



Cambridge International AS Level

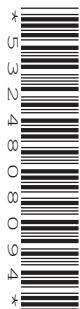
LANGUAGE AND LITERATURE IN ENGLISH

8695/21

Paper 2 Drama, Poetry and Prose

October/November 2022

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

ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) How, and with what dramatic effects, does Miller present relationships between parents and their children in *All My Sons*? [25]
- Or** (b) Paying close attention to language and dramatic effects, discuss Miller's presentation of George's relationship with Chris and Ann in the following extract. [25]

Jim: He's come to take her home.

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George: He got smaller.

(from Act 2)

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) ‘*Benedick*: I do suffer love indeed, for I love thee against my will.’

With his comment to Beatrice in mind, discuss Shakespeare’s dramatic presentation of Benedick in *Much Ado About Nothing*. [25]

Or (b) What might be the thoughts and feelings of an audience as the following exchanges unfold? In your answer you should pay close attention to language and dramatic methods. [25]

Don Pedro: Who have you offended, masters, that you are thus bound to your answer? This learned constable is too cunning to be understood. What’s your offence?

Borachio: Sweet Prince, let me go no farther to mine answer; do you hear me, and let this Count kill me. I have deceived even your very eyes. What your wisdoms could not discover, these shallow fools have brought to light; who, in the night, overheard me confessing to this man how Don John your brother incensed me to slander the Lady Hero; how you were brought into the orchard, and saw me court Margaret in Hero’s garments; how you disgrac’d her, when you should marry her. My villainy they have upon record; which I had rather seal with my death than repeat over to my shame. The lady is dead upon mine and my master’s false accusation; and, briefly, I desire nothing but the reward of a villain. 5
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Don Pedro: Runs not this speech like iron through your blood?

Claudio: I have drunk poison whiles he utter’d it.

Don Pedro: But did my brother set thee on to this?

Borachio: Yea, and paid me richly for the practice of it.

Don Pedro: He is compos’d and fram’d of treachery, And fled he is upon this villainy. 20

Claudio: Sweet Hero, now thy image doth appear
In the rare semblance that I lov’d it first.

Dogberry: Come, bring away the plaintiffs; by this time our sexton hath reformed Signior Leonato of the matter. And, masters, do not forget to specify, when time and place shall serve, that I am an ass. 25

Verges: Here, here comes Master Signior Leonato and the sexton too.

[*Re-enter LEONATO and ANTONIO, with the Sexton.*] 30

Leonato: Which is the villain? Let me see his eyes,
That when I note another man like him
I may avoid him. Which of these is he?

Borachio: If you would know your wronger, look on me.

Leonato: Art thou the slave that with thy breath hast kill’d
Mine innocent child? 35

Borachio: Yea, even I alone.

Leonato: No, not so, villain; thou beliest thyself;
Here stand a pair of honourable men,

- A third is fled, that had a hand in it. 40
 I thank you, princes, for my daughter's death;
 Record it with your high and worthy deeds;
 'Twas bravely done, if you bethink you of it.
- Claudio:* I know not how to pray your patience,
 Yet I must speak. Choose your revenge yourself; 45
 Impose me to what penance your invention
 Can lay upon my sin; yet sinn'd I not
 But in mistaking.
- Don Pedro:* By my soul, nor I;
 And yet, to satisfy this good old man, 50
 I would bend under any heavy weight
 That he'll enjoin me to.
- Leonato:* I cannot bid you bid my daughter live –
 That were impossible; but, I pray you both, 55
 Possess the people in Messina here
 How innocent she died; and, if your love
 Can labour aught in sad invention,
 Hang her an epitaph upon her tomb,
 And sing it to her bones; sing it to-night.
 To-morrow morning come you to my house; 60
 And since you could not be my son-in-law,
 Be yet my nephew. My brother hath a daughter,
 Almost the copy of my child that's dead;
 And she alone is heir to both of us.
 Give her the right you should have giv'n her cousin, 65
 And so dies my revenge.
- Claudio:* O noble sir!
 Your over-kindness doth wring tears from me.
 I do embrace your offer; and dispose
 For henceforth of poor Claudio. 70
- Leonato:* To-morrow, then, I will expect your coming;
 To-night I take my leave. This naughty man
 Shall face to face be brought to Margaret,
 Who, I believe, was pack'd in all this wrong,
 Hir'd to it by your brother. 75
- Borachio:* No, by my soul, she was not;
 Nor knew not what she did when she spoke to me;
 But always hath been just and virtuous
 In anything that I do know by her.

(from Act 5 Scene 1)

WOLE SOYINKA: *The Trials of Brother Jero and Jero's Metamorphosis*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Soyinka explore social status in these plays? [25]
- Or** (b) With close reference to detail of language and action, discuss Soyinka's dramatic presentation of Amope in the following extract. [25]

Amope: It might help if you first told me what you have.

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[Lights fade.]

(from The Trials of Brother Jero, Scene 2)

THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 **Either** (a) What, for you, is the dramatic significance of the relationship between Beatrice and her father (Vermandero) to the play as a whole? [25]

Or (b) Discuss the presentation of the relationship between Beatrice and Diaphanta in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Beatrice: I fear thou art not modest, Diaphanta.

Diaphanta: Your thoughts are so unwilling to be known, madam;
'Tis ever the bride's fashion towards bed-time,
To set light by her joys, as if she ow'd 'em not.

Beatrice: Her joys? Her fears, thou would'st say. 5

Diaphanta: Fear of what?

Beatrice: Art thou a maid, and talk'st so to a maid?
You leave a blushing business behind,
Beshrew your heart for't!

Diaphanta: Do you mean good sooth, madam? 10

Beatrice: Well, if I'd thought upon the fear at first,
Man should have been unknown.

Diaphanta: Is't possible?

Beatrice: I will give a thousand ducats to that woman
Would try what my fear were, and tell me true 15
To-morrow, when she gets from't: as she likes
I might perhaps be drawn to't.

Diaphanta: Are you in earnest?

Beatrice: Do you get the woman, then challenge me,
And see if I'll fly from't; but I must tell you 20
This by the way, she must be a true maid,
Else there's no trial, my fears are not hers else.

Diaphanta: Nay, she that I would put into your hands, madam,
Shall be a maid.

Beatrice: You know I should be sham'd else, 25
Because she lies for me.

Diaphanta: 'Tis a strange humour:
But are you serious still? Would you resign
Your first night's pleasure, and give money too?

Beatrice: As willingly as live; [*aside*] – alas, the gold 30
Is but a by-bet to wedge in the honour.

Diaphanta: I do not know how the world goes abroad
For faith or honesty, there's both requir'd in this.
Madam, what say you to me, and stray no further?
I've a good mind, in troth, to earn your money. 35

Beatrice: Y'are too quick, I fear, to be a maid.

Diaphanta: How? Not a maid? Nay, then you urge me, madam;
Your honourable self is not a truer
With all your fears upon you –

Beatrice [*aside.*]: Bad enough then. 40

- Diaphanta:* Than I with all my lightsome joys about me.
- Beatrice:* I'm glad to hear't then; you dare put your honesty
Upon an easy trial?
- Diaphanta:* Easy? Anything.
- Beatrice:* I'll come to you straight. [*Goes to the closet.*] 45
- Diaphanta* [*aside.*]: She will not search me, will she,
Like the forewoman of a female jury?
- Beatrice:* Glass M: ay, this is it; look, Diaphanta,
You take no worse than I do. [*Drinks.*]
- Diaphanta:* And in so doing, 50
I will not question what 'tis, but take it. [*Drinks.*]
- Beatrice* [*aside.*]: Now if the experiment be true, 'twill praise itself,
And give me noble ease: – begins already;
[*DIAPHANTA gapes.*]
There's the first symptom; and what haste it makes 55
To fall into the second, there by this time!
[*DIAPHANTA sneezes.*]
Most admirable secret! On the contrary,
It stirs not me a whit, which most concerns it.
- Diaphanta:* Ha, ha, ha! 60
- Beatrice* [*aside.*]: Just in all things and in order
As if 'twere circumscrib'd; one accident
Gives way unto another.
- Diaphanta:* Ha, ha, ha!
- Beatrice:* How now, wench? 65
- Diaphanta:* Ha, ha, ha! I am so, so light at heart – ha, ha, ha! – so
pleasurable!
But one swig more, sweet madam.
- Beatrice:* Ay, to-morrow;
We shall have time to sit by't. 70
- Diaphanta:* Now I'm sad again.
- Beatrice* [*aside.*]: It lays itself so gently, too! [*To DIAPHANTA*] Come,
wench,
Most honest Diaphanta I dare call thee now.

(from Act 4 Scene 1)

Section B: Poetry

ROBERT BROWNING: Selected Poems

- 5 **Either** (a) In what ways, and with what effects, does Browning present relationships between men and women in **two** poems from your selection? [25]
- Or** (b) Comment closely on Browning's presentation of the ruined city in the following extract from the poem. [25]

from *Love Among the Ruins*

I

Where the quiet-coloured end of evening smiles,
 Miles and miles
 On the solitary pastures where our sheep
 Half-asleep 5
 Tinkle homeward thro' the twilight, stray or stop
 As they crop—
 Was the site once of a city great and gay,
 (So they say)
 Of our country's very capital, its prince 10
 Ages since
 Held his court in, gathered councils, wielding far
 Peace or war.

II

Now,—the country does not even boast a tree, 15
 As you see,
 To distinguish slopes of verdure, certain rills
 From the hills
 Intersect and give a name to, (else they run
 Into one) 20
 Where the domed and daring palace shot its spires
 Up like fires
 O'er the hundred-gated circuit of a wall
 Bounding all,
 Made of marble, men might march on nor be pressed, 25
 Twelve abreast.

III

And such plenty and perfection, see, of grass
 Never was!
 Such a carpet as, this summer time, o'erspreads 30
 And embeds
 Every vestige of the city, guessed alone,
 Stock or stone—
 Where a multitude of men breathed joy and woe
 Long ago; 35
 Lust of glory pricked their hearts up, dread of shame
 Struck them tame;
 And that glory and that shame alike, the gold
 Bought and sold.

Now,—the single little turret that remains
On the plains,
By the caper overrooted, by the gourd
Overscored,
While the patching houseleek's head of blossom winks
Through the chinks—
Marks the basement whence a tower in ancient time
Sprang sublime,
And a burning ring, all round, the chariots traced
As they raced,
And the monarch and his minions and his dames
Viewed the games.

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OWEN SHEERS: *Skirrid Hill*

- 6 **Either** (a) Discuss ways in which Sheers uses memories in **two** poems from *Skirrid Hill*. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Sheers presents Dr 'Hitler' Hunzvi. [25]

*Drinking with Hitler**
Harare, Zimbabwe, July 2000

He wears his power like an aftershave,

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with one slow blink of her blue-painted eyes.

Songs of Ourselves, Volume 2

- 7 **Either** (a) Discuss ways in which **two** poems present attitudes to religion. [25]
- Or** (b) Comment closely on the following extract from *The Death-Bed*, analysing ways in which Siegfried Sassoon presents the soldier. [25]

from *The Death-Bed*

Night, with a gust of wind, was in the ward,

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Then, far away, the thudding of the guns.

(Siegfried Sassoon)

GILLIAN CLARKE: Selected Poems

- 8 **Either** (a) In what ways, and with what effects, does Clarke present conflict in **two** poems? [25]
- Or** (b) Paying close attention to Clarke's poetic methods, discuss the presentation of the natural world in the following poem. [25]

Advent

After the wideawake galaxies
 each dawn is glass.
 Leavings of the night's kill lie,
 twig-bones, ice feathers,
 the ghost of starlight. 5

Ewes breathe silver.
 The rose won't come –
 stopped in her tracks.
 Everything's particular:
 bramble's freehand, 10

a leaf caught out,
 the lawn's journal.
 Deep down even the water-table
 stiffens its linen,
 and horizons pleat in a bucket. 15

The stars burn out
 to starved birds
 watching my window,
 and one leaf puts up a hand
 against infinite light. 20

TURN OVER FOR SECTION C.

Section C: Prose

IAN McEWAN: *Atonement*

9 **Either** (a) 'Robbie suffers the most of all.'

Discuss the presentation and role of Robbie in the novel, saying how far you would agree with this view. [25]

Or (b) Comment closely on the following passage, considering ways in which McEwan presents Briony and her play. [25]

How could she tell them that Arabella was not a freckled person?

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As she squeezed out of the high-chair and walked over to where her cousin stood her heart thudded inconveniently and her breath was short.

(from Part 1 Chapter 1)

NGŪGĪ WA THIONG'O: *Petals of Blood*

- 10 Either** (a) Discuss ways in which Ngũgĩ presents wealth and the wealthy in the novel. [25]
- Or** (b) Discuss ways in which the following extract, from chapters 1 and 2, presents Ilmorog and Munira's arrival. [25]

5 ~ One newspaper, the *Daily Mouthpiece*, brought out a special issue with a banner headline: MZIGO, CHUI, KIMERIA MURDERED.

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The pupils were mostly shepherd boys, who often did not finish a term but followed their fathers in search of new pastures and water for their cattle.

(from Chapters 1 and 2)

Stories of Ourselves, Volume 2

- 11 **Either** (a) Discuss ways in which **two** stories present a significant discovery. [25]
- Or** (b) Comment closely on ways in which the following passage from *When It Happens* presents the deteriorating situation. [25]

The telephone wires are blown down in a storm and no one comes to fix them; or this is what Mrs Burrige deduces. At any rate, the phone goes dead. Mrs Burrige doesn't particularly mind, she never liked using the phone much anyway, but it does make her feel cut off.

About now men begin to appear on the back road, the gravel road that goes past the gate, walking usually by themselves, sometimes in pairs. They seem to be heading north. Most of them are young, in their twenties, Mrs Burrige would guess. They are not dressed like the men around here. It's been so long since she has seen anyone *walking* along this road that she becomes alarmed. She begins leaving the dogs off their chains, she has kept them chained at night ever since one of them bit a Jehovah's Witness early one Sunday morning. Mrs Burrige doesn't hold with the Witnesses – she is United – but she respects their perseverance, at least they have the courage of their convictions which is more than you can say for some members of her own church, and she always buys a *Watchtower*. Maybe they have been right all along. 5

It is about this time too that she takes one of the guns, she thinks it will be the shotgun as she will have a better chance of hitting something, and hides it, along with the shells, under a piece of roofing behind the barn. She does not tell Frank; he will have the twenty-two. She has already picked out the spot. 10

They do not want to waste the little gasoline they still have left in the pump so they do not make unnecessary trips. They begin to eat the chickens, which Mrs Burrige does not look forward to. She hates cleaning and plucking them, and the angriest she ever got at Frank was the time he and Henry Clarke decided to go into turkey farming. They did it too, despite all she had to say against it, and she had to cope with the turkeys escaping and scratching in the garden and impossible to catch, in her opinion they were the stupidest birds in God's creation, and she had to clean and pluck a turkey a week until luckily the blackhead wiped out a third of the flock, which was enough to discourage them, they sold off the rest at a loss. It was the only time she was actually glad to see Frank lose money on one of his ventures. 15

Mrs Burrige will feel things are getting serious on the day the electricity goes off and does not come back on. She knows, with a kind of fatalism, that this will happen in November, when the freezer is full of the vegetables but before it is cold enough to keep the packages frozen outside. She stands and looks at the Pliofilm bags of beans and corn and spinach and carrots, melting and sodden, and thinks, Why couldn't they have waited till spring? It is the waste, of food and also of her hard work, that aggravates her the most. She salvages what she can. During the Depression, she remembers, they used to say those on farms were better off than those in the city, because at least they had food; if you could keep the farm, that is; but she is no longer sure this is true. She feels beleaguered, isolated, like someone shut up inside a fortress, though no one has bothered them, in fact no one has passed their way for days, not even the solitary walking men. 20

With the electricity off they can no longer get the television. The radio stations, when they broadcast at all, give out nothing but soothing music, which Mrs Burrige does not find soothing in the least. 25

One morning she goes to the back door and looks out and there are the columns of smoke, right where she's been expecting to see them, off to the south. She calls Frank and they stand watching. The smoke is thick and black, oily, as 30

though something has exploded. She does not know what Frank is thinking; she herself is wondering about the children. She has had no news of them in weeks, but how could she? They stopped delivering mail some time now.

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(from When It Happens)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss ways in which Twain presents characters' lies and their effects in the novel. [25]
- Or (b) Comment closely on Twain's presentation of the interactions between the characters in the following passage. [25]

Well, the duke allowed he would take my bed; but the king allowed he wouldn't. He says –

'I should a reckoned the difference in rank would a sejested to you that a corn-shuck bed warn't just fitten for me to sleep on. Your Grace'll take the shuck bed yourself.'

5

Jim and me was in a sweat again, for a minute, being afraid there was going to be some more trouble amongst them; so we was pretty glad when the duke says –

"Tis my fate to be always ground into the mire under the iron heel of oppression. Misfortune has broken my once haughty spirit; I yield, I submit; 'tis my fate. I am alone in the world – let me suffer; I can bear it.'

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We got away as soon as it was good and dark. The king told us to stand well out towards the middle of the river, and not show a light till we got a long ways below the town. We come in sight of the little bunch of lights by-and-by – that was the town, you know – and slid by, about a half a mile out, all right. When we was three-quarters of a mile below, we hoisted up our signal lantern; and about ten o'clock it come on to rain and blow and thunder and lighten like everything; so the king told us to both stay on watch till the weather got better; then him and the duke crawled into the wigwam and turned in for the night. It was my watch below, till twelve, but I wouldn't a turned in, anyway, if I'd had a bed; because a body don't see such a storm as that every day in the week, not by a long sight. My souls, how the wind did scream along! And every second or two there'd come a glare that lit up the white-caps for a half a mile around, and you'd see the islands looking dusty through the rain, and the trees thrashing around in the wind; then comes a *h-wack!* – bum! bum! bumble-umble-um-bum-bum-bum-bum – and the thunder would go rumbling and grumbling away, and quit – and then *rip* comes another flash and another sockdolager. The waves most washed me off the raft, sometimes, but I hadn't any clothes on, and didn't mind. We didn't have no trouble about snags; the lightning was glaring and flittering around so constant that we could see them plenty soon enough to throw her head this way or that and miss them.

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I had the middle watch, you know, but I was pretty sleepy by that time, so Jim he said he would stand the first half of it for me; he was always mighty good, that way, Jim was. I crawled into the wigwam, but the king and the duke had their legs sprawled around so there warn't no show for me; so I laid outside – I didn't mind the rain, because it was warm, and the waves warn't running so high, now. About two they come up again, though, and Jim was going to call me, but he changed his mind because he reckoned they warn't high enough yet to do any harm; but he was mistaken about that, for pretty soon all of a sudden along comes a regular ripper, and washed me overboard. It most killed Jim a-laughing.

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(from Chapter 20)

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