



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/21

Paper 2 Drama, Poetry and Prose

May/June 2023

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

THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

- 1 **Either** (a) In what ways, and with what effects, do Middleton and Rowley dramatise different attitudes to marriage in *The Changeling*? [25]
- Or** (b) Discuss the presentation of the relationship between De Flores and Beatrice in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Beatrice: Prithee, thou look'st as if thou wert offended.

De Flores: That were strange, lady; 'tis not possible
My service should draw such a cause from you.
Offended? Could you think so? That were much
For one of my performance, and so warm
Yet in my service. 5

Beatrice: 'Twere misery in me to give you cause, sir.

De Flores: I know so much, it were so, misery
In her most sharp condition.

Beatrice: 'Tis resolv'd then; 10
Look you, sir, here's three thousand golden florins:
I have not meanly thought upon thy merit.

De Flores: What, salary? Now you move me.

Beatrice: How, De Flores?

De Flores: Do you place me in the rank of verminous fellows, 15
To destroy things for wages? Offer gold?
The life blood of man! Is anything
Valued too precious for my recompense?

Beatrice: I understand thee not.

De Flores: I could ha' hir'd 20
A journeyman in murder at this rate,
And mine own conscience might have slept at ease,
And have had the work brought home.

Beatrice [aside.]: I'm in a labyrinth;
What will content him? I would fain be rid of him. 25
[To DE FLORES] I'll double the sum, sir.

De Flores: You take a course
To double my vexation, that's the good you do.

Beatrice [aside.]: Bless me! I am now in worse plight than I was;
I know not what will please him. [To DE FLORES] – For my
fear's sake, 30
I prithee make away with all speed possible.
And if thou be'st so modest not to name
The sum that will content thee, paper blushes not;
Send thy demand in writing, it shall follow thee, 35
But prithee take thy flight.

De Flores: You must fly too then.

Beatrice: I?

De Flores: I'll not stir a foot else.

<i>Beatrice:</i>	What's your meaning?	40
<i>De Flores:</i>	Why, are not you as guilty, in (I'm sure) As deep as I? And we should stick together. Come, your fears counsel you but ill, my absence Would draw suspect upon you instantly; There were no rescue for you.	45
<i>Beatrice</i>	[<i>aside.</i>]: He speaks home.	
<i>De Flores:</i>	Nor is it fit we two, engag'd so jointly, Should part and live asunder. [<i>Tries to kiss her.</i>]	
<i>Beatrice:</i>	How now, sir?	
	This shows not well.	50
<i>De Flores:</i>	What makes your lip so strange? This must not be betwixt us.	
<i>Beatrice</i>	[<i>aside.</i>]: The man talks wildly.	
<i>De Flores:</i>	Come, kiss me with a zeal now.	
<i>Beatrice</i>	[<i>aside.</i>]: Heaven, I doubt him!	55
<i>De Flores:</i>	I will not stand so long to beg 'em shortly.	
<i>Beatrice:</i>	Take heed, De Flores, of forgetfulness, 'Twill soon betray us.	
<i>De Flores:</i>	Take you heed first; Faith, y'are grown much forgetful, y'are to blame in't.	60
<i>Beatrice</i>	[<i>aside.</i>]: He's bold, and I am blam'd for't!	
<i>De Flores:</i>	I have eas'd you Of your trouble, think on't, I'm in pain, And must be eas'd of you; 'tis a charity, Justice invites your blood to understand me.	65
<i>Beatrice:</i>	I dare not.	
<i>De Flores:</i>	Quickly!	
<i>Beatrice:</i>	Oh, I never shall! Speak it yet further off that I may lose What has been spoken, and no sound remain on't.	70

(from Act 3, Scene 4)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) Discuss Shakespeare's dramatic exploration of different attitudes to religion in *Measure for Measure*. [25]
- Or** (b) Discuss Shakespeare's presentation of the law and its officers in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

[Enter ANGELO, ESCALUS, a JUSTICE, PROVOST, *Officers, and other Attendants.*]

Angelo: We must not make a scarecrow of the law,
Setting it up to fear the birds of prey,
And let it keep one shape till custom make it
Their perch, and not their terror. 5

Escalus: Ay, but yet
Let us be keen, and rather cut a little
Than fall and bruise to death. Alas! this gentleman,
Whom I would save, had a most noble father. 10
Let but your honour know,
Whom I believe to be most strait in virtue,
That, in the working of your own affections,
Had time coher'd with place, or place with wishing,
Or that the resolute acting of our blood 15
Could have attain'd th' effect of your own purpose.
Whether you had not sometime in your life
Err'd in this point which now you censure him,
And pull'd the law upon you.

Angelo: 'Tis one thing to be tempted, Escalus, 20
Another thing to fall. I not deny
The jury, passing on the prisoner's life,
May in the sworn twelve have a thief or two
Guiltier than him they try. What's open made to justice,
That justice seizes. What knows the laws 25
That thieves do pass on thieves? 'Tis very pregnant,
The jewel that we find, we stoop and take 't,
Because we see it; but what we do not see
We tread upon, and never think of it.
You may not so extenuate his offence 30
For I have had such faults; but rather tell me,
When I, that censure him, do so offend,
Let mine own judgment pattern out my death,
And nothing come in partial. Sir, he must die.

Escalus: Be it as your wisdom will. 35

Angelo: Where is the Provost?

Provost: Here, if it like your honour.

Angelo: See that Claudio
Be executed by nine to-morrow morning;
Bring him his confessor; let him be prepar'd; 40
For that's the utmost of his pilgrimage.

[Exit PROVOST.]

<i>Escalus</i>	[<i>Aside</i>]: Well, heaven forgive him! and forgive us all! Some rise by sin, and some by virtue fall; Some run from breaks of ice, and answer none, And some condemned for a fault alone.	45
	[<i>Enter ELBOW and Officers with FROTH and POMPEY.</i>]	
<i>Elbow:</i>	Come, bring them away; if these be good people in a commonweal that do nothing but use their abuses in common houses, I know no law; bring them away.	50
<i>Angelo:</i>	How now, sir! What's your name, and what's the matter?	
<i>Elbow:</i>	If it please your honour, I am the poor Duke's constable, and my name is Elbow; I do lean upon justice, sir, and do bring in here before your good honour two notorious benefactors.	
<i>Angelo:</i>	Benefactors! Well – what benefactors are they? Are they not malefactors?	55
<i>Elbow:</i>	If it please your honour, I know not well what they are; but precise villains they are, that I am sure of, and void of all profanation in the world that good Christians ought to have.	
<i>Escalus:</i>	This comes off well; here's a wise officer.	60
<i>Angelo:</i>	Go to; what quality are they of? Elbow is your name? Why dost thou not speak, Elbow?	
<i>Pompey:</i>	He cannot, sir; he's out at elbow.	

(from Act 2, Scene 1)

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

- 3** **Either** (a) Discuss some of the ways Soyinka shapes an audience's response to the beach prophets in the **two** plays. [25]
- Or** (b) Discuss Soyinka's development of the role of Rebecca in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Clerk: Sir, please let's enter and get the business over.

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Rebecca: I was never more clearly within my senses as now.

(from *Jero's Metamorphosis*, Scene 1)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** **(a)** What, in your view, does Williams's presentation of the relationship between Brick and Maggie add to the meaning and effects of *Cat on a Hot Tin Roof*? [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]

[BIG DADDY *moves suddenly forward and grabs hold of the boy's crutch like it was a weapon for which they were fighting for possession.*]

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BRICK *remains motionless as the lights dim out and the curtain falls.*]

CURTAIN

(from Act 2)

Section B: Poetry

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 5 **Either** (a) Discuss some of the ways Armitage shapes a reader's response to the Green Knight in *Sir Gawain and the Green Knight*. [25]
- Or** (b) Analyse the ways Armitage presents the hunting scene in the following extract from *Sir Gawain and the Green Knight*. [25]

Well before sunrise the servants were stirring;

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and the din drove the does to sprint for the dells.

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 **Either** (a) In what ways, and with what effects, does Browning present strong emotions in **two** poems from your selection? [25]
- Or** (b) Discuss some of the ways Browning presents conflicting views in the following extract from *The Pied Piper of Hamelin*. [25]

from *The Pied Piper of Hamelin*

VIII.

You should have heard the Hamelin people
 Ringing the bells till they rocked the steeple;
 Go, cried the Mayor, and get long poles!
 Poke out the nests and block up the holes! 5
 Consult with carpenters and builders,
 And leave in our town not even a trace
 Of the rats! – when suddenly, up the face
 Of the Piper perked in the market-place,
 With a, First, if you please, my thousand guilders! 10

IX.

A thousand guilders! The Mayor looked blue;
 So did the Corporation too.
 For council dinners made rare havock
 With Claret, Moselle, Vin-de-Grave, Hock; 15
 And half the money would replenish
 Their cellar's biggest butt with Rhenish;
 To pay this sum to a wandering fellow
 With a gipsy coat of red and yellow!
 Beside, quoth the Mayor with a knowing wink, 20
 Our business was done at the river's brink;
 We saw with our eyes the vermin sink,
 And what's dead can't come to life, I think.
 So, friend, we're not the folks to shrink
 From the duty of giving you something for drink, 25
 And a matter of money to put in your poke;
 But, as for the guilders, what we spoke
 Of them, as you very well know, was in joke.
 Besides, our losses have made us thrifty;
 A thousand guilders! Come, take fifty! 30

X.

The Piper's face fell, and he cried,
 No trifling! I can't wait, beside!
 I've promised to visit by dinner time
 Bagdat, and accept the prime 35
 Of the Head-Cook's pottage, all he's rich in,
 For having left, in the Caliph's kitchen,
 Of a nest of scorpions no survivor –
 With him I proved no bargain-driver,
 With you, don't think I'll bate a stiver! 40

And folks who put me in a passion
May find me pipe after another fashion.

XI.

How? cried the Mayor, d'ye think I'll brook
Being worse treated than a Cook? 45
Insulted by a lazy ribald
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst,
Blow your pipe there till you burst!

XII.

50

Once more he stept into the street;
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning 55
Never gave th'enraptured air)
There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering, 60
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls, 65
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) In what ways, and with what effects, does Clarke present mothers? You should refer to **two** poems in your answer. [25]
- Or** (b) Discuss Clarke's presentation of the situation in the following poem. In your answer you should pay careful attention to poetic methods and their effects. [25]

Death of a Young Woman

She died on a hot day. In a way
 Nothing was different. The stretched white
 Sheet of her skin tightened no further.
 She was fragile as a yacht before,
 Floating so still on the blue day's length, 5
 That one would not know when the breath
 Blew out and the sail finally slackened.
 Her eyes had looked opaquely in the
 Wrong place to find those who smiled
 From the bedside, and for a long time 10
 Our conversations were silent.

The difference was that in her house
 The people were broken by her loss.
 He wept for her and for the hard tasks
 He had lovingly done, for the short, 15
 Fierce life she had lived in the white bed,
 For the burden he had put down for good.
 As we sat huddled in pubs supporting
 Him with beer and words' warm breath,
 We felt the hollowness of his release. 20
 Our own ungrateful health prowled, young,
 Gauche about her death. He was polite,
 Isolated. Free. No point in going home.

Songs of Ourselves, Volume 2

- 8 **Either** (a) Compare ways in which **two** poems present the natural world. [25]
- Or** (b) Discuss the writing and effects of the following poem, analysing ways in which Louisa Lawson presents the 'she' in the poem. [25]

The Hour is Come

How did she fight? She fought well.
 How did she light? Ah, she fell.
 Why did she fall? God, who knows all,
 Only can tell.

Those she was fighting for – they
 Surely would go to her? Nay!
 What of her pain! Theirs is the gain.
 Ever the way. 5

Will they not help her to rise
 If there is death in her eyes?
 Can you not see? She made them free.
 What if she dies? 10

Can we not help her? Oh, no!
 In her good fight it is so
 That all who work never must shirk
 Suff'ring and woe. 15

But she'll not ever lie down –
 On her head, in the dust, is a crown
 Jewelled and bright, under whose light
 She'll rise alone. 20

(Louisa Lawson)

Section C: Prose**IAN McEWAN: *Atonement***

- 9 Either (a)** 'Briony searches to find peace with herself and her past actions.'

In the light of this comment, discuss ways in which McEwan presents Briony's search for peace in the novel. [25]

- Or (b)** Comment closely on the following passage, considering the presentation of the changes to the Tallis's house. [25]

The music was still playing as we turned into the drive of Tilney's Hotel.

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There was a decent rosewood desk with a computer screen and a vase of flowers, and standing guard on each side were two suits of armour; mounted on the panelling, crossed halberds and a coat of arms; above them, the portrait that used to be in the dining room which my grandfather imported to give the family some lineage.

(from *London*, 1999)

TURN OVER FOR QUESTION 10.

NGŪGĨ WA THIONG'O: *Petals of Blood*

- 10 Either** (a) 'Education at Siriana shapes the lives of the characters in different ways.'

In the light of this comment, discuss Ngũgĩ's presentation of Siriana and consider its significance to the novel. [25]

- Or** (b) Comment closely on the following passage, considering ways in which Ngũgĩ presents the return to normal life in Ilmorog after the journey. [25]

1 ~ Happy New Year.

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We shall eat our fill and
drink Theng'eta at harvest-time.

(*from* Chapter 9)

Stories of Ourselves, Volume 2

- 11 **Either** (a) Discuss ways in which the writers of **two** stories explore differences between the present and the past. [25]
- Or** (b) Comment closely on the effects of Saki's (Hector Hugh Munro's) writing in this passage from *Gabriel-Ernest*, the end of the story. [25]

'What I thought I saw was something so extraordinary that no really sane man could dignify it with the credit of having actually happened. I was standing, the last evening I was with you, half-hidden in the hedge growth by the orchard gate, watching the dying glow of the sunset. Suddenly I became aware of a naked boy, a bather from some neighbouring pool, I took him to be, who was standing out on the bare hillside also watching the sunset. His pose was so suggestive of some wild faun of Pagan myth that I instantly wanted to engage him as a model, and in another moment I think I should have hailed him. But just then the sun dipped out of view, and all the orange and pink slid out of the landscape, leaving it cold and grey. And at the same moment an astounding thing happened – the boy vanished too!' 5

'What! vanished away into nothing?' asked Van Cheele excitedly.

'No; that is the dreadful part of it,' answered the artist; 'on the open hillside where the boy had been standing a second ago, stood a large wolf, blackish in colour, with gleaming fangs and cruel yellow eyes. You may think –' 15

But Van Cheele did not stop for anything as futile as thought. Already he was tearing at top speed towards the station. He dismissed the idea of a telegram. 'Gabriel-Ernest is a werewolf' was a hopelessly inadequate effort at conveying the situation, and his aunt would think it was a code message to which he had omitted to give her the key. His one hope was that he might reach home before sundown. The cab which he chartered at the other end of the railway journey bore him with what seemed exasperating slowness along the country roads, which were pink and mauve with the flush of the sinking sun. His aunt was putting away some unfinished jams and cake when he arrived. 20

'Where is Gabriel-Ernest?' he almost screamed.

'He is taking the little Toop child home,' said his aunt. 'It was getting so late, I thought it wasn't safe to let it go back alone. What a lovely sunset, isn't it?' 30

But Van Cheele, although not oblivious of the glow in the western sky, did not stay to discuss its beauties. At a speed for which he was scarcely geared he raced along the narrow lane that led to the home of the Toops. On one side ran the swift current of the mill-stream, on the other rose the stretch of bare hillside. A dwindling rim of red sun showed still on the skyline, and the next turning must bring him in view of the ill-assorted couple he was pursuing. Then the colour went suddenly out of things, and a grey light settled itself with a quick shiver over the landscape. Van Cheele heard a shrill wail of fear, and stopped running. 35

Nothing was ever seen again of the Toop child or Gabriel-Ernest, but the latter's discarded garments were found lying in the road, so it was assumed that the child had fallen into the water, and that the boy had stripped and jumped in, in a vain endeavour to save it. Van Cheele and some workmen who were near by at the time testified to having heard a child scream loudly just near the spot where the clothes were found. Mrs Toop, who had eleven other children, was decently resigned to her 40 45

bereavement, but Miss Van Cheele sincerely mourned her lost foundling. It was on her initiative that a memorial brass was put up in the parish church to 'Gabriel-Ernest, an unknown boy, who bravely sacrificed his life for another.'

50

Van Cheele gave way to his aunt in most things, but he flatly refused to subscribe to the Gabriel-Ernest memorial.

(from Gabriel-Ernest)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss ways in which Twain presents the natural world in the novel. [25]
- Or** (b) Comment closely on Twain's presentation of Huck's situation in the following passage. [25]

'You just march into that setting-room and stay there till I come. You been up to something you no business to, and I lay I'll find out what it is before *I'm* done with you.'

So she went away as I opened the door and walked into the setting-room. My, but there was a crowd there! Fifteen farmers, and every one of them had a gun. I was most powerful sick, and slunk to a chair and set down. They was setting around, some of them talking a little, in a low voice, and all of them fidgety and uneasy, but trying to look like they warn't; but I knowed they was, because they was always taking off their hats, and putting them on, and scratching their heads, and changing their seats, and fumbling with their buttons. I warn't easy myself, but I didn't take my hat off, all the same. 5

I did wish Aunt Sally would come, and get done with me, and lick me, if she wanted to, and let me get away and tell Tom how we'd overdone this thing, and what a thundering hornet's nest we'd got ourselves into, so we could stop fooling around, straight off, and clear out with Jim before these ribs got out of patience and come for us. 10

At last she come, and begun to ask me questions, but I *couldn't* answer them straight, I didn't know which end of me was up; because these men was in such a fidget now, that some was wanting to start right *now* and lay for them desperadoes, and saying it warn't but a few minutes to midnight; and others was trying to get them to hold on and wait for the sheep-signal; and here was aunty pegging away at the questions, and me a shaking all over and ready to sink down in my tracks I was that scared; and the place getting hotter and hotter, and the butter beginning to melt and run down my neck and behind my ears: and pretty soon, when one of them says, '*I'm* for going and getting in the cabin *first*, and right *now*, and catching them when they come,' I most dropped; and a streak of butter come a trickling down my forehead, and Aunt Sally she see it, and turns white as a sheet, and says: 20

'For the land's sake what *is* the matter with the child! – he's got the brain fever as shore as you're born, and they're oozing out!'

And everybody runs to see, and she snatches off my hat, and out comes the bread, and what was left of the butter, and she grabbed me, and hugged me, and says: 25

'Oh, what a turn you did give me! and how glad and grateful I am it ain't no worse; for luck's against us, and it never rains but it pours, and when I see that truck I thought we'd lost you, for I knowed by the color and all, it was just like your brains would be if – Dear, dear, whyd'nt you *tell* me that was what you'd been down there for, *I* wouldn't a cared. Now cler out to bed, and don't lemme see no more of you till morning!' 30

(from Chapter 40)

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