



Cambridge International AS Level

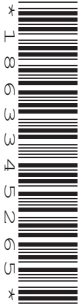
LANGUAGE AND LITERATURE IN ENGLISH

8695/22

Paper 2 Drama, Poetry and Prose

May/June 2024

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

ERROL JOHN: *Moon on a Rainbow Shawl*

- 1 **Either** (a) Discuss some of the ways John shapes an audience's response to Epf in *Moon on a Rainbow Shawl*. [25]
- Or** (b) Paying close attention to dramatic methods, discuss John's presentation of the relationship between Mavis and Prince in the following extract from the play. [25]

[PRINCE comes quietly in from the street, ducks under the clothes line and calls softly: 'Mavis.']

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[*The SOLDIER goes out.*]

(*from Act 2, Scene 2*)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2** **Either** (a) Discuss the significance of Shakespeare's dramatic presentation of Angelo's desire for Isabella in the play as a whole. [25]
- Or (b) Discuss Shakespeare's presentation of the Duke in the following extract, the opening of the play. In your answer you should pay close attention to dramatic methods and their effects. [25]

The Duke's palace

[Enter DUKE, ESCALUS, Lords, and Attendants.]

Duke: Escalus!

Escalus: My lord.

Duke: Of government the properties to unfold 5
 Would seem in me t' affect speech and discourse,
 Since I am put to know that your own science
 Exceeds, in that, the lists of all advice
 My strength can give you; then no more remains 10
 But that to your sufficiency – as your worth is able –
 And let them work. The nature of our people,
 Our city's institutions, and the terms
 For common justice, y'are as pregnant in
 As art and practice hath enriched any 15
 That we remember. There is our commission,
 From which we would not have you warp. Call hither,
 I say, bid come before us Angelo.

[Exit an Attendant.]

What figure of us think you he will bear? 20
 For you must know we have with special soul
 Elected him our absence to supply;
 Lent him our terror, dress'd him with our love,
 And given his deputation all the organs
 Of our own power. What think you of it?

Escalus: If any in Vienna be of worth 25
 To undergo such ample grace and honour,
 It is Lord Angelo.

[Enter ANGELO.]

Duke: Look where he comes.

Angelo: Always obedient to your Grace's will, 30
 I come to know your pleasure.

Duke: Angelo, 35
 There is a kind of character in thy life
 That to th' observer doth thy history
 Fully unfold. Thyself and thy belongings 40
 Are not thine own so proper as to waste
 Thyself upon thy virtues, they on thee.
 Heaven doth with us as we with torches do,
 Not light them for themselves; for if our virtues
 Did not go forth of us, 'twere all alike 40
 As if we had them not. Spirits are not finely touch'd
 But to fine issues; nor Nature never lends
 The smallest scruple of her excellence

	But, like a thrifty goddess, she determines Herself the glory of a creditor, Both thanks and use. But I do bend my speech To one that can my part in him advertise. Hold, therefore, Angelo – In our remove be thou at full ourself; Mortality and mercy in Vienna Live in thy tongue and heart. Old Escalus, Though first in question, is thy secondary. Take thy commission.	45
<i>Angelo:</i>	Now, good my lord, Let there be some more test made of my metal, Before so noble and so great a figure Be stamp'd upon it.	55
<i>Duke:</i>	No more evasion! We have with a leaven'd and prepared choice Proceeded to you; therefore take your honours. Our haste from hence is of so quick condition That it prefers itself, and leaves unquestion'd Matters of needful value. We shall write to you, As time and our concernings shall importune, How it goes with us, and do look to know What doth befall you here. So, fare you well. To th' hopeful execution do I leave you Of your commissions.	60 65
<i>Angelo:</i>	Yet give leave, my lord, That we may bring you something on the way.	70
<i>Duke:</i>	My haste may not admit it; Nor need you, on mine honour, have to do With any scruple: your scope is as mine own, So to enforce or qualify the laws As to your soul seems good. Give me your hand; I'll privily away I love the people, But do not like to stage me to their eyes; Though it do well, I do not relish well Their loud applause and Aves vehement; Nor do I think he man of safe discretion That does affect it. Once more, fare you well.	75 80
<i>Angelo:</i>	The heavens give safety to your purposes!	
<i>Escalus:</i>	Lead forth and bring you back in happiness!	
<i>Duke:</i>	I thank you. Fare you well.	
	[Exit.]	85

(from Act 1, Scene 1)

- | | | |
|-----------|---|----------|
| Bosola: | Methinks 'tis very cold, and yet you sweat.
You look wildly. | |
| Antonio: | I have been setting a figure
For the Duchess' jewels. | |
| Bosola: | Ah, and how falls your question?
Do you find it radical? | 5 |
| Antonio: | What's that to you?
'Tis rather to be questioned what design,
When all men were commanded to their lodgings,
Makes you a night-walker. | 10 |
| Bosola: | In sooth I'll tell you:
Now all the court's asleep, I thought the devil
Had least to do here; I came to say my prayers.
And if it do offend you I do so,
You are a fine courtier. | 15 |
| Antonio | [aside]: This fellow will undo me.
[To him] You gave the Duchess apricots today;
Pray heaven they were not poisoned! | |
| Bosola: | Poisoned! A Spanish fig
For the imputation. | 20 |
| Antonio: | Traitors are ever confident,
Till they are discovered. There were jewels stol'n too;
In my conceit, none are to be suspected
More than yourself. | |
| Bosola: | You are a false steward. | 25 |
| Antonio: | Saucy slave! I'll pull thee up by the roots. | |
| Bosola: | Maybe the ruin will crush you to pieces. | |
| Antonio: | You are an impudent snake indeed, sir;
Are you scarce warm, and do you show your sting? | |
| [Bosola]: | ... | 30 |
| Antonio: | You libel well, sir. | |
| Bosola: | No, sir, copy it out,
And I will set my hand to't. | |
| Antonio | [aside]: My nose bleeds.
[He draws an initialled handkerchief]
One that were superstitious would count
This ominous, when it merely comes by chance:
Two letters, that are wrought here for my name,
Are drowned in blood!
Mere accident. [To him] For you, sir, I'll take order:
I'th'morn you shall be safe. [Aside] 'Tis that must colour | 35
40 |

Her lying-in. [*To him*] Sir, this door you pass not:
 I do not hold it fit that you come near
 The Duchess' lodgings, till you have quit yourself.
 [*Aside*] The great are like the base, nay, they are the same, 45
 When they seek shameful ways to avoid shame.

[*Exit* ANTONIO]

Bosola: Antonio hereabout did drop a paper;
 Some of your help, false friend. O, here it is:
 What's here? A child's nativity calculated! 50
 [*Reads*] 'The Duchess was delivered of a son, 'tween the
 hours twelve and one, in the night: Anno Dom. 1504' – that's
 this year – 'decimo nono Decembris' – that's this night – 'taken
 according to the meridian of Malfi' – that's our Duchess: happy
 discovery! – 'The lord of the first house, being combust in the 55
 ascendant, signifies short life; and Mars being in a human
 sign, joined to the tail of the Dragon, in the eighth house, doth
 threaten a violent death; caetera non scrutantur.'
 Why now 'tis most apparent. This precise fellow
 Is the Duchess' bawd. I have it to my wish. 60
 This is a parcel of intelligency
 Our courtiers were cased up for! It needs must follow
 That I must be committed on pretence
 Of poisoning her; which I'll endure, and laugh at.
 If one could find the father now; but that 65
 Time will discover. Old Castruccio
 I'll th' morning posts to Rome; by him I'll send
 A letter, that shall make her brothers' galls
 O'erflow their livers. This was a thrifty way.
 Though lust do mask in ne'er so strange disguise, 70
 She's oft found witty, but is never wise.

[*Exit*]

(from Act 2, Scene 3)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4 Either** (a) 'Marriage in *Cat on a Hot Tin Roof* is presented as a relationship between two people who don't understand each other.'

With this comment in mind, discuss Williams's presentation of marriage in the play. [25]

- Or** (b) Paying close attention to dramatic methods, analyse the following extract from *Cat on a Hot Tin Roof*, showing its significance to the play. [25]

Big Daddy: Brick, you know, I swear to God, I don't know the way it happens.

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Brick: Yes, sir, yes, I know.

(from Act 2)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) Discuss some of the ways in which Angelou explores racial tensions. In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Discuss Angelou's presentation of the speaker in the following poem. [25]

Where We Belong, A Duet

In every town and village,

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Now I'm where I belong.

TURN OVER FOR QUESTION 6.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** **(a)** Discuss some of the effects created by Armitage's presentation of violence in *Sir Gawain and the Green Knight*. [25]
- Or** **(b)** Analyse ways in which Armitage develops a reader's response to the relationship between Sir Gawain and the Green Knight in the following extract from the poem. [25]

The green lord laughed, and leniently replied:

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'Here in my homelands they call me Bertilak de Hautdesert.

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

- 7 **Either** (a) In what ways, and with what effects, does Blake present the natural world? In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Discuss ways in which Blake shapes a reader's response to the nurse in the following poem. [25]

Nurse's Song

When the voices of children, are heard on the green
And whisperings are in the dale:
The days of my youth rise fresh in my mind,
My face turns green and pale.

Then come home my children, the sun is gone down
And the dews of night arise
Your spring & your day, are wasted in play
And your winter and night in disguise.

5

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss ways in which **two** poems explore relationships between men and women. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Edna St Vincent Millay presents the speaker's view of the buck. [25]

The Buck in the Snow

White sky, over the hemlocks bowed with snow,
 Saw you not at the beginning of evening the antlered buck and his doe
 Standing in the apple-orchard? I saw them. I saw them suddenly go,
 Tails up, with long leaps lovely and slow,
 Over the stone-wall into the wood of hemlocks bowed with snow.

5

Now he lies here, his wild blood scalding the snow.

How strange a thing is death, bringing to his knees, bringing to his antlers
 The buck in the snow.
 How strange a thing, – a mile away by now, it may be,
 Under the heavy hemlocks that as the moments pass
 Shift their loads a little, letting fall a feather of snow –
 Life, looking out attentive from the eyes of the doe.

10

(Edna St Vincent Millay)

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

- 9** **Either** **(a)** Discuss Desai's presentation of the relationship between the Cook and Sai. [25]
- Or** **(b)** Comment closely on ways in which Desai presents the incident by the bridge in the following passage. [25]

'Astonishing.' said Father Booty.

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He flipped through: *The Last Chronicle of Barset: The Archdeacon goes to Framley, Mrs Dobbs Broughton Piles her Fagots.*

(from Chapter 33)

IAN McEWAN: *Atonement*

- 10 Either** (a) 'In *Atonement*, nobody receives fair punishment.'

In the light of this comment, discuss some of the ways in which McEwan presents justice and punishment in the novel. [25]

- Or** (b) Comment closely on McEwan's presentation of Paul Marshall in the following passage. [25]

Leon unfolded the canvas chairs and they sat with their glasses in a shallow circle facing the pool.

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He should instruct his barber.

(*from* Chapter 4)

TURN OVER FOR QUESTION 11.

Stories of Ourselves, Volume 1

- 11 **Either** (a) Discuss ways in which the writers of **two** stories make characters' memories significant. [25]
- Or** (b) Comment closely on the following passage from *The Son's Veto*, considering ways in which Thomas Hardy presents the woman and her son Randolph. [25]

Parleyings were attempted through the keyhole, outside which she waited and listened. It was long before he would reply, and when he did it was to say sternly at her from within: 'I am ashamed of you! It will ruin me! A miserable boor! a churl! a clown! It will degrade me in the eyes of all the gentlemen of England!'

5

'Say no more – perhaps I am wrong! I will struggle against it!' she cried miserably.

Before Randolph left her that summer a letter arrived from Sam to inform her that he had been unexpectedly fortunate in obtaining the shop. He was in possession; it was the largest in the town, combining fruit with vegetables, and he thought it would form a home worthy even of her some day. Might he not run up to town to see her?

10

She met him by stealth, and said he must still wait for her final answer. The autumn dragged on, and when Randolph was home at Christmas for the holidays she broached the matter again. But the young gentleman was inexorable.

15

It was dropped for months; renewed again; abandoned under his repugnance; again attempted; and thus the gentle creature reasoned and pleaded till four or five long years had passed. Then the faithful Sam revived his suit with some peremptoriness. Sophy's son, now an undergraduate, was down from Oxford one Easter, when she again opened the subject. As soon as he was ordained, she argued, he would have a home of his own, wherein she, with her bad grammar and her ignorance, would be an encumbrance to him. Better obliterate her as much as possible.

20

He showed a more manly anger now, but would not agree. She on her side was more persistent, and he had doubts whether she could be trusted in his absence. But by indignation and contempt for her taste he completely maintained his ascendancy; and finally taking her before a little cross and altar that he had erected in his bedroom for his private devotions, there bade her kneel, and swear that she would not wed Samuel Hobson without his consent. 'I owe this to my father!' he said.

25

The poor woman swore, thinking he would soften as soon as he was ordained and in full swing of clerical work. But he did not. His education had by this time sufficiently ousted his humanity to keep him quite firm; though his mother might have led an idyllic life with her faithful fruiterer and greengrocer, and nobody have been anything the worse in the world.

35

Her lameness became more confirmed as time went on, and she seldom or never left the house in the long southern thoroughfare, where she seemed to be pining her heart away. 'Why mayn't I say to Sam that I'll marry him? Why mayn't I?' she would murmur plaintively to herself when nobody was near.

40

Some four years after this date a middle-aged man was standing at the door of the largest fruiterer's shop in Aldbrickham. He was the proprietor, but to-day, instead of his usual business attire, he wore a neat suit of black; and his window was partly shuttered. From the railway-station

45

a funeral procession was seen approaching: it passed his door and went out of the town towards the village of Gaymead. The man, whose eyes were wet, held his hat in his hand as the vehicles moved by; while from the mourning-coach a young smooth-shaven priest in a high waistcoat looked black as a cloud at the shopkeeper standing there.

50

(from *The Son's Veto*)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss some of the ways in which Twain presents the importance of friendship in the novel. [25]
- Or** (b) Comment closely on Twain's presentation of the Grangerfords' house in the following passage. [25]

It was a mighty nice family, and a mighty nice house too. I hadn't seen no house out in the country before that was so nice and had so much style. It didn't have an iron latch on the front door, nor a wooden one with a buckskin string, but a brass knob to turn, the same as houses in a town. There warn't no bed in the parlor, not a sign of a bed; but heaps of parlors in towns had beds in them. There was a big fireplace that was bricked on the bottom, and the bricks was kept clean and red by pouring water on them and scrubbing them with another brick; sometimes they washed them over with red water-paint that they call Spanish-brown, same as they do in town. They had big brass dog-irons that could hold up a saw-log. There was a clock on the middle of the mantel-piece, with a picture of a town painted on the bottom half of the glass front, and a round place in the middle of it for the sun, and you could see the pendulum swing behind it. It was beautiful to hear that clock tick; and sometimes when one of these peddlers had been along and scoured her up and got her in good shape, she would start in and strike a hundred and fifty, before she got tuckered out. They wouldn't took any money for her. 5

Well, there was a big outlandish parrot on each side of the clock, made out of something like chalk, and painted up gaudy. By one of the parrots was a cat made of crockery, and a crockery dog by the other; and when you pressed down on them they squeaked, but didn't open their mouths nor look different nor interested. They squeaked through underneath. There was a couple of big wild-turkey-wing fans spread out behind those things. On a table in the middle of the room was a kind of a lovely crockery basket that had apples and oranges and peaches and grapes piled up in it which was much redder and yellower and prettier than real ones is, but they warn't real because you could see where pieces had got chipped off and showed the white chalk or whatever it was, underneath. 10

This table had a cover made out of beautiful oil-cloth, with a red and blue spread-eagle painted on it, and a painted border all around. It come all the way from Philadelphia, they said. There was some books too, piled up perfectly exact, on each corner of the table. One was a big family Bible, full of pictures. One was 'Pilgrim's Progress,' about a man that left his family it didn't say why. I read considerable in it now and then. The statements was interesting, but tough. Another was 'Friendship's Offering,' full of beautiful stuff and poetry; but I didn't read the poetry. Another was Henry Clay's Speeches, and another was Dr Gunn's Family Medicine, which told you all about what to do if a body was sick or dead. There was a Hymn Book, and a lot of other books. And there was nice split-bottom chairs, and perfectly sound, too – not bagged down in the middle and busted, like an old basket. 15

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(from Chapter 17)

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