



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/22

Paper 2 Drama, Poetry and Prose

October/November 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) 'De Flores: I am so charitable, I think none
Worse than myself.'

Discuss Middleton and Rowley's presentation of De Flores in the light of his comment about himself. [25]

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

[Enter DIAPHANTA and ALSEMERO.]

Diaphanta: The place is my charge, you have kept your hour,
And the reward of a just meeting bless you.
I hear my lady coming; complete gentleman,
I dare not be too busy with my praises, 5
Th'are dangerous things to deal with.

[Exit.]

Alsemero: This goes well;
These women are the ladies' cabinets,
Things of most precious trust are lock'd into 'em. 10

[Enter BEATRICE.]

Beatrice: I have within mine eye all my desires;
Requests that holy prayers ascend heaven for,
And brings 'em down to furnish our defects,
Come not more sweet to our necessities 15
Than thou unto my wishes.

Alsemero: W'are so like
In our expressions, lady, that unless I borrow
The same words, I shall never find their equals. 20
[Kisses her.]

Beatrice: How happy were this meeting, this embrace,
If it were free from envy! This poor kiss,
It has an enemy, a hateful one,
That wishes poison to't: how well were I now
If there were none such name known as Piracquo, 25
Nor no such tie as the command of parents!
I should be but too much blessed.

Alsemero: One good service
Would strike off both your fears, and I'll go near it too,
Since you are so distress'd; remove the cause, 30
The command ceases, so there's two fears blown out
With one and the same blast.

Beatrice: Pray let me find you, sir.
What might that service be so strangely happy?

Alsemero: The honourablest piece 'bout man, valour. 35
I'll send a challenge to Piracquo instantly.

<i>Beatrice:</i>	How? Call you that extinguishing of fear, When 'tis the only way to keep it flaming? Are not you ventured in the action, That's all my joys and comforts? Pray, no more, sir. Say you prevail'd, y'are danger's and not mine then; The law would claim you from me, or obscurity Be made the grave to bury you alive. I'm glad these thoughts come forth; oh keep not one Of this condition, sir; here was a course Found to bring sorrow on her way to death: The tears would ne'er ha' dried, till dust had chok'd 'em. Blood-guiltiness becomes a fouler visage, [<i>Aside.</i>] – And now I think on one: I was to blame, I ha' marr'd so good a market with my scorn; 'T had been done questionless; the ugliest creature Creation fram'd for some use, yet to see I could not mark so much where it should be!	40
<i>Alsemero:</i>	Lady –	
<i>Beatrice</i>	[<i>aside.</i>]: Why, men of art make much of poison, Keep one to expel another; where was my art?	55
<i>Alsemero:</i>	Lady, you hear not me.	
<i>Beatrice:</i>	I do especially, sir; The present times are not so sure of our side As those hereafter may be; we must use 'em then, As thrifty folks their wealth, sparingly now, Till the time opens.	60
<i>Alsemero:</i>	You teach wisdom, lady.	
<i>Beatrice:</i>	Within there; Diaphanta! [<i>Enter DIAPHANTA.</i>]	65
<i>Diaphanta:</i>	Do you call, madam?	
<i>Beatrice:</i>	Perfect your service, and conduct this gentleman The private way you brought him.	

(from Act 2, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present men's attitudes to women in *Measure for Measure*? [25]
- Or** (b) How might an audience react as the following scene unfolds? In your answer you should pay close attention to dramatic methods and their effects. [25]

<i>Angelo:</i>	What can you vouch against him, Signior Lucio? Is this the man that you did tell us of?	
<i>Lucio:</i>	'Tis he, my lord. Come hither, good-man bald-pate. Do you know me?	
<i>Duke:</i>	I remember you, sir, by the sound of your voice. I met you at the prison, in the absence of the Duke.	5
<i>Lucio:</i>	O did you so? And do you remember what you said of the Duke?	
<i>Duke:</i>	Most notably, sir.	
<i>Lucio:</i>	Do you so, sir? And was the Duke a fleshmonger, a fool, and a coward, as you then reported him to be?	10
<i>Duke:</i>	You must, sir, change persons with me ere you make that my report: you, indeed, spoke so of him; and much more, much worse.	
<i>Lucio:</i>	O thou damnable fellow! Did not I pluck thee by the nose for thy speeches?	15
<i>Duke:</i>	I protest I love the Duke as I love myself.	
<i>Angelo:</i>	Hark how the villain would close now, after his treasonable abuses!	
<i>Escalus:</i>	Such a fellow is not to be talk'd withal. Away with him to prison! Where is the Provost? Away with him to prison! Lay bolts enough upon him; let him speak no more. Away with those giglets too, and with the other confederate companion!	20
	[<i>The PROVOST lays hands on the DUKE.</i>]	
<i>Duke:</i>	Stay, sir; stay awhile.	25
<i>Angelo:</i>	What, resists he? Help him, Lucio.	
<i>Lucio:</i>	Come, sir; come, sir; come, sir; foh, sir! Why, you bald-pated lying rascal, you must be hooded, must you? Show your knave's visage, with a pox to you! show your sheep-biting face, and be hang'd an hour! Will't not off?	30
	[<i>Pulls off the friar's hood, and discovers the DUKE.</i>]	
<i>Duke:</i>	Thou art the first knave that e'er mad'st a duke. First, Provost, let me bail these gentle three. [<i>To LUCIO</i>] Sneak not away, sir, for the friar and you Must have a word anon. Lay hold on him.	35
<i>Lucio:</i>	This may prove worse than hanging.	
<i>Duke:</i>	[<i>To ESCALUS</i>]: What you have spoke I pardon; sit you down. We'll borrow place of him. [<i>To ANGELO</i>] Sir, by your leave. Hast thou or word, or wit, or impudence, That yet can do thee office? If thou hast,	40

Rely upon it till my tale be heard,
And hold no longer out.

Angelo: O my dread lord,
I should be guiltier than my guiltiness,
To think I can be undiscernible, 45
When I perceive your Grace, like pow'r divine,
Hath look'd upon my passes. Then, good Prince,
No longer session hold upon my shame,
But let my trial be mine own confession;
Immediate sentence then, and sequent death, 50
Is all the grace I beg.

Duke: Come hither, Mariana.
Say, wast thou e'er contracted to this woman?

Angelo: I was, my lord.

Duke: Go, take her hence and marry her instantly. 55
Do you the office, friar; which consummate,
Return him here again. Go with him, Provost.

[*Exeunt* ANGELO, MARIANA, FRIAR PETER, and
PROVOST.]

Escalus: My lord, I am more amaz'd at his dishonour 60
Than at the strangeness of it.

Duke: Come hither, Isabel.
Your friar is now your prince. As I was then
Advertising and holy to your business,
Not changing heart with habit, I am still 65
Attorney'd at your service.

Isabella: O, give me pardon,
That I, your vassal, have employ'd and pain'd
Your unknown sovereignty.

Duke: You are pardon'd Isabel. 70
And now, dear maid, be you as free to us.

(from Act 5, Scene 1)

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

- 3** **Either** (a) What, in your view, does Soyinka's use of different settings add to the meaning and effects of the **two** plays? [25]
- Or** (b) Discuss Soyinka's presentation of the relationship between Jero and Chume in the following extract from *The Trials of Brother Jero*. In your answer you should pay close attention to dramatic methods and their effects. [25]

[CHUME *is silent for a while, then bursts out suddenly.*]

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Chume: All she gave me was abuse, abuse, abuse ...

(from *The Trials of Brother Jero*, Scene 3)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** **(a)** Discuss some of the dramatic ways Williams shapes an audience's response to Brick in *Cat on a Hot Tin Roof*. [25]
- Or** **(b)** Discuss the presentation of Big Mama in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

[BIG MAMA *calls through closed door.*]

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haul me back on my feet!

Took both doctors to

(from Act 1)

Section B: Poetry

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 5 **Either** (a) In what ways, and with what effects, does Armitage present different kinds of conflict in *Sir Gawain and the Green Knight*? [25]
- Or** (b) Analyse ways Armitage presents the Green Knight in the following extract from *Sir Gawain and the Green Knight*. [25]

Now, on the subject of supper I'll say no more

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and adorning the saddle, stitched onto silk.

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 Either (a) 'Browning's poetry often presents a sense of longing for something lost or unreachable.'

In the light of this comment, discuss Browning's presentation of longing. You should refer to **two** poems in your answer. [25]

- Or (b) Discuss some of the ways Browning creates a sense of excitement in the following poem. [25]

'How They Brought the Good News from Ghent to Aix'
(16–)

I

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
'Good speed!' cried the watch, as the gate-bolts undrew;
'Speed!' echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

5

II

Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

10

III

'T was moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom, a great yellow star came out to see;
At Düffeld, 't was morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime,
So, Joris broke silence with, 'Yet there is time!'

15

20

IV

At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

25

V

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence, – ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

30

35

VI

By Hasselt, Dirck groaned; and cried Joris, 'Stay spur!
 Your Roos galloped bravely, the fault's not in her,
 We'll remember at Aix' – for one heard the quick wheeze
 Of her chest, saw the stretched neck and staggering knees, 40
 And sunk tail, and horrible heave of the flank,
 As down on her haunches she shuddered and sank.

VII

So, we were left galloping, Joris and I,
 Past Looz and past Tongres, no cloud in the sky; 45
 The broad sun above laughed a pitiless laugh,
 'Neath our feet broke the brittle bright stubble like chaff;
 Till over by Dalhem a dome-spire sprang white,
 And 'Gallop,' gasped Joris, 'for Aix is in sight!'

VIII

'How they'll greet us!' – and all in a moment his roan
 Rolled neck and croup over, lay dead as a stone;
 And there was my Roland to bear the whole weight
 Of the news which alone could save Aix from her fate,
 With his nostrils like pits full of blood to the brim, 55
 And with circles of red for his eye-sockets' rim.

IX

Then I cast loose my buffcoat, each holster let fall,
 Shook off both my jack-boots, let go belt and all,
 Stood up in the stirrup, leaned, patted his ear, 60
 Called my Roland his pet-name, my horse without peer;
 Clapped my hands, laughed and sang, any noise, bad or good,
 Till at length into Aix Roland galloped and stood.

X

And all I remember is – friends flocking round 65
 As I sat with his head 'twixt my knees on the ground;
 And no voice but was praising this Roland of mine,
 As I poured down his throat our last measure of wine,
 Which (the burgesses voted by common consent)
 Was no more than his due who brought good news from Ghent. 70

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) Discuss the writing and effects of **two** poems in which Clarke explores the power of nature. [25]
- Or** (b) Paying close attention to Clarke's poetic methods, discuss the presentation of the box and its significance in the following poem. [25]

My Box

My box is made of golden oak,
 my lover's gift to me.
 He fitted hinges and a lock
 of brass and a bright key.
 He made it out of winter nights, 5
 sanded and oiled and planed,
 engraved inside the heavy lid
 in brass, a golden tree.

In my box are twelve black books
 where I have written down 10
 how we have sanded, oiled and planed,
 planted a garden, built a wall,
 seen jays and goldcrests, rare red kites,
 found the wild heartsease, drilled a well,
 harvested apples and words and days 15
 and planted a golden tree.

On an open shelf I keep my box.
 Its key is in the lock.
 I leave it there for you to read,
 or them, when we are dead, 20
 how everything is slowly made,
 how slowly things made me,
 a tree, a lover, words, a box,
 books and a golden tree.

Songs of Ourselves, Volume 2

- 8 **Either** (a) Compare some of the ways in which **two** poems present growing old and its effects. [25]
- Or** (b) Discuss the writing and effects of the following poem, analysing ways in which Imtiaz Dharker presents water. [25]

Blessing

The skin cracks like a pod.

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over their small bones.

(Imtiaz Dharker)

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

- 9 Either (a)** 'McEwan presents Briony's imagination as both powerful and dangerous.'

With this comment in mind, discuss McEwan's presentation of Briony's imagination.
[25]

- Or (b)** Comment closely on the following passage, considering the presentation of Emily Tallis and her thoughts.
[25]

She thought of the vast heat that rose above the house and park, and lay across the Home Counties like smoke, suffocating the farms and towns, and she thought of the baking railway tracks that were bringing Leon and his friend, and the roasting black-roofed carriage in which they would sit by an open window.

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A
generation later these silly, ignorant ladies would be long dead and still revered at High Table and spoken of in lowered voices.

(from Chapter 6)

TURN OVER FOR QUESTION 10.

NGŪGĨ WA THIONG'O: *Petals of Blood*

10 Either (a) 'Wanja is both exploited and an exploiter of others.'

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

Or (b) Comment closely on Ngũgĩ's presentation of Karega in the following passage. [25]

For a few seconds she and Karega looked at one another.

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I said to myself: "There must be another way ... there must be another force that can be a match for the monster and its angels".'

(from Chapter 11)

Stories of Ourselves, Volume 2

- 11 **Either** (a) Compare ways in which the writers of **two** stories present disastrous events. [25]
- Or** (b) Comment closely on the following passage from *The Doll's House*, considering Katherine Mansfield's presentation of the Kelvey children's visit. [25]

In the afternoon Pat called for the Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores. But Kezia thieved out at the back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. 5
They grew bigger, they were coming towards her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys. Kezia stopped swinging. She slipped off the gate as if she was going to run away. Then she hesitated. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the 10
road with their heads in the buttercups. Kezia clambered back on the gate; she had made up her mind; she swung out.
'Hullo,' she said to the passing Kelveys.
They were so astounded that they stopped. Lil gave her silly smile. Our Else stared. 15
'You can come and see our doll's house if you want to,' said Kezia, and she dragged one toe on the ground. But at that Lil turned red and shook her head quickly.
'Why not?' asked Kezia.
Lil gasped, then she said, 'Your ma told our ma you wasn't to speak to us.' 20
'Oh, well,' said Kezia. She didn't know what to reply. 'It doesn't matter. You can come and see our doll's house all the same. Come on. Nobody's looking.'
But Lil shook her head still harder. 25
'Don't you want to?' asked Kezia.
Suddenly there was a twitch, a tug at Lil's skirt. She turned round. Our Else was looking at her with big, imploring eyes; she was frowning; she wanted to go. For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. 30
Like two little stray cats they followed across the courtyard to where the doll's house stood.
'There it is,' said Kezia.
There was a pause. Lil breathed loudly, almost snorted; our Else was still as stone. 35
'I'll open it for you,' said Kezia kindly. She undid the hook and they looked inside.
'There's the drawing-room and the dining-room, and that's the –'
'Kezia!
Oh, what a start they gave! 40
'Kezia!
It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn't believe what she saw.
'How dare you ask the little Kelveys into the courtyard!' said her cold, 45
furious voice. 'You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again,' said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

‘Off you go immediately!’ she called, cold and proud.

They did not need telling twice. Burning with shame, shrinking together, Lil huddling along like her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate.

‘Wicked, disobedient little girl!’ said Aunt Beryl bitterly to Kezia, and she slammed the doll’s house to.

50

(from The Doll’s House)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss some of the effects Twain achieves by using Huck as the narrator. [25]
- Or** (b) Comment closely on Twain's presentation of the challenge to the duke's and the king's trickery in the following passage. [25]

So he laughed again; and so did everybody else, except three or four, or maybe half a dozen. One of these was that doctor; another one was a sharp looking gentleman, with a carpet-bag of the old-fashioned kind made out of carpet-stuff, that had just come off of the steamboat and was talking to him in a low voice, and glancing towards the king now and then and nodding their heads – it was Levi Bell, the lawyer that was gone up to Louisville; and another one was a big rough husky that come along and listened to all the old gentleman said, and was listening to the king now. And when the king got done, this husky up and says: 5

‘Say, looky here; if you are Harvey Wilks, when’d you come to this town?’ 10

‘The day before the funeral, friend,’ says the king.

‘But what time o’ day?’

‘In the evening – ’bout an hour er two before sundown.’

‘How’d you come?’ 15

‘I come down on the *Susan Powell*, from Cincinnati.’

‘Well, then, how’d you come to be up at the Pint in the *mornin’* – in a canoe?’

‘I warn’t up at the Pint in the morning.’

‘It’s a lie.’ 20

Several of them jumped for him and begged him not to talk that way to an old man and a preacher.

‘Preacher be hanged, he’s a fraud and a liar. He was up at the Pint that morning. I live up there, don’t I? Well, I was up there, and he was up there. I see him there. He come in a canoe, along with Tim Collins and a boy.’ 25

The doctor he up and says: ‘Would you know the boy again if you was to see him, Hines?’

‘I reckon I would, but I don’t know. Why, yonder he is, now. I know him perfectly easy.’ 30

It was me he pointed at. The doctor says:

‘Neighbors, I don’t know whether the new couple is frauds or not; but if *these* two ain’t frauds, I am an idiot, that’s all. I think it’s our duty to see that they don’t get away from here till we’ve looked into this thing. Come along, Hines; come along, the rest of you. We’ll take these fellows to the tavern and affront them with t’other couple, and I reckon we’ll find out *something* before we get through.’ 35

It was nuts for the crowd, though maybe not for the king’s friends; so we all started. It was about sundown. The doctor he led me along by the hand, and was plenty kind enough, but he never let go my hand. 40

We all got in a big room in the hotel, and lit up some candles, and fetched in the new couple. First, the doctor says:

‘I don’t wish to be too hard on these two men, but I think they’re frauds, and they may have complices that we don’t know nothing about. If they have, won’t the complices get away with that bag of gold Peter Wilks left? It ain’t unlikely. If these men ain’t frauds, they won’t object to sending 45

for that money and letting us keep it till they prove they're all right – ain't that so?'

(from Chapter 29)

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