



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/23

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 [].

This document has **20** pages. Any blank pages are indicated.

Section A: Drama**ERROL JOHN: *Moon on a Rainbow Shawl***

- 1** **Either** **(a)** Discuss some of the effects created by John's exploration of family relationships in *Moon on a Rainbow Shawl*. [25]
- Or** **(b)** Discuss the significance of the following extract from *Moon on a Rainbow Shawl*. In your answer, you should pay close attention to John's dramatic methods. [25]

BOY: Hi.

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So long, Mrs Adams, Esther.

(from Act 3, Scene 1)

- | | | |
|----------|---|--|
| LUCIO: | Why, how now, Claudio, whence comes this restraint? | |
| CLAUDIO: | From too much liberty, my Lucio, liberty;
As surfeit is the father of much fast,
So every scope by the immoderate use
Turns to restraint. Our natures do pursue,
Like rats that ravin down their proper bane,
A thirsty evil; and when we drink we die. | 5 |
| LUCIO: | If I could speak so wisely under an arrest, I would send for
certain of my creditors; and yet, to say the truth, I had as lief
have the foppery of freedom as the morality of imprisonment.
What's thy offence, Claudio? | 10 |
| CLAUDIO: | What but to speak of would offend again. | |
| LUCIO: | What, isn't murder? | |
| CLAUDIO: | No. | |
| LUCIO: | Lechery? | 15 |
| CLAUDIO: | Call it so. | |
| PROVOST: | Away, sir; you must go. | |
| CLAUDIO: | One word, good friend. Lucio, a word with you. | |
| LUCIO: | A hundred, if they'll do you any good. Is lechery so look'd after? | |
| CLAUDIO: | Thus stands it with me: upon a true contract
I got possession of Julietta's bed.
You know the lady; she is fast my wife,
Save that we do the denunciation lack
Of outward order; this we came not to,
Only for propagation of a dow'r
Remaining in the coffer of her friends.
From whom we thought it meet to hide our love
Till time had made them for us. But it chances
The stealth of our most mutual entertainment,
With character too gross, is writ on Juliet. | 20

25

30 |
| LUCIO: | With child, perhaps? | |
| CLAUDIO: | Unhappily, even so.
And the new deputy now for the Duke –
Whether it be the fault and glimpse of newness,
Or whether that the body public be
A horse whereon the governor doth ride,
Who, newly in the seat, that it may know
He can command, lets it straight feel the spur;
Whether the tyranny be in his place,
Or in his eminence that fills it up,
I stagger in. But this new governor
Awakes me all the enrolled penalties
Which have, like unscour'd armour, hung by th' wall | 35

40 |

So long that nineteen zodiacs have gone round
 And none of them been worn; and, for a name, 45
 Now puts the drowsy and neglected act
 Freshly on me. 'Tis surely for a name.

LUCIO: I warrant it is; and thy head stands so tickle on thy shoulders
 that a milkmaid, if she be in love, may sigh it off. Send after the
 Duke, and appeal to him. 50

CLAUDIO: I have done so, but he's not to be found.
 I prithee, Lucio, do me this kind service:
 This day my sister should the cloister enter,
 And there receive her approbation;
 Acquaint her with the danger of my state; 55
 Implore her, in my voice, that she make friends
 To the strict deputy; bid herself assay him.
 I have great hope in that; for in her youth
 There is a prone and speechless dialect
 Such as move men; beside, she hath prosperous art 60
 When she will play with reason and discourse,
 And well she can persuade.

(from Act 1, Scene 2)

JOHN WEBS ER: *The Duchess of Malfi*

- 3 Either (a) Cariola says of the Duchess: 'Whether the spirit of greatness or of woman
Reign most in her, I know not'.

Discuss Webster's presentation of the Duchess in the light of Cariola's comment. [25]

- Or (b) Discuss the significance of the following extract from *The Duchess of Malfi*. In your answer, you should pay close attention to Webster's dramatic methods. [25]

CARDINAL:	It hurries thee to ruin. I'll not tell thee. Be well advised, and think what danger 'tis To receive a prince's secrets; they that do, Had need have their breasts hooped with adamant To contain them. I pray thee yet be satisfied Examine thine own frailty; 'tis more easy To tie knots, than unloose them; 'tis a secret That, like a ling'ring poison, may chance lie Spread in thy veins, and kill thee seven year hence.	5
JULIA:	Now you dally with me.	10
CARDINAL:	No more, thou shalt know it. By my appointment the great Duchess of Malfi, And two of her young children, four nights since, Were strangled.	
JULIA:	O heaven! Sir, what have you done?	15
CARDINAL:	How now? How settles this? Think you your bosom Will be a grave dark and obscure enough For such a secret?	
JULIA:	You have undone yourself, sir.	
CARDINAL:	Why?	20
JULIA:	It lies not in me to conceal it.	
CARDINAL:	No? Come, I will swear you to't upon this book. [He holds out a bible.]	
JULIA:	Most religiously.	25
CARDINAL:	Kiss it. [She kisses it.] Now you shall never utter it; thy curiosity Hath undone thee: thou'rt poisoned with that book; Because I knew thou couldst not keep my counsel, I have bound thee to't by death. [Enter BOSOLA.]	30
BOSOLA:	For pity' sake, hold!	
CARDINAL:	Ha, Bosola!	
JULIA:	I forgive you This equal piece of justice you have done, For I betrayed your counsel to that fellow; He overheard it; that was the cause I said It lay not in me to conceal it.	35

BOSOLA:	O foolish woman, Couldst not thou have poisoned him?	40
JULIA:	'Tis weakness Too much to think what should have been done. I go, I know not whither. [JULIA <i>dies</i> .]	45
CARDINAL:	Wherefore com'st thou hither?	
BOSOLA:	That I might find a great man, like yourself, Not out of his wits, as the Lord Ferdinand, To remember my service.	
CARDINAL:	I'll have thee hewed in pieces.	50
BOSOLA:	Make not yourself such a promise of that life Which is not yours to dispose of.	
CARDINAL:	Who placed thee here?	
BOSOLA:	Her lust, as she intended.	
CARDINAL:	Very well; Now you know me for your fellow murderer.	55
BOSOLA:	And wherefore should you lay fair marble colours Upon your rotten purposes to me? Unless you imitate some that do plot great treasons, And when they have done, go hide themselves i'th' graves Of those were actors in't?	60
CARDINAL:	No more, there is a fortune attends thee.	
BOSOLA:	Shall I go sue to Fortune any longer? 'Tis the fool's pilgrimage.	
CARDINAL:	I have honours in store for thee.	65
BOSOLA:	There are a many ways that conduct to seeming Honour, and some of them very dirty ones.	
CARDINAL:	Throw to the devil Thy melancholy. The fire burns well, What need we keep a-stirring of't, and make A greater smother? Thou wilt kill Antonio?	70
BOSOLA:	Yes.	

(from Act 5, Scene 2)

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

- 4** **Either** (a) Discuss Williams's presentation of different attitudes to children in *Cat on a Hot Tin Roof*. [25]
- Or** (b) Comment closely on Williams's exploration of Maggie's relationship with Brick in the following extract. [25]

BRICK: Maggie, being catty doesn't help things any ...

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*He remains
grave for a moment, then grins and puts the chair down.]*

(from Act 1)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) In what ways and with what effects does Angelou explore powerful emotions? In your answer, you should refer to **two** poems from the selection. [25]
- Or** (b) Analyse Angelou's presentation of Willie in the following poem. [25]

Willie

Willie was a man without fame

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I am the Rhyme.'

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

- 6** **Either** **(a)** Discuss the uses and effects of Armitage's presentation of religious faith in *Sir Gawain and the Green Knight*. [25]
- Or** **(b)** Analyse ways in which Armitage presents the relationship between Sir Gawain and the lady in the following extract. [25]

'Not so, beautiful sir,' the sweet lady said.

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he countered, case by case.

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

- 7** **Either** **(a)** In what ways and with what effects does Blake present poverty? In your answer, you should refer to **two** poems from the selection. [25]
- Or** **(b)** Comment closely on the following poem, analysing ways in which Blake presents the divine image. [25]

The Divine Image

To Mercy Pity Peace and Love,
All pray in their distress:
And to these virtues of delight
Return their thankfulness.

For Mercy Pity Peace and Love,
Is God our father dear:
And Mercy Pity Peace and Love,
Is Man his child and care.

5

For Mercy has a human heart
Pity, a human face:
And Love, the human form divine,
And Peace, the human dress.

10

Then every man of every clime,
That prays in his distress,
Prays to the human form divine
Love Mercy Pity Peace.

15

And all must love the human form,
In heathen, turk or jew.
Where Mercy, Love & Pity dwell
There God is dwelling too.

20

Songs of Ourselves, Volume 2

- 8 **Either** (a) Discuss some of the ways in which **two** poems from the selection use symbols. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Elizabeth Tollet presents the speaker. [25]

Winter Song

Ask me no more, my truth to prove,
 What I would suffer for my love.
 With thee I would in exile go
 To regions of eternal snow,
 O'er floods by solid ice confined, 5
 Through forest bare with northern wind:
 While all around my eyes I cast,
 Where all is wild and all is waste.
 If there the tim'rous stag you chase,
 Or rouse to fight a fiercer race, 10
 Undaunted I thy arms would bear,
 And give thy hand the hunter's spear.
 When the low sun withdraws his light,
 And menaces an half-year's night,
 The conscious moon and stars above 15
 Shall guide me with my wand'ring love.
 Beneath the mountain's hollow brow,
 Or in its rocky cells below,
 Thy rural feast I would provide,
 Nor envy palaces their pride. 20
 The softest moss should dress thy bed,
 With savage spoils about thee spread:
 While faithful love the watch should keep,
 To banish danger from thy sleep.

(Elizabeth Tollet)

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

- 9** **Either** **(a)** Discuss Desai's presentation of poverty and its significance in the novel. [25]
- Or** **(b)** Comment closely on Desai's presentation of Jemubhai's exam success in the following passage. [25]

When the results of the viva voce had been posted, he found his performance had earned him one hundred out of three hundred, the lowest qualifying mark.

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A look of recognition had passed between them at first sight, but also the assurance that they wouldn't reveal one another's secrets, not even to each other.

(from Chapter 18)

Stories of Ourselves, Volume 1

- 10 Either** (a) Discuss the presentation and significance of settings in **two** stories. [25]
- Or** (b) Comment closely on the following passage from *Of White Hairs and Cricket*, considering ways in which Rohinton Mistry presents the friendship between the narrator and Viraf. [25]

The car stopped at the far end of the compound.

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He turned away without answering.

(from Of White Hairs and Cricket)

EVELYN WAUGH: *A Handful of Dust*

- 11 Either** (a) Discuss ways in which Waugh presents ideas about love in the novel. [25]
- Or** (b) Comment closely on the following passage, considering Waugh's presentation of John Beaver and his mother. [25]

John Beaver lived with his mother at the house in Sussex Gardens where they had moved after his father's death.

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'Poor mumsy.'

(*from Du Côté de Chez Beaver*)

COLSON WHITEHEAD: *The Underground Railroad*

- 12 Either** (a) Discuss some of the ways in which Whitehead presents the attitudes of white people towards black people in *The Underground Railroad*. [25]
- Or** (b) Comment closely on the following passage, considering ways in which Whitehead presents the women's treatment of Cora. [25]

Nag had never been close to Cora's mother but that didn't stop her from befriendng the girl when she became a stray.

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'You sick and out of sight or you up and outside
when Master Terrance come tomorrow.'

(from Georgia)

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