



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/22

Paper 2 Drama, Poetry and Prose

October/November 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 in which John explores relationships between men and women in *Moon on a Rainbow Shawl*. [25]
- Or** **(b)** Paying close attention to dramatic methods, discuss John's presentation of Charlie in the following extract from the play. [25]

Charlie: Yer know how she is sometimes.

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You don't know yet, boy –
what life is like – when things start to slide from under yer.

(from Act 2, Scene 2)

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2** **Either** **(a)** Discuss Shakespeare's dramatic exploration of crime and its punishment in *Measure for Measure*. [25]
- Or** **(b)** Comment closely on the following extract from the play, showing its significance to the play's meaning and effects. In your answer you should pay close attention to Shakespeare's dramatic methods. [25]

[SCENE 4. ANGELO's house.]

[Enter ANGELO and ESCALUS.]

Escalus: Every letter he hath writ hath disvouch'd other.

Angelo: In most uneven and distracted manner. His actions show much like to madness; pray heaven his wisdom be not tainted! And why meet him at the gates, and redeliver our authorities there?

Escalus: I guess not.

Angelo: And why should we proclaim it in an hour before his ent'ring that, if any crave redress of injustice, they should exhibit their petitions in the street?

10

Escalus: He shows his reason for that: to have a dispatch of complaints; and to deliver us from devices hereafter, which shall then have no power to stand against us.

Angelo: Well, I beseech you, let it be proclaim'd;
Betimes i' th' morn I'll call you at your house;
Give notice to such men of sort and suit
As are to meet him. 15

Escalus: I shall, sir; fare you well.

Angelo: Good night.

[Exit ESCALUS.] 20

This deed unshapes me quite, makes me unpregnant
And dull to all proceedings. A deflow'ed maid!
And by an eminent body that enforc'd
The law against it! But that her tender shame
Will not proclaim against her maiden loss, 25
How might she tongue me! Yet reason dares her no;
For my authority bears a so credent bulk
That no particular scandal once can touch
But it confounds the breather. He should have liv'd,
Save that riotous youth, with dangerous sense, 30
Might in the times to come have ta'en revenge,
By so receiving a dishonour'd life
With ransom of such shame. Would yet he had liv'd!
Alack, when once our grace we have forgot,
Nothing goes right; we would, and we would not. 35

[Exit.]

[SCENE 5. Fields without the town.]

[Enter DUKE in his own habit, and FRIAR PETER.]

Duke: These letters at fit time deliver me.

[Giving letters] 40

The Provost knows our purpose and our plot.
The matter being afoot, keep your instruction
And hold you ever to our special drift;
Though sometimes you do blench from this to that
As cause doth minister. Go, call at Flavius' house, 45
And tell him where I stay; give the like notice
To Valentinus, Rowland, and to Crassus,
And bid them bring the trumpets to the gate;
But send me Flavius first.

Friar Peter: It shall be speeded well. 50
[Exit FRIAR.]

[Enter VARRIUS.]

Duke: I thank thee, Varrius; thou hast made good haste.
Come, we will walk. There's other of our friends
Will greet us here anon. My gentle Varrius! 55
[Exeunt.]

[SCENE 6. A street near the city gate.]

[Enter ISABELLA and MARIANA.]

Isabella: To speak so indirectly I am loath;
I would say the truth; but to accuse him so, 60
That is your part. Yet I am advis'd to do it;
He says, to veil full purpose.

Mariana: Be rul'd by him.

Isabella: Besides, he tells me that, if peradventure
He speak against me on the adverse side, 65
I should not think it strange; for 'tis a physic
That's bitter to sweet end.

Mariana: I would friar Peter –
[Enter FRIAR PETER.]

Isabella: O, peace! the friar is come. 70

Friar Peter: Come, I have found you out a stand most fit,
Where you may have such vantage on the Duke
He shall not pass you. Twice have the trumpets sounded;
The generous and gravest citizens
Have hent the gates, and very near upon 75
The Duke is ent'ring; therefore, hence, away.
[Exeunt.]

(from Act 4, Scenes 4–6)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 Either (a) In what ways, and with what effects, does Webster shape an audience's response to the Duchess in *The Duchess of Malfi*? [25]
- Or (b) Comment closely on the following extract from the play, showing its significance to the play's meaning and effects. In your answer you should pay close attention to Webster's dramatic methods. [25]

[Enter PESCARA.]

Delio: Here comes the Marquis. I will make myself
Petitioner for some part of your land,
To know whither it is flying.

Antonio: I pray do. 5

[ANTONIO retires.]

Delio: Sir, I have a suit to you.

Pescara: To me?

Delio: An easy one. 10
There is the Citadel of Saint Benet,
With some demesnes, of late in the possession
Of Antonio Bologna; please you bestow them on me?

Pescara: You are my friend; but this is such a suit,
Nor fit for me to give, nor you to take.

Delio: No, sir? 15

Pescara: I will give you ample reason for't
Soon in private.

[Enter JULIA.]

Here's the Cardinal's mistress.

Julia: My lord, I am grown your poor petitioner, 20
And should be an ill beggar, had I not
A great man's letter here, the Cardinal's,
To court you in my favour.

[Gives PESCARA a letter which he reads.]

Pescara: He entreats for you 25
The Citadel of Saint Benet, that belonged
To the banished Bologna.

Julia: Yes.

Pescara: I could not have thought of a friend I could
Rather pleasure with it: 'tis yours. 30

Julia: Sir, I thank you;
And he shall know how doubly I am engaged
Both in your gift, and speediness of giving,
Which makes your grant the greater.

[Exit JULIA.] 35

Antonio [aside]: How they fortify
Themselves with my ruin!

Delio: Sir, I am
Little bound to you.

<i>Pescara:</i>	Why?	40
<i>Delio:</i>	Because you denied this suit to me, and gave't To such a creature.	
<i>Pescara:</i>	Do you know what it was? It was Antonio's land; not forfeited By course of law, but ravished from his throat By the Cardinal's entreaty. It were not fit I should bestow so main a piece of wrong Upon my friend; 'tis a gratification Only due to a strumpet, for it is injustice. Shall I sprinkle the pure blood of innocents To make those followers I call my friends Look ruddier upon me? I am glad This land, ta'en from the owner by such wrong, Returns again unto so foul an use As salary for his lust. Learn, good Delio, To ask noble things of me, and you shall find I'll be a noble giver.	45 50 55
<i>Delio:</i>	You instruct me well.	
<i>Antonio</i>	[<i>aside</i>]: Why, here's a man now, would fright impudence From sauciest beggars.	60
<i>Pescara:</i>	Prince Ferdinand's come to Milan Sick, as they give out, of an apoplexy; But some say 'tis a frenzy; I am going To visit him.	
	[<i>Exit PESCARA.</i>]	65
<i>Antonio</i>	[<i>advancing</i>]: 'Tis a noble old fellow.	
<i>Delio:</i>	What course do you mean to take, Antonio?	
<i>Antonio:</i>	This night I mean to venture all my fortune, Which is no more than a poor lingering life, To the Cardinal's worst of malice. I have got Private access to his chamber, and intend To visit him, about the mid of night, As once his brother did our noble Duchess. It may be that the sudden apprehension Of danger (for I'll go in mine own shape), When he shall see it fraught with love and duty, May draw the poison out of him, and work A friendly reconciliation; if it fail, Yet it shall rid me of this infamous calling, For better fall once, than be ever falling.	70 75 80
<i>Delio:</i>	I'll second you in all danger; and howe'er, My life keeps rank with yours.	
<i>Antonio:</i>	You are still my loved and best friend.	
	[<i>Exeunt.</i>]	
	(<i>from Act 5, Scene 1</i>)	

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** (a) In what ways, and with what dramatic effects, does Williams present different kinds of conflict in *Cat on a Hot Tin Roof*? [25]
- Or** (b) How might an audience respond to the following extract, the ending of the play? In your answer you should pay close attention to dramatic methods and their effects. [25]

Brick: Give me that pillow in the big chair, Maggie.

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Brick [*smiling with charming sadness*]: Wouldn't it be funny if that
was true?

THE CURTAIN COMES DOWN

(*from Act 3*)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) Compare **two** poems from the selection in which Angelou presents women's experiences. [25]
- Or** (b) Comment closely on Angelou's presentation of the relationship in the following poem. [25]

Refusal

Beloved,

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I will not deign to die.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** **(a)** Discuss some of the ways in which Armitage shapes a reader's response to Sir Gawain in the poem. [25]
- Or** **(b)** In what ways, and with what effects, does Armitage present King Arthur and his court in the following extract from *Sir Gawain and the Green Knight*? [25]

But Arthur would not eat until all were served.

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plus beer or wine, or both!

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

- 7 **Either** (a) Discuss some of the effects created by Blake's portrayal of religion. In your answer you should refer to **two** poems from the selection. [25]
- Or** (b) Discuss Blake's presentation of the girl's situation in the following poem. [25]

The Little Girl Lost

In futurity
I prophetic see,
That the earth from sleep,
(Grave the sentence deep)

Shall arise and seek
For her maker meek:
And the desert wild
Become a garden mild. 5

In the southern clime,
Where the summers prime,
Never fades away;
Lovely Lyca lay. 10

Seven summers old
Lovely Lyca told.
She had wanderd long,
Hearing wild birds song. 15

Sweet sleep come to me
Underneath this tree;
Do father, mother weep. –
'Where can Lyca sleep'. 20

Lost in desert wild
Is your little child.
How can Lyca sleep,
If her mother weep.

If her heart does ake,
Then let Lyca wake;
If my mother sleep,
Lyca shall not weep. 25

Frowning frowning night,
O'er this desert bright,
Let thy moon arise,
While I close my eyes. 30

Sleeping Lyca lay;
While the beasts of prey,
Come from caverns deep,
View'd the maid asleep 35

The kingly lion stood
And the virgin view'd,
Then he gambold round
O'er the hallowd ground:

40

Leopards, tygers play,
Round her as she lay;
While the lion old,
Bow'd his mane of gold.

And her bosom lick,
And upon her neck,
From his eyes of flame,
Ruby tears there came;

45

While the lioness,
Loos'd her slender dress,
And naked they convey'd
To caves the sleeping maid.

50

Songs of Ourselves, Volume 2

- 8 **Either** (a) Compare some of the ways in which **two** poems present living creatures. [25]
- Or** (b) Discuss the meaning and effects of the following poem, analysing ways in which David C Ward presents the brother-in-law. [25]

Surplus Value

My Michigan brother-in-law was a tool and die guy,
 A machinist, fabricating parts in shops supplying Big Three
 Auto makers. A bantam with thick fingers, scarred hands
 He rode a Harley soft-tail, drank Iron City, and lived
 With his wife and kids in a house he mostly built himself. 5
 During the heyday of Detroit metal, overtime and union
 Contracts paid for steaks and a cabin on an upstate lake
 For summer vacations and deer season hunting trips
 In the fall. He took his pride from his craft and skill
 Building something bigger than the Fords or Chevys 10
 He pushed on down the line for America to drive.
 For twenty years of work, good times, and happy with it.
 But that road ran out. The union went south first
 (pension fraud; indictments; prison terms) and then
 The companies and their money men slashed and burned 15
 Their way through labor and its costs in search of market
 Share. The work was sweated from the men for less and less return.
 From economy of scale, to one of scarcity: subcontracting, piecework,
 Ultimately the dole replaced a steady pay check and a bonus
 Twice a year. The Harley went and then the cabin; food stamps 20
 Bought essentials, nothing more. Always quiet, he grew quieter
 From day to week to month to the years that stretched ahead,
 Bowing his neck each day as the scars grew deeper now, and inward.

During the boom that no one thought would ever end,
 Heedless the factories flushed their waste straight into 25
 The Saginaw River, so much so that it never iced, even
 In the depths of winter. Now it's frozen all year long.

(David C Ward)

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

- 9** **Either** **(a)** Discuss Desai's presentation of the police and their actions in Kalimpong. [25]
- Or** **(b)** Comment closely on Desai's presentation of Biju's experiences at the Gandhi Café in the following passage. [25]

To add up the new numbers that came clinking in, Harish-Harry's wife arrived on Sunday mornings after she had washed her hair.

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At daybreak
they shuffled back down before Harish arrived, ‘*Chalo, chalo*, another day,
another dollar.’

(from Chapter 24)

IAN McEWAN: *Atonement*

- 10 Either** (a) Discuss some of the ways in which McEwan explores the role of memory in the novel. [25]
- Or** (b) Comment closely on the following passage, considering ways in which McEwan presents Robbie's return with the boys. [25]

At first they saw nothing, though Briony thought she could make out the tread of shoes along the drive.

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He lifted the boy clear of his head and placed him gently on the ground.

(from Chapter 14)

Stories of Ourselves, Volume 1

- 11 **Either** (a) Compare ways in which the writers of **two** stories present love. [25]
- Or** (b) Comment closely on the following passage from *The Yellow Wallpaper*, considering ways in which Charlotte Perkins Gilman presents the narrator and her situation. [25]

I sometimes fancy that in my condition if I had less opposition and more society and stimulus – but John says the very worst thing I can do is to think about my condition, and I confess it always makes me feel bad.

So I will let it alone and talk about the house.

The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges, and walls, and gates that lock, and lots of separate little houses for the gardeners and people.

There is a *delicious* garden! I never saw such a garden – large and shady, full of box-bordered paths, and lined with long grape-covered arbours and seats under them.

There were greenhouses, too, but they are all broken now.

There was some legal trouble, I believe, something about the heirs and co-heirs; anyhow, the place has been empty for years.

That spoils my ghostliness, I am afraid; but I don't care – there is something strange about the house – I can feel it.

I even said so to John one moonlight evening, but he said what I felt was a *draught*, and shut the window.

I get unreasonably angry with John sometimes. I'm sure I never used to be so sensitive. I think it is due to this nervous condition.

But John says if I feel so I shall neglect proper self-control; so I take pains to control myself – before him, at least, and that makes me very tired.

I don't like our room a bit. I wanted one downstairs that opened on the piazza and had roses all over the window, and such pretty, old-fashioned chintz hangings! But John would not hear of it.

He said there was only one window and not room for two beds, and no near room for him if he took another.

He is very careful and loving, and hardly lets me stir without special direction.

I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more.

He said we came here solely on my account, that I was to have perfect rest and all the air I could get. 'Your exercise depends on your strength, my dear,' said he, 'and your food somewhat on your appetite; but air you can absorb all the time.' So we took the nursery, at the top of the house.

It is a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

The paint and paper look as if a boys' school had used it. It is stripped off – the paper – in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life.

One of those sprawling flamboyant patterns committing every artistic sin.

(from *The Yellow Wallpaper*)

MARK TWAIN: *The Adventures of Huckleberry Finn*

- 12 Either** (a) Discuss ways in which Twain presents some of the moral lessons Huck learns on his journey. [25]
- Or** (b) Comment closely on Twain's presentation of the events in the following passage. [25]

'Jim, this is nice,' I says. 'I wouldn't want to be nowhere else but here. Pass me along another hunk of fish and some hot cornbread'.

'Well, you wouldn't a ben here, 'f it hadn't a ben for Jim. You'd a ben down dah in de woods widout any dinner, en gittin' mos' drowned, too, dat you would, honey. Chickens knows when it's gwyne to rain, en so do de birds, chile.'

5

The river went on raising and raising for ten or twelve days, till at last it was over the banks. The water was three or four foot deep on the island in the low places and on the Illinois bottom. On that side it was a good many miles wide; but on the Missouri side it was the same old distance across – a half a mile – because the Missouri shore was just a wall of high bluffs.

10

Daytimes we paddled all over the island in the canoe. It was mighty cool and shady in the deep woods even if the sun was blazing outside. We went winding in and out amongst the trees; and sometimes the vines hung so thick we had to back away and go some other way. Well, on every old broken-down tree, you could see rabbits, and snakes, and such things; and when the island had been overflowed a day or two, they got so tame, on account of being hungry, that you could paddle right up and put your hand on them if you wanted to; but not the snakes and turtles – they would slide off in the water. The ridge our cavern was in, was full of them. We could a had pets enough if we'd wanted them.

15

20

One night we caught a little section of a lumber raft – nice pine planks. It was twelve foot wide and about fifteen or sixteen foot long, and the top stood above water six or seven inches, a solid level floor. We could see saw-logs go by in the daylight, sometimes, but we let them go; we didn't show ourselves in daylight.

25

Another night, when we was up at the head of the island, just before daylight, here comes a frame house down, on the west side. She was a two-story, and tilted over, considerable. We paddled out and got aboard – clumb in at an up-stairs window. But it was too dark to see yet, so we made the canoe fast and set in her to wait for daylight.

30

The light begun to come before we got to the foot of the island. Then we looked in at the window. We could make out a bed, and a table, and two old chairs, and lots of things around about on the floor; and there was clothes hanging against the wall. There was something laying on the floor in the far corner that looked like a man. So Jim says:

35

'Hello, you!'

But it didn't budge. So I hollered again, and then Jim says:

'De man ain't asleep – he's dead. You hold still – I'll go en see.'

He went and bent down and looked, and says:

40

'It's a dead man. Yes, indeedy; naked, too. He's ben shot in de back. I reck'n he's ben dead two er three days. Come in, Huck, but doan' look at his face – it's too gashly.'

(from Chapter 9)

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