

Cambridge International AS Level

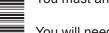
LANGUAGE AND LITERATURE IN ENGLISH

8695/21

Paper 2 Drama, Poetry and Prose

May/June 2025

2 hours



You must answer on the enclosed answer booklet.

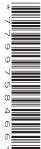
You will need: Answer booklet (enclosed)

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 [].



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 from the play. [25]

[OLD MACK and ROSA go out.

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Curtain.]

(from Act 2, Scene 2)

WILLIAM SHAKESPEARE: Measure for Measure

2 (a) Discuss Shakespeare's dramatic presentation of different attitudes to the law in Either 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*. 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: 20 And very welcome. Look, signior, here's your sister. 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: Whv. 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, 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 In corporal sufferance finds a pang as great As when a giant dies.	50 55
CLAUDIO:	Why give you me this shame? Think you I can a resolution fetch From flow'ry tenderness? If I must die, I will encounter darkness as a bride And hug it in mine arms.	60
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)		ays and with what effects does Webster portray different attitudes the play <i>The Duchess of Malfi</i> ?	to 25]
	Or	(b)		closely on Webster's dramatic presentation of Bosola's attitude in the following extract.	to 25]
		FEF	RDINAND:	My brother here, the Cardinal, could never Abide you.	
		воз	SOLA:	Never since he was in my debt.	
		FERDINAND:		Maybe some oblique character in your face Made him suspect you?	5
		BOS	SOLA:	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
		FEF	RDINAND:	For that	
		I LIVUIIVAINU.		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
		DO	20LA:		15
		воз	SOLA:	Yet take heed: For to suspect a friend unworthily Instructs him the next way to suspect you, And prompts him to deceive you.	
		FEF	RDINAND:	There's gold.	20
		ВО	SOLA:	So:	
				What follows? Never rained such show'rs as these Without thunderbolts in the tail of them. Whose throat must I cut?	
		FER	RDINAND:	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	25
				And whom she best affects: she's a young widow, I would not have her marry again.	30
		BOS	SOLA:	No, sir?	
		FER	RDINAND:	Do not you ask the reason, but be satisfied I say I would not.	
		BOS	SOLA:	It seems you would create me One of your familiars.	35
		FEF	RDINAND:	Familiar! What's that?	
		BOS	SOLA:	Why, a very quaint invisible devil, in flesh: An intelligencer.	
		FEF	RDINAND:	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, And should I take these they'd take me to hell.	45
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 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 complimental.	55
FERDINAND:	Be yourself: 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 –	60 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 e	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.

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

5

Songs of Ourselves, Volume 2

			oongo or ourserves, 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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