



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/21

Paper 2 Drama, Poetry and Prose

May/June 2025

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 **20** pages. Any blank pages are indicated.

Section A: Drama**ERROL JOHN: *Moon on a Rainbow Shawl***

- 1** **Either** **(a)** In Act 1, Sophia says to Rosa: ‘you ... look at life too simple.’
How far and in what ways does John’s presentation of Rosa in the play support this view? [25]
- Or** **(b)** Comment closely on John’s dramatic presentation of Charlie in the following extract [25]
from the play.

[OLD MACK *and* ROSA *go out.*

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Curtain.]

(*from* Act 2, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) Discuss Shakespeare's dramatic presentation of different attitudes to the law in *Measure for Measure*. [25]
- Or** (b) Paying close attention to Shakespeare's dramatic methods, discuss Claudio's response to his situation in the following extract from *Measure for Measure*. [25]

DUKE: Thou hast nor youth nor age,
 But, as it were, an after-dinner's sleep,
 Dreaming on both; for all thy blessed youth
 Becomes as aged, and doth beg the alms
 Of palsied eld; and when thou art old and rich, 5
 Thou hast neither heat, affection, limb, nor beauty,
 To make thy riches pleasant. What's yet in this
 That bears the name of life? Yet in this life
 Lie hid moe thousand deaths; yet death we fear,
 That makes these odds all even. 10

CLAUDIO: I humbly thank you.
 To sue to live, I find I seek to die;
 And, seeking death, find life. Let it come on.

ISABELLA: [*Within*] What, ho! Peace here; grace and good company!

PROVOST: Who's there? Come in; the wish deserves a welcome. 15

DUKE: Dear sir, ere long I'll visit you again.

CLAUDIO: Most holy sir, I thank you.
 [*Enter ISABELLA.*]

ISABELLA: My business is a word or two with Claudio.

PROVOST: And very welcome. Look, signior, here's your sister. 20

DUKE: Provost, a word with you.

PROVOST: As many as you please.

DUKE: Bring me to hear them speak, where I may be conceal'd.
 [*Exeunt DUKE and PROVOST.*]

CLAUDIO: Now, sister, what's the comfort? 25

ISABELLA: Why,
 As all comforts are; most good, most good, indeed.
 Lord Angelo, having affairs to heaven,
 Intends you for his swift ambassador,
 Where you shall be an everlasting leiger. 30
 Therefore, your best appointment make with speed;
 To-morrow you set on.

CLAUDIO: Is there no remedy?

ISABELLA: None, but such remedy as, to save a head,
 To cleave a heart in twain. 35

CLAUDIO: But is there any?

ISABELLA: Yes, brother, you may live:
 There is a devilish mercy in the judge,
 If you'll implore it, that will free your life,
 But fetter you till death. 40

CLAUDIO: Perpetual durance?

- ISABELLA: Ay, just; perpetual durance, a restraint,
Though all the world's vastidity you had,
To a determin'd scope.
- CLAUDIO: But in what nature? 45
- ISABELLA: In such a one as, you consenting to't,
Would bark your honour from that trunk you bear,
And leave you naked.
- CLAUDIO: Let me know the point.
- ISABELLA: O, I do fear thee, Claudio; and I quake, 50
Lest thou a feverous life shouldst entertain,
And six or seven winters more respect
Than a perpetual honour. Dar'st thou die?
The sense of death is most in apprehension;
And the poor beetle that we tread upon 55
In corporal sufferance finds a pang as great
As when a giant dies.
- CLAUDIO: Why give you me this shame?
Think you I can a resolution fetch
From flow'ry tenderness? If I must die, 60
I will encounter darkness as a bride
And hug it in mine arms.
- ISABELLA: There spake my brother; there my father's grave
Did utter forth a voice.

(from Act 3, Scene 1)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 **Either** (a) In what ways and with what effects does Webster portray different attitudes to marriage in the play *The Duchess of Malfi*? [25]
- Or** (b) Comment closely on Webster's dramatic presentation of Bosola's attitude to Ferdinand in the following extract. [25]

FERDINAND: My brother here, the Cardinal, could never
Abide you.

BOSOLA: Never since he was in my debt.

FERDINAND: Maybe some oblique character in your face
Made him suspect you? 5

BOSOLA: Doth he study physiognomy?
There's no more credit to be given to th'face
Than to a sick man's urine, which some call
The physician's whore, because she cozens him.
He did suspect me wrongfully. 10

FERDINAND: For that
You must give great men leave to take their times.
Distrust doth cause us seldom be deceived;
You see, the oft shaking of the cedar-tree
Fastens it more at root. 15

BOSOLA: Yet take heed:
For to suspect a friend unworthily
Instructs him the next way to suspect you,
And prompts him to deceive you.

FERDINAND: There's gold. 20

BOSOLA: So:
What follows? Never rained such show'rs as these
Without thunderbolts in the tail of them.
Whose throat must I cut?

FERDINAND: Your inclination to shed blood rides post
Before my occasion to use you. I give you that
To live i'th' court, here, and observe the Duchess:
To note all the particulars of her 'haviour,
What suitors do solicit her for marriage
And whom she best affects: she's a young widow,
I would not have her marry again. 30

BOSOLA: No, sir?

FERDINAND: Do not you ask the reason, but be satisfied
I say I would not.

BOSOLA: It seems you would create me
One of your familiars. 35

FERDINAND: Familiar! What's that?

BOSOLA: Why, a very quaint invisible devil, in flesh:
An intelligencer.

FERDINAND: Such a kind of thriving thing
I would wish thee, and ere long thou may'st arrive
At a higher place by't. 40

- BOSOLA: Take your devils
Which hell calls angels. These cursed gifts would make
You a corrupter, me an impudent traitor, 45
And should I take these they'd take me to hell.
- FERDINAND: Sir, I'll take nothing from you that I have given.
There is a place that I procured for you
This morning, the provisorship o'th' horse;
Have you heard on't? 50
- BOSOLA: No.
- FERDINAND: 'Tis yours. Is't not worth thanks?
- BOSOLA: I would have you curse yourself now, that your bounty,
Which makes men truly noble, e'er should make
Me a villain. O, that to avoid ingratitude 55
For the good deed you have done me, I must do
All the ill man can invent. Thus the devil
Candies all sins o'er; and what heaven terms vile,
That names he complimentary.
- FERDINAND: Be yourself: 60
Keep your old garb of melancholy; 'twill express
You envy those that stand above your reach,
Yet strive not to come near 'em. This will gain
Access to private lodgings, where yourself
May, like a politic dormouse – 65
- BOSOLA: As I have seen some
Feed in a lord's dish, half asleep, not seeming
To listen to any talk; and yet these rogues
Have cut his throat in a dream. What's my place?
The provisorship o'th' horse? Say then my corruption 70
Grew out of horse-dung. I am your creature.

(from Act 1, Scene 1)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** (a) Discuss some of the dramatic ways in which Williams explores the impact of relationships changing in *Cat on a Hot Tin Roof*. [25]
- Or** (b) Analyse Williams's presentation of Big Daddy in the following extract from the play. In your answer, you should pay close attention to dramatic methods and their effects. [25]

BIG MAMA: [Quickly] Big Daddy, blow out the candles on your birthday cake!

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I made this place!

(from Act 2)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

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

*Kin
for Bailey*

We were entwined in red rings

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An Arkansas twilight.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** **(a)** Discuss some of the ways in which Armitage explores deception and its effects in *Sir Gawain and the Green Knight*. [25]
- Or** **(b)** Comment closely on Armitage's presentation of the lord and Sir Gawain in the following extract. [25]

Now the lord is loud with words and laughter

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all night.

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

- 7 **Either** (a) In what ways and with what effects does Blake present living creatures? In your answer, you should refer to **two** poems from the selection. [25]
- Or** (b) Compare Blake's presentation of the little boy in the following poems. [25]

The Little Boy Lost

Father, father, where are you going
 O do not walk so fast.
 Speak father, speak to your little boy
 Or else I shall be lost,

The night was dark no father was there
 The child was wet with dew.
 The mire was deep, & the child did weep
 And away the vapour flew.

5

The Little Boy Found

The little boy lost in the lonely fen,
 Led by the wand'ring light,
 Began to cry, but God ever nigh,
 Appeard like his father in white.

He kissed the child & by the hand led
 And to his mother brought,
 Who in sorrow pale, thro' the lonely dale
 Her little boy weeping sought.

5

Songs of Ourselves, Volume 2

- 8 **Either** (a) In what ways and with what effects do **two** poems from the selection present regret? [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Arthur Yap presents the mother and child. [25]

an afternoon nap

the ambitious mother across the road

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he begins with her expensive taste for education.

(Arthur Yap)

Section C: Prose

KIRAN DESAI: *The Inheritance of Loss*

- 9 **Either** (a) Discuss Desai's presentation of the relationship between Jemubhai and his wife, Nimi. [25]
- Or** (b) Comment closely on Desai's presentation of Sai in the following passage. [25]

In the end what Sai and Gyan had excelled at was the first touch, so gentle, so infinitely so; they had touched each other as if they might break, and Sai couldn't forget that.

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Something that always added and never took away.

(from Chapter 39)

Stories of Ourselves, Volume 1

- 10 **Either** (a) Discuss ways in which the writers of **two** stories present family relationships. [25]
- Or** (b) Comment closely on the following passage from *Report on the Threatened City*, considering ways in which Doris Lessing presents the aliens' capture by the authorities. [25]

Capture by the Authorities

Soon there was a screeching and a wailing, which we at first took to be the reaction of these creatures to what we were saying, some sort of warning, perhaps, to the inhabitants, or statements that measures towards self-preservation must be taken; but it was another vehicle, of a military sort, and the three (we) were taken up from the streets and to a prison because of the disturbance we were making.

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This was succeeded by a raging fire.

(from *Report on the Threatened City*)

EVELYN WAUGH: *A Handful of Dust*

- 11 Either** (a) 'Tony, don't make me feel a beast.'

With Brenda's words in mind, discuss ways in which Waugh presents the breakdown of her marriage with Tony. [25]

- Or** (b) Comment closely on Waugh's characterisation of Dr Messinger in the following passage. [25]

Dr Messinger lunched off apples and a rice pudding.

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Before Tony left the Greville that day, he tore up his sheaf of cruise prospectuses, for he had arranged to join Dr Messinger in his expedition.

(*from In Search of a City, Part 1*)

COLSON WHITEHEAD: *The Underground Railroad*

- 12 Either** (a) Discuss some of the ways in which Whitehead presents the station agents and drivers of the underground railroad. [25]
- Or** (b) Comment closely on ways in which Whitehead presents Cora's grandmother, Ajarry, in the following passage. [25]

Her [Ajarry's] first husband developed a hankering for corn whiskey and started using his big hands to make big fists.

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To escape
the boundary of the plantation was to escape the fundamental principles of
your existence: impossible.

(from Ajarry)

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