



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/23

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 the dramatic significance of Mavis in the play as a whole. [25]

Or (b) How might an audience respond to the following extract, the end of the play? In your answer pay close attention to John's dramatic methods. [25]

Epf: Mrs Adams!

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Curtain.]

(from Act 3, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss Shakespeare's exploration of justice in the play. [25]

Or (b) Comment closely on Shakespeare's presentation of Isabella and the Duke in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

| | | |
|-----------|--|----|
| Duke | [<i>In disguise</i>]: Therefore fasten your ear on my advisings; to the love I have in doing good a remedy presents itself. I do make myself believe that you may most uprighteously do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent Duke, if peradventure he shall ever return to have hearing of this business. | 5 |
| Isabella: | Let me hear you speak farther; I have spirit to do anything that appears not foul in the truth of my spirit. | |
| Duke: | Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of Frederick, the great soldier who miscarried at sea? | 10 |
| Isabella: | I have heard of the lady, and good words went with her name. | |
| Duke: | She should this Angelo have married; was affianced to her by oath, and the nuptial appointed; between which time of the contract and limit of the solemnity her brother Frederick was wreck'd at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew of her fortune, her marriage-dowry; with both, her combineate husband, this well-seeming Angelo. | 15 |
| Isabella: | Can this be so? Did Angelo so leave her? | |
| Duke: | Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour; in few, bestow'd her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not. | 20 |
| Isabella: | What a merit were it in death to take this poor maid from the world! What corruption in this life that it will let this man live! | 25 |
| Duke: | But how out of this can she avail? | |
| Isabella: | It is a rupture that you may easily heal; and the cure of it not only saves your brother, but keeps you from dishonour in doing it. | 30 |
| Isabella: | Show me how, good father. | 35 |
| Duke: | This forenamed maid hath yet in her the continuance of her first affection; his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo; answer his requiring with a plausible obedience; agree with his demands to the point; only refer yourself to this advantage: first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience. This being granted in course – and now follows all: we shall | 40 |

advise this wronged maid to stead up your appointment, go in your place. If the encounter acknowledge itself hereafter, it may compel him to her recompense; and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled. The maid will I frame and make fit for his attempt. If you think well to carry this as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it?

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Isabella: The image of it gives me content already; and I trust it will grow to a most prosperous perfection.

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Duke: It lies much in your holding up. Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. I will presently to Saint Luke's; there, at the moated grange, resides this dejected Mariana. At that place call upon me; and dispatch with Angelo, that it may be quickly.

Isabella: I thank you for this comfort. Fare you well, good father. 60

[*Exeunt severally.*]

(from Act 3, Scene 1)

JOHN WEBSTER: *The Duchess of Malfi*

3 Either (a) Discuss some of the dramatic effects created by Webster's presentation of male attitudes to women in *The Duchess of Malfi*. [25]

Or (b) Discuss the significance of the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

[Enter CARDINAL, with a book]

Cardinal: I am puzzled in a question about hell.
 He says, in hell there's one material fire,
 And yet it shall not burn all men alike.
 Lay him by. How tedious is a guilty conscience! 5
 When I look into the fishponds, in my garden,
 Methinks I see a thing armed with a rake
 That seems to strike at me.

[Enter BOSOLA, and Servant with ANTONIO's body]

Now? art thou come? 10

Thou look'st ghastly:
 There sits in thy face some great determination,
 Mixed with some fear.

Bosola: Thus it lightens into action:
 I am come to kill thee. 15

Cardinal: Ha? Help! our guard!

Bosola: Thou art deceived:
 They are out of thy howling.

Cardinal: Hold, and I will faithfully divide
 Revenues with thee. 20

Bosola: Thy prayers and proffers
 Are both unseasonable.

Cardinal: Raise the watch!
 We are betrayed!

Bosola: I have confined your flight:
 I'll suffer your retreat to Julia's chamber,
 But no further. 25

Cardinal: Help! We are betrayed!
 [Enter above, PESCARA, MALATESTA, RODERIGO and
 GRISOLAN] 30

Malatesta: Listen.

Cardinal: My dukedom for rescue!

Roderigo: Fie upon his counterfeiting!

Malatesta: Why, 'tis not the Cardinal.

Roderigo: Yes, yes, 'tis he,
 But I'll see him hanged, ere I'll go down to him. 35

Cardinal: Here's a plot upon me; I am assaulted! I am lost,
 Unless some rescue!

Grisolan: He doth this pretty well;
 But it will not serve to laugh me out of mine honour. 40

Cardinal: The sword's at my throat!

| | | |
|-------------------|--|----|
| <i>Roderigo:</i> | You would not bawl so loud then. | |
| <i>Malatesta:</i> | Come, come, Let's go to bed; he told us thus much beforehand. | |
| <i>Pescara:</i> | He wished you should not come at him; but believe't, The accent of the voice sounds not in jest. I'll down to him, howsoever, and with engines Force ope the doors. | 45 |
| | <i>[Exit PESCARA]</i> | |
| <i>Roderigo:</i> | Let's follow him aloof, And note how the Cardinal will laugh at him. | 50 |
| | <i>[Exeunt all above]</i> | |
| <i>Bosola:</i> | There's for you first, <i>[He kills the Servant]</i> | |
| | 'Cause you shall not unbarricade the door To let in rescue. | 55 |
| <i>Cardinal:</i> | What cause hast thou to pursue my life? | |
| <i>Bosola:</i> | Look there. | |
| <i>Cardinal:</i> | Antonio? | |
| <i>Bosola:</i> | Slain by my hand unwittingly. Pray, and be sudden; when thou killed'st thy sister, Thou took'st from Justice her most equal balance, And left her naught but her sword. | 60 |
| <i>Cardinal:</i> | O, mercy! | |
| <i>Bosola:</i> | Now it seems thy greatness was only outward, For thou fall'st faster of thyself than calamity Can drive thee. I'll not waste longer time: there! | 65 |
| | <i>[Stabs the CARDINAL]</i> | |
| <i>Cardinal:</i> | Thou hast hurt me. | |
| <i>Bosola:</i> | Again! | 70 |
| | <i>[Stabs him again]</i> | |
| <i>Cardinal:</i> | Shall I die like a leveret Without any resistance? Help, help, help! I am slain! | |

(from Act 5, Scene 5)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 Either (a) What, in your view, does the relationship between Big Mama and Big Daddy add to the play's meaning and effects? [25]

Or (b) Paying close attention to dramatic methods, discuss the significance of the following extract from *Cat on a Hot Tin Roof*. [25]

Brick: [...] Skipper and me had a clean, true thing between us!

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What did you leave out?

(from Act 2)

Section B: Poetry**MAYA ANGELOU: *And Still I Rise***

5 Either (a) Discuss some of the ways Angelou explores different kinds of journeys. In your answer you should refer to **two** poems from the selection. [25]

Or (b) Comment closely on Angelou's presentation of the woman in the following extract from *Phenomenal Woman*. [25]

from *Phenomenal Woman*

Pretty women wonder where my secret lies.

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That's me.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 Either (a) Discuss the effects of Armitage's presentation of the wager between Sir Gawain and the lord of the castle, Sir Bertilak de Hautdesert, in the poem as a whole. [25]

Or (b) Comment closely on Armitage's presentation of the hunting of the boar in the following extract from *Sir Gawain and the Green Knight*. [25]

The meal of the morning was made and served,

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and the unhurt hunters hollered and whooped.

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

7 Either (a) Discuss some of the effects created by Blake's presentation of work. In your answer you should refer to **two** poems from the selection. [25]

Or (b) Discuss ways in which Blake presents the lamb in the following poem. [25]

The Lamb

Little Lamb who made thee
 Dost thou know who made thee
 Gave thee life & bid thee feed.
 By the stream & o'er the mead;
 Gave thee clothing of delight,
 Softest clothing wooly bright;
 Gave thee such a tender voice,
 Making all the vales rejoice:
 Little Lamb who made thee
 Dost thou know who made thee

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Little Lamb I'll tell thee,
 Little Lamb I'll tell thee:
 He is called by thy name,
 For he calls himself a Lamb:
 He is meek & he is mild,
 He became a little child:
 I a child & thou a lamb,
 We are called by his name.
 Little Lamb God bless thee.
 Little Lamb God bless thee.

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Songs of Ourselves, Volume 2

8 Either (a) Compare some of the ways in which **two** poems present family. [25]

Or (b) Comment closely on the following poem, analysing ways in which Robinson Jeffers presents the speaker's emotions. [25]

The Stars Go Over the Lonely Ocean

Unhappy about some far-off things

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Tusking the turf on Mal Paso Mountain.

(Robinson Jeffers)

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

9 Either (a) Discuss the presentation and significance of separation in the novel. [25]

Or (b) Comment closely on the following passage, considering ways in which Desai presents Sai's growing interest in Gyan. [25]

'It is strange the tutor is Nepali,' the cook remarked to Sai when he had left.

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She'd have to propel herself into the future by whatever means possible or she'd be trapped forever in a place whose time had already passed.

(from Chapter 13)

IAN McEWAN: *Atonement*

10 Either (a) Discuss some of the ways in which McEwan presents love in the novel. [25]

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

She wrote, 'There was an old lady who swallowed a fly.'

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'I've had the most appalling evening.'

(*from Chapter 10*)

TURN OVER FOR QUESTION 11.

Stories of Ourselves, Volume 1

11 Either (a) Discuss ways in which the writers of **two** stories present characters' fear. [25]

Or (b) Comment closely on Bernard Malamud's presentation of Tommy Castelli in the following passage from *The Prison*. [25]

Though he tried not to think of it, at twenty-nine Tommy Castelli's life was a screaming bore.

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He cursed the candy store and Rosa,
and cursed, from its beginning, his unhappy life.

(from The Prison)

MARK TWAIN: *The Adventures of Huckleberry Finn*

12 Either (a) Discuss ways in which Twain presents Huck's journey as a voyage of discovery. [25]

Or (b) Comment closely on the following passage, considering ways in which Twain concludes Huck's and Tom's trickery. [25]

Tom rose square up in bed, with his eye hot, and his nostrils opening and shutting like gills, and sings out to me:

'They hain't no *right* to shut him up! *Shove!* – and don't you lose a minute. Turn him loose! he ain't no slave; he's as free as any cretur that walks this earth!' 5

'What does the child mean?'

'I mean every word I say, Aunt Sally, and if somebody don't go, I'll go. I've knowed him all his life, and so has Tom, there. Old Miss Watson died two months ago, and she was ashamed she ever was going to sell him down the river, and *said* so; and she set him free in her will.' 10

'Then what on earth did *you* want to set him free for, seeing he was already free?'

'Well, that *is* a question, I must say; and *just* like women! Why, I wanted the *adventure* of it; and I'd a waded neck-deep in blood to – goodness alive, AUNT POLLY!' 15

If she warn't standing right there, just inside the door, looking as sweet and contented as an angel half-full of pie, I wish I may never!

Aunt Sally jumped for her, and most hugged the head off of her, and cried over her, and I found a good enough place for me under the bed, for it was getting pretty sultry for *us*, seemed to me. And I peeped out, and in a little while Tom's Aunt Polly shook herself loose and stood there looking across at Tom over her spectacles – kind of grinding him into the earth, you know. And then she says: 20

'Yes, you *better* turn y'r head away – I would if I was you, Tom.'

'Oh, deary me!' says Aunt Sally; 'is he changed so? Why, that ain't Tom it's Sid; Tom's – Tom's – why, where is Tom? He was here a minute ago.'

'You mean where's Huck *Finn* – that's what you mean! I reckon I hain't raised such a scamp as my Tom all these years, not to know him when I see him. That *would* be a pretty howdy-do. Come out from under that bed, Huck Finn.' 30

So I done it. But not feeling brash.

Aunt Sally she was one of the mixed-up-est looking persons I ever see; except one, and that was Uncle Silas, when he come in, and they told it all to him. It kind of made him drunk, as you may say, and he didn't know nothing at all the rest of the day, and preached a prayer-meeting sermon that night that give him a rattling reputation, because the oldest man in the world couldn't a understood it. So Tom's Aunt Polly, she told all about who I was, and what; and I had to up and tell how I was in such a tight place that when Mrs Phelps took me for Tom Sawyer – she chipped in and says, 'Oh, go on and call me Aunt Sally, I'm used to it, now, and 'tain't no need to change' – that when Aunt Sally took me for Tom Sawyer, I had to stand it – there warn't no other way, and I knowed he wouldn't mind, because it would be nuts for him, being a mystery, and he'd make an adventure out 35

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of it and be perfectly satisfied. And so it turned out, and he let on to be Sid, and made things as soft as he could for me.

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And his Aunt Polly she said Tom was right about old Miss Watson setting Jim free in her will.

(from Chapter 42)

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