See, you are complained of.

CARIOLA: For she's the sprawling'st bedfellow.

ANTONIO: I shall like her the better for that. 20

CARIOLA: Sir, shall I ask you a question?

ANTONIO: I pray thee, Cariola.

CARIOLA: Wherefore still when you lie with my lady  
Do you rise so early?

ANTONIO: Labouring men 25  
Count the clock oftenest Cariola,  
Are glad when their task's ended.

DUCHESS: I'll stop your mouth.  
[Kisses him.]

ANTONIO: Nay, that's but one: Venus had two soft doves 30  
To draw her chariot – I must have another.  
[Kisses her.]  
When wilt thou marry, Cariola?

CARIOLA: Never, my lord.

ANTONIO: O fie upon this single life. Forgo it. 35  
We read how Daphne, for her peevish flight,  
Became a fruitless bay-tree; Syrinx turned  
To the pale empty reed; Anaxarete  
Was frozen into marble: whereas those

|          |                                                                                                                                                                                                                                                                                                                                                                                                                         |          |
|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|          | Which married, or proved kind unto their friends,<br>Were, by a gracious influence, transshaped<br>Into the olive, pomegranate, mulberry:<br>Became flowers, precious stones, or eminent stars.                                                                                                                                                                                                                         | 40       |
| CARIOLA: | This is a vain poetry. But I pray you tell me,<br>If there were proposed me wisdom, riches, and beauty,<br>In three several young men, which should I choose?                                                                                                                                                                                                                                                           | 45       |
| ANTONIO: | 'Tis a hard question. This was Paris' case<br>And he was blind in't, and there was great cause:<br>For how was't possible he could judge right,<br>Having three amorous goddesses in view,<br>And they stark naked? 'Twas a motion<br>Were able to benight the apprehension<br>Of the severest counsellor of Europe.<br>Now I look on both your faces, so well formed,<br>It puts me in mind of a question I would ask. | 50<br>55 |
| CARIOLA: | What is't?                                                                                                                                                                                                                                                                                                                                                                                                              |          |
| ANTONIO: | I do wonder why hard-favoured ladies,<br>For the most part, keep worse-favoured waiting-women<br>To attend them, and cannot endure fair ones.                                                                                                                                                                                                                                                                           |          |
| DUCHESS: | O, that's soon answered.<br>Did you ever in your life know an ill painter<br>Desire to have his dwelling next door to the shop<br>Of an excellent picture-maker? 'Twould disgrace<br>His face-making, and undo him. I prithee,<br>When were we so merry? My hair tangles.                                                                                                                                               | 60<br>65 |
| ANTONIO: | [ <i>Aside to CARIOLA</i> ] Pray thee, Cariola, let's steal forth the room<br>And let her talk to herself. I have divers times<br>Served her the like, when she hath chafed extremely.<br>I love to see her angry. Softly, Cariola.                                                                                                                                                                                     |          |
|          | [ <i>Exeunt ANTONIO and CARIOLA.</i> ]                                                                                                                                                                                                                                                                                                                                                                                  | 70       |

(from Act 3, Scene 2)

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

- 4 **Either** (a) Discuss some of the dramatic ways in which Williams shapes an audience's response to Big Mama in *Cat on a Hot Tin Roof*. [25]
- Or** (b) How might an audience react as the following scene unfolds? In your answer, you should pay close attention to Williams's dramatic methods. [25]

[BRICK *shrugs slightly and drops an ice cube into another glass.*

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– I – know what you – mean ...

(from Act 3)

## Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

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

*Woman Work*

I've got the children to tend

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You're all that I can call my own.

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

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

The lord squeezed Gawain's arm and seated him at his side,  
and called for the ladies to keep them company.

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That lord knew more than most  
which tricks would entertain!

**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 music and song. In your answer, you should refer to **two** poems from the selection. [25]
- Or** (b) Discuss some of the ways in which Blake shapes a reader's response to the chimney sweepers in the following poem. [25]

*The Chimney Sweeper*

When my mother died I was very young,  
 And my father sold me while yet my tongue,  
 Could scarcely cry weep weep weep weep.  
 So your chimneys I sweep & in soot I sleep.

Theres little Tom Dacre, who cried when his head  
 That curl'd like a lambs back, was shav'd, so I said.  
 Hush Tom never mind it, for when your head's bare,  
 You know that the soot cannot spoil your white hair.

5

And so he was quiet, & that very night,  
 As Tom was a sleeping he had such a sight,  
 That thousands of sweepers Dick, Joe Ned & Jack  
 Were all of them lock'd up in coffins of black

10

And by came an Angel who had a bright key,  
 And he open'd the coffins & set them all free.  
 Then down a green plain leaping laughing they run  
 And wash in a river and shine in the Sun.

15

Then naked & white, all their bags left behind,  
 They rise upon clouds, and sport in the wind.  
 And the Angel told Tom if he'd be a good boy,  
 He'd have God for his father & never want joy.

20

And so Tom awoke and we rose in the dark  
 And got with our bags & our brushes to work.  
 Tho' the morning was cold, Tom was happy & warm,  
 So if all do their duty, they need not fear harm.

*Songs of Ourselves, Volume 2*

- 8 **Either** (a) Compare some of the ways in which **two** poems present memories and their effects. [25]
- Or** (b) Analyse some of the ways in which Thomas Carew presents spring in the following poem. [25]

*The Spring*

Now that the winter's gone, the earth hath lost  
 Her snow-white robes; and now no more the frost  
 Candies the grass, or casts an icy cream  
 Upon the silver lake or crystal stream:  
 But the warm sun thaws the benumbed earth, 5  
 And makes it tender; gives a sacred birth  
 To the dead swallow; wakes in hollow tree  
 The drowsy cuckoo and the humble-bee.  
 Now do a choir of chirping minstrels bring,  
 In triumph to the world, the youthful spring: 10  
 The valleys, hills, and woods in rich array  
 Welcome the coming of the long'd-for May.  
 Now all things smile: only my love doth lower,  
 Nor hath the scalding noon-day sun the power  
 To melt that marble ice, which still doth hold 15  
 Her heart congeal'd, and makes her pity cold.  
 The ox, which lately did for shelter fly  
 Into the stall, doth now securely lie  
 In open fields; and love no more is made  
 By the fire-side, but in the cooler shade. 20  
 Amyntas now doth with his Chloris sleep  
 Under a sycamore, and all things keep  
 Time with the season: only she doth carry  
 June in her eyes, in her heart January.

(Thomas Carew)

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

- 9 Either (a)** 'Stay there. Make money. Don't come back here.'

In the light of the Cook's command to Biju, discuss ways in which Desai presents the desire to emigrate from India. [25]

- Or (b)** Comment closely on the following passage, considering Desai's presentation of Jemubhai's first experiences of England. [25]

He continued to be amazed by the sights that greeted him.

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The young and beautiful were no kinder; girls held their noses and giggled, 'Phew, he stinks of curry!'

(*from* Chapter 8)

*Stories of Ourselves, Volume 1*

- 10 Either** (a) Discuss ways in which the writers of **two** stories present friendship. [25]
- Or** (b) Comment closely on the following passage from *Real Time*, considering ways in which Amit Chaudhuri presents Mr and Mrs Mitra's journey to the shraddh ceremony. [25]

About ten or eleven days ago, they'd noticed a small item in the newspaper, and were shocked to recognise who it was.

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Mrs Mitra descended delicately from hers – they had small, two-inch heels.

(from *Real Time*)

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

- 11 Either** (a) Discuss Waugh's presentation of Jenny Abdul Akbar and her role in the novel. [25]
- Or** (b) Comment closely on the following passage, considering ways in which Waugh presents Mrs Rattery and Tony following the death of John Andrew. [25]

'There isn't anything we can do.'

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Mrs Rattery said, 'I'd rather like some whisky.'

(*from Hard Cheese on Tony, Part 6*)

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

- 12 Either** (a) Discuss the presentation and importance of South Carolina in the novel. [25]
- Or** (b) Comment closely on Whitehead's presentation of the incident in the following passage. [25]

Ultimately the pigs did them in.

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They had lost Lovey.

(from Georgia)



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