



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/23

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

Section A: Drama

THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

- 1 **Either** (a) Discuss some of the ways Middleton and Rowley present different attitudes to sex in *The Changeling*. [25]
- Or** (b) What might be the thoughts and feelings of an audience as the following scene unfolds? In your answer you should pay close attention to dramatic methods and their effects. [25]

<i>Beatrice:</i>	Then hear a story of not much less horror Than this your false suspicion is beguil'd with; To your bed's scandal, I stand up innocence, Which even the guilt of one black other deed Will stand for proof of: your love has made me A cruel murd'ress.	5
<i>Alsemero:</i>	Ha!	
<i>Beatrice:</i>	A bloody one; I have kiss'd poison for't, strok'd a serpent: That thing of hate, worthy in my esteem Of no better employment, and him most worthy To be so employ'd, I caus'd to murder That innocent Piracquo, having no Better means than that worst, to assure Yourself to me.	10 15
<i>Alsemero:</i>	Oh, the place itself e'er since Has crying been for vengeance, the temple Where blood and beauty first unlawfully Fir'd their devotion, and quench'd the right one; 'Twas in my fears at first, 'twill have it now: Oh, thou art all deform'd!	20
<i>Beatrice:</i>	Forget not, sir, It for your sake was done; shall greater dangers Make the less welcome?	
<i>Alsemero:</i>	Oh, thou shouldst have gone A thousand leagues about to have avoided This dangerous bridge of blood; here we are lost.	25
<i>Beatrice:</i>	Remember I am true unto your bed.	
<i>Alsemero:</i>	The bed itself's a charnel, the sheets shrouds For murdered carcasses; it must ask pause What I must do in this, meantime you shall Be my prisoner only: enter my closet;	30
	[Exit BEATRICE]	
	I'll be your keeper yet. Oh, in what part Of this sad story shall I first begin? – Ha! [Enter DE FLORES.] This same fellow has put me in. – De Flores!	35
<i>De Flores:</i>	Noble Alsemero?	
<i>Alsemero:</i>	I can tell you News, sir; my wife has her commended to you.	40

<i>De Flores:</i>	That's news indeed, my lord; I think she would Commend me to the gallows if she could, She ever lov'd me so well; I thank her.	
<i>Alsemero:</i>	What's this blood upon your band, De Flores?	
<i>De Flores:</i>	Blood? No, sure, 'twas wash'd since.	45
<i>Alsemero:</i>	Since when, man?	
<i>De Flores:</i>	Since t'other day I got a knock In a sword and dagger school; I think 'tis out.	
<i>Alsemero:</i>	Yes, 'tis almost out, but 'tis perceiv'd, though. I had forgot my message; this it is: What price goes murder?	50
<i>De Flores:</i>	How, sir?	
<i>Alsemero:</i>	I ask you, sir; My wife's behindhand with you, she tells me, For a brave bloody blow you gave for her sake Upon Piracquo.	55
<i>De Flores:</i>	Upon? 'Twas quite through him, sure; Has she confess'd it?	
<i>Alsemero:</i>	As sure as death to both of you, And much more than that.	60
<i>De Flores:</i>	It could not be much more; 'Twas but one thing, and that – she's a whore.	
<i>Alsemero:</i>	It could not choose but follow; oh cunning devils! How should blind men know you from fair-fac'd saints?	
<i>Beatrice</i>	[<i>within.</i>]: He lies, the villain does bely me!	65
<i>De Flores:</i>	Let me go to her, sir.	
<i>Alsemero:</i>	Nay, you shall to her. Peace, crying crocodile, your sounds are heard! Take your prey to you, get you in to her, sir.	
	[<i>Exit DE FLORES</i>]	70
	I'll be your pander now; rehearse again Your scene of lust, that you may be perfect When you shall come to act it to the black audience Where howls and gnashings shall be music to you. Clip your adult'ress freely, 'tis the pilot Will guide you to the Mare Mortuum, Where you shall sink to fathoms bottomless.	75

(*from Act 5, Scene 3*)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 Either** (a) '*Angelo*: I crave death more willingly than mercy;
'Tis my deserving, and I do entreat it.'

Discuss Shakespeare's presentation of Angelo in the light of this speech, his final words in the play. [25]

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

<i>Provost:</i>	So please you, this friar hath been with him, and advis'd him for th' entertainment of death.	
<i>Escalus:</i>	Good even, good father.	
<i>Duke:</i>	Bliss and goodness on you!	
<i>Escalus:</i>	Of whence are you?	5
<i>Duke:</i>	Not of this country, though my chance is now To use it for my time. I am a brother Of gracious order, late come from the See In special business from his Holiness.	
<i>Escalus:</i>	What news abroad i' th' world?	10
<i>Duke:</i>	None, but that there is so great a fever on goodness that the dissolution of it must cure it. Novelty is only in request; and, as it is, as dangerous to be aged in any kind of course as it is virtuous to be constant in any undertaking. There is scarce truth enough alive to make societies secure; but security enough to make fellowships accurst. Much upon this riddle runs the wisdom of the world. This news is old enough, yet it is every day's news. I pray you, sir, of what disposition was the Duke?	15
<i>Escalus:</i>	One that, above all other strifes, contended especially to know himself.	20
<i>Duke:</i>	What pleasure was he given to?	
<i>Escalus:</i>	Rather rejoicing to see another merry than merry at anything which profess'd to make him rejoice; a gentleman of all temperance. But leave we him to his events, with a prayer they may prove prosperous; and let me desire to know how you find Claudio prepar'd. I am made to understand that you have lent him visitation.	25
<i>Duke:</i>	He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice. Yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life; which I, by my good leisure, have discredited to him, and now is he resolv'd to die.	30
<i>Escalus:</i>	You have paid the heavens your function, and the prisoner the very debt of your calling. I have labour'd for the poor gentleman to the extremest shore of my modesty; but my brother justice have I found so severe that he hath forc'd me to tell him he is indeed Justice.	35

Duke: If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenc'd himself. 40

Escalus: I am going to visit the prisoner. Fare you well.

Duke: Peace be with you!

[*Exeunt ESCALUS and PROVOST.*]

He who the sword of heaven will bear 45
Should be as holy as severe;
Pattern in himself to know,
Grace to stand, and virtue go;
More nor less to others paying
Than by self-offences weighing. 50
Shame to him whose cruel striking
Kills for faults of his own liking!
Twice treble shame on Angelo,
To weed my vice and let his grow!
O, what may man within him hide, 55
Though angel on the outward side!
How may likeness, made in crimes,
Make a practice on the times,
To draw with idle spiders' strings
Most ponderous and substantial things! 60
Craft against vice I must apply.
With Angelo to-night shall lie
His old betrothed but despised;
So disguise shall, by th' disguised,
Pay with falsehood false exacting, 65
And perform an old contracting.

[*Exit.*]

(*from Act 3, Scene 2*)

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

- 3** **Either** (a) Discuss some of the ways Soyinka presents different kinds of conflict in the **two** plays. [25]
- Or** (b) Discuss Soyinka's presentation of the relationship between Jero and Ananias in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Jero: Violence will not help us.

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Ananias: I'll support you, Brother, depend on my vote any time.

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

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4 **Either** (a) Discuss Williams's dramatic presentation of different attitudes to money and wealth in *Cat on a Hot Tin Roof*. [25]
- Or** (b) Discuss the presentation of the relationship between Maggie (Margaret) and Brick in the following extract. In your answer you should pay close attention to dramatic methods and their effects. [25]

Margaret: Think of it, Brick, they've got five of them and number six is coming.

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Brick: I'm not in the movies.

(from Act 1)

Section B: Poetry

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 5 **Either** (a) Discuss some of the effects created by Armitage's use of symbols in *Sir Gawain and the Green Knight*. [25]
- Or** (b) Comment closely on ways Armitage presents the relationship between the Lady and Sir Gawain in the following extract from *Sir Gawain and the Green Knight*. [25]

'I would like to learn,' said the noble lady,

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to enmesh him in whatever mischief she had in mind.

TURN OVER FOR QUESTION 6.

ROBERT BROWNING: Selected Poems

- 6 **Either** (a) In what ways, and with what effects, does Browning present anger in **two** poems from your selection? [25]
- Or** (b) Discuss some of the ways Browning presents the relationship in the following extract from *The Last Ride Together*. [25]

The Last Ride Together

1.

I said – Then, dearest, since 'tis so,
 Since now at length my fate I know,
 Since nothing all my love avails,
 Since all my life seemed meant for, fails, 5
 Since this was written and needs must be –
 My whole heart rises up to bless
 Your name in pride and thankfulness!
 Take back the hope you gave, – I claim
 Only a memory of the same, 10
 – And this beside, if you will not blame,
 Your leave for one more last ride with me.

2.

My mistress bent that brow of hers,
 Those deep dark eyes where pride demurs 15
 When pity would be softening through,
 Fixed me a breathing-while or two
 With life or death in the balance – Right!
 The blood replenished me again:
 My last thought was at least not vain. 20
 I and my mistress, side by side
 Shall be together, breathe and ride,
 So, one day more am I deified.
 Who knows but the world may end to-night?

3.

Hush! if you saw some western cloud
 All billowy-bosomed, over-bowed
 By many benedictions – sun's
 And moon's and evening-star's at once –
 And so, you, looking and loving best, 30
 Conscious grew, your passion drew
 Cloud, sunset, moonrise, star-shine too
 Down on you, near and yet more near,
 Till flesh must fade for heaven was here! –
 Thus leant she and lingered – joy and fear! 35
 Thus lay she a moment on my breast

4.

Then we began to ride. My soul
 Smoothed itself out, a long-cramped scroll
 Freshening and fluttering in the wind. 40
 Past hopes already lay behind.
 What need to strive with a life awry?

Had I said that, had I done this,
 So might I gain, so might I miss.
 Might she have loved me? just as well 45
 She might have hated, – who can tell!
 Where had I been now if the worst befell?
 And here we are riding, she and I.

5.

Fail I alone, in words and deeds? 50
 Why, all men strive and who succeeds?
 We rode; it seemed my spirit flew,
 Saw other regions, cities new,
 As the world rushed by on either side.
 I thought, All labour, yet no less 55
 Bear up beneath their unsuccess.
 Look at the end of work, contrast
 The petty Done the Undone vast,
 This present of theirs with the hopeful past!
 I hoped she would love me. Here we ride. 60

GILLIAN CLARKE: Selected Poems

- 7 **Either** (a) Compare some of the ways in which Clarke explores change and its effects in **two** poems. [25]
- Or** (b) Paying close attention to Clarke's poetic methods, discuss the presentation of the events in the following poem. [25]

Scything

It is blue May. There is work
to be done. The spring's eye blind
with algae, the stopped water
silent. The garden fills
with nettle and briar. 5
Dylan drags branches away.
I wade forward with my scythe.

There is stickiness on the blade.
Yolk on my hands. Albumen and blood.
Fragments of shell are baby-bones, 10
the scythe a scalpel, bloodied and guilty
with crushed feathers, mosses, the cut cords
of the grass. We shout at each other
each hurting with a separate pain.

From the crown of the hawthorn tree 15
to the ground the willow warbler
drops. All day in silence she repeats
her question. I too return
to the place holding the pieces,
at first still hot from the knife, 20
recall how warm birth fluids are.

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss ways in which **two** poems present relationships between parents and children. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Thomas Hardy presents the speaker's feelings. [25]

The Darkling Thrush

I leant upon a coppice gate
 When Frost was spectre-gray,
 And Winter's dregs made desolate
 The weakening eye of day.
 The tangled bine-stems scored the sky 5
 Like strings of broken lyres,
 And all mankind that haunted nigh
 Had sought their household fires.

The land's sharp features seemed to be
 The Century's corpse outleant,
 His crypt the cloudy canopy, 10
 The wind his death-lament.
 The ancient pulse of germ and birth
 Was shrunken hard and dry,
 And every spirit upon earth 15
 Seemed fervourless as I.

At once a voice arose among
 The bleak twigs overhead
 In a full-hearted evensong 20
 Of joy illimited;
 An aged thrush, frail, gaunt and small,
 In blast-beruffled plume,
 Had chosen thus to fling his soul
 Upon the growing gloom.

So little cause for carolings 25
 Of such ecstatic sound
 Was written on terrestrial things
 Afar or nigh around,

That I could think there trembled through
 His happy good-night air 30
 Some blessed Hope, whereof he knew
 And I was unaware.

(Thomas Hardy)

Section C: Prose

IAN McEWAN: *Atonement*

- 9 **Either** (a) Discuss some of the ways in which McEwan explores ideas of atonement in the novel. [25]
- Or** (b) Comment closely on the presentation of the threats to the airman in the following passage. [25]

A globule of spittle hit the back of the man's head and fell behind his ear.

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'Where's the RAF?'

(from Part 2)

NGŪGĪ WA THIONG'O: *Petals of Blood*

- 10 Either** (a) Munira says, 'And I truly beheld a new earth, now that Christ was my personal saviour.'

In the light of this comment, discuss Ngũgĩ's presentation of Munira's religious conversion and its consequences. [25]

- Or** (b) Comment closely on ways in which Ngũgĩ presents Wanja and her story in the following passage. [25]

But the results of my vengeance also followed me.

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She had a way of making a man's heart palpitate with different emotions and expectations at the same time.

(from Chapter 2)

Stories of Ourselves, Volume 2

- 11 **Either** (a) Discuss ways in which the writers of **two** stories explore good or bad luck. [25]
- Or** (b) Comment closely on Ralph Ellison's presentation of the relationship between the narrator and his son in the following passage from *The Black Ball*. [25]

'Good morning, John,' Mr Berry said.

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He was
quiet for a while; then he started rolling his truck again.

(from *The Black Ball*)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss some of the ways in which Twain presents rural America in the novel. [25]
- Or** (b) Comment closely on Twain's presentation of Jim and Huck in the following passage. [25]

Well, after dinner Friday, we was laying around in the grass at the upper end of the ridge, and got out of tobacco. I went to the cavern to get some, and found a rattlesnake in there. I killed him, and curled him up on the foot of Jim's blanket, ever so natural, thinking there'd be some fun when Jim found him there. Well, by night I forgot all about the snake, and when Jim flung himself down on the blanket while I struck a light, the snake's mate was there, and bit him. 5

He jumped up yelling, and the first thing the light showed was the varmint curled up and ready for another spring. I laid him out in a second with a stick, and Jim grabbed pap's whisky jug and begun to pour it down. 10

He was barefooted, and the snake bit him right on the heel. That all comes of my being such a fool as to not remember that wherever you leave a dead snake its mate always comes there and curls around it. Jim told me to chop off the snake's head and throw it away, and then skin the body and roast a piece of it. I done it, and he eat it and said it would help cure him. He made me take off the rattles and tie them around his wrist, too. He said that that would help. Then I slid out quiet and throwed the snakes clear away among the bushes; for I warn't going to let Jim find out it was all my fault, not if I could help it. 15

Jim sucked and sucked at the jug, and now and then he got out of his head and pitched around and yelled; but every time he come to himself he went to sucking at the jug again. His foot swelled up pretty big, and so did his leg; but by-and-by the drunk begun to come, and so I judged he was all right; but I'd druther been bit with a snake than pap's whisky. 20

Jim was laid up for four days and nights. Then the swelling was all gone and he was around again. I made up my mind I wouldn't ever take aholt of a snake-skin again with my hands, now that I see what had come of it. Jim said he reckoned I would believe him next time. And he said that handling a snake-skin was such awful bad luck that maybe we hadn't got to the end of it yet. He said he druther see the new moon over his left shoulder as much as a thousand times than take up a snake-skin in his hand. Well, I was getting to feel that way myself, though I've always reckoned that looking at the new moon over your left shoulder is one of the carelessst and foolishst things a body can do. 25 30

(from Chapter 10)

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