



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/23

Paper 2 Drama, Poetry and Prose

October/November 2021

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

ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) How, and with what dramatic effects, does Miller explore justice in the play? [25]
- Or** (b) Discuss Miller's dramatic presentation of family tensions at this point in the play. In your answer you should pay close attention to Miller's use of language and action. [25]

Chris: All right, all right, listen to me.

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Chris: Then help me stay here.

(from Act 1)

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 2** **Either** (a) Discuss Shakespeare's presentation of different kinds of conflict and their dramatic effects. [25]
- Or** (b) Discuss Shakespeare's presentation of the relationship between Beatrice and Benedick in the following extract. In your answer you should refer in detail to language and dramatic effects. [25]

Don Pedro: Good Signior Leonato, are you come to meet your trouble? The fashion of the world is to avoid cost, and you encounter it.

Leonato: Never came trouble to my house in the likeness of your Grace; for trouble being gone comfort should remain; but when you depart from me sorrow abides, and happiness takes his leave. 5

Don Pedro: You embrace your charge too willingly. I think this is your daughter.

Leonato: Her mother hath many times told me so. 10

Benedick: Were you in doubt, sir, that you ask'd her?

Leonato: Signior Benedick, no; for then were you a child.

Don Pedro: You have it full, Benedick; we may guess by this what you are, being a man. Truly, the lady fathers herself. Be happy, lady, for you are like an honourable father. 15

Benedick: If Signior Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

Beatrice: I wonder that you will still be talking, Signior Benedick; nobody marks you.

Benedick: What, my dear Lady Disdain! Are you yet living? 20

Beatrice: Is it possible disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain if you come in her presence.

Benedick: Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted; and I would I could find in my heart that I had not a hard heart, for, truly, I love none. 25

Beatrice: A dear happiness to women! They would else have been troubled with a pernicious suitor. I thank God, and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me. 30

Benedick: God keep your ladyship still in that mind! So some gentleman or other shall scape a predestinate scratch'd face.

Beatrice: Scratching could not make it worse, an 'twere such a face as yours were.

Benedick: Well, you are a rare parrot-teacher. 35

Beatrice: A bird of my tongue is better than a beast of yours.

Benedick: I would my horse had the speed of your tongue, and so good a continuer. But keep your way a God's name, I have done.

Beatrice: You always end with a jade's trick; I know you of old.

Don Pedro: That is the sum of all, Leonato. Signior Claudio and Signior Benedick, my dear friend Leonato hath invited you all. I tell him we shall stay here at the least a month; and he heartily prays some occasion may detain us longer. I dare swear he is no hypocrite, but prays from his heart. 40

Leonato: If you swear, my lord, you shall not be forsworn. 45

(from Act 1 Scene 1)

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

- 3 **Either** (a) In what ways, and with what effects, does Soyinka present faith in the **two** plays? [25]
- Or** (b) How does Soyinka shape an audience's impressions of Jero in the following extract, his first appearance in *The Trials of Brother Jero*? You should pay close attention to dramatic methods and their effects in your answer. [25]

[The stage is completely dark.]

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It shook me quite a bit, but ... the
Lord protects his own ...

(from The Trials of Brother Jero, Scene 1)

TURN OVER FOR QUESTION 4.

THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

- 4 **Either** (a) Discuss the presentation of different attitudes to love in *The Changeling*. [25]
- Or** (b) Consider some of the ways Middleton and Rowley shape an audience's response to Beatrice in the following passage. In your answer you should refer in detail to dramatic methods. [25]

[Enter ALSEMERO and JASPERINO.]

Jasperino: Your confidence, I'm sure, is now of proof.
The prospect from the garden has show'd
Enough for deep suspicion.

Alsemero: The black mask 5
That so continually was worn upon't
Condemns the face for ugly ere't be seen –
Her despite to him, and so seeming-bottomless.

Jasperino: Touch it home then: 'tis not a shallow probe 10
Can search this ulcer soundly, I fear you'll find it
Full of corruption; 'tis fit I leave you;
She meets you opportunely from that walk:
She took the back door at his parting with her.

[Exit JASPERINO.]

Alsemero: Did my fate wait for this unhappy stroke 15
At my first sight of woman? – She's here.

[Enter BEATRICE.]

Beatrice: Alsemero!

Alsemero: How do you?

Beatrice: How do I? 20
Alas! How do you? You look not well.

Alsemero: You read me well enough, I am not well.

Beatrice: Not well, sir? Is't in my power to better you?

Alsemero: Yes.

Beatrice: Nay, then y'are cur'd again. 25

Alsemero: Pray resolve me one question, lady.

Beatrice: If I can.

Alsemero: None can so sure. Are you honest?

Beatrice: Ha, ha, ha! That's a broad question, my lord.

Alsemero: But that's not a modest answer, my lady: 30
Do you laugh? My doubts are strong upon me.

Beatrice: 'Tis innocence that smiles, and no rough brow 35
Can take away the dimple in her cheek.
Say I should strain a tear to fill the vault,
Which would you give the better faith to?

Alsemero: 'Twere but hypocrisy of a sadder colour,
But the same stuff; neither your smiles nor tears
Shall move or flatter me from my belief:
You are a whore!

Beatrice: What a horrid sound it hath! 40
It blasts a beauty to deformity;

Upon what face soever that breath falls,
It strikes it ugly: oh, you have ruin'd
What you can ne'er repair again.

Alsemero: I'll all demolish, and seek out truth within you, 45
If there be any left; let your sweet tongue
Prevent your heart's rifling; there I'll ransack
And tear out my suspicion.

Beatrice: You may, sir, 50
'Tis an easy passage; yet, if you please,
Show me the ground whereon you lost your love:
My spotless virtue may but tread on that,
Before I perish.

Alsemero: Unanswerable! 55
A ground you cannot stand on: you fall down
Beneath all grace and goodness, when you set
Your ticklish heel on't; there was a visor
O'er that cunning face, and that became you:
Now impudence in triumph rides upon't;

(from Act 5 Scene 3)

Section B: Poetry

ROBERT BROWNING: Selected Poems

- 5 **Either** (a) Discuss Browning's presentation of religious characters in **two** poems. [25]
- Or** (b) Discuss Browning's use of nature in the following poem. In your answer you should refer in detail to poetic methods and their effects. [25]

Among the Rocks

I

Oh, good gigantic smile o' the brown old earth,
 This autumn morning! How he sets his bones
 To bask i' the sun, and thrusts out knees and feet
 For the ripple to run over in its mirth;
 Listening the while, where on the heap of stones
 The white breast of the sea-lark twitters sweet.

5

II

That is the doctrine, simple, ancient, true;
 Such is life's trial, as old earth smiles and knows.
 If you loved only what were worth your love,
 Love were clear gain, and wholly well for you:
 Make the low nature better by your throes!
 Give earth yourself, go up for gain above!

10

OWEN SHEERS: *Skirrid Hill*

- 6 **Either** (a) Compare ways in which Sheers uses symbols in **two** poems. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Sheers presents the farrier at work. [25]

The Farrier

Blessing himself with his apron,
the leather black and tan of a rain-beaten bay,
he pinches a roll-up to his lips and waits

for the mare to be led from the field to the yard,
the smoke slow-turning from his mouth
and the wind twisting his sideburns in its fingers. 5

She smells him as he passes, woodbine, metal and hoof,
careful not to look her in the eye as he runs his hand
the length of her neck, checking for dust on a lintel.

Folding her back leg with one arm, he leans into her flank
like a man putting his shoulder to a knackered car,
catches the hoof between his knees 10

as if it's always just fallen from a table,
cups her fetlock and bends,
a romantic lead dropping to the lips of his lover. 15

Then the close work begins; cutting moon-sliver clippings,
excavating the arrow head of her frog,
filing at her sole and branding on a shoe

in an apparition of smoke,
three nails gritted between his teeth,
a seamstress pinning the dress of the bride. 20

Placing his tools in their beds,
he gives her a slap and watches her leave,
awkward in her new shoes, walking on strange ground.

The sound of his steel, biting at her heels. 25

Songs of Ourselves, Volume 2

- 7 **Either** (a) Discuss ways in which **two** poems present fear. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Dryden presents the speaker's emotions. [25]

Farewell, Ungrateful Traitor

Farewell, ungrateful traitor,
 Farewell, my perjured swain,
 Let never injured creature
 Believe a man again.
 The pleasure of possessing 5
 Surpasses all expressing,
 But 'tis too short a blessing,
 And love too long a pain.

'Tis easy to deceive us
 In pity of your pain, 10
 But when we love you leave us
 To rail at you in vain.
 Before we have descried it
 There is no bliss beside it,
 But she that once has tried it 15
 Will never love again.

The passion you pretended
 Was only to obtain,
 But when the charm is ended
 The charmer you disdain. 20
 Your love by ours we measure
 Till we have lost our treasure,
 But dying is a pleasure,
 When living is a pain.

(John Dryden)

GILLIAN CLARKE: Selected Poems

- 8 **Either** (a) Discuss ways in which Clarke presents people facing dangerous situations in **two** poems. [25]
- Or** (b) Discuss Clarke's presentation of the two seals in the following poem. In your answer you should refer in detail to Clarke's poetic methods and their effects. [25]

Seal

When the milk-arrow stabs she comes
 water-fluent down the long green miles.
 Her milk leaks into the sea, blue
 blossoming in an opal.

The pup lies patient in his cot of stone. 5
 They meet with cries, caress as people do.
 She lies down for his suckling, lifts him
 with a flipper from the sea's reach
 when the tide fills his throat with salt.

This is the fourteenth day. In two days 10
 no bitch-head will break the brilliance
 listening for baby-cries.
 Down in the thunder of that other country
 the bulls are calling and her uterus is empty.

Alone and hungering in his fallen shawl 15
 he'll nuzzle the Atlantic and be gone.
 If that day's still his moult will lie
 a gleaming ring on sand
 like the noose she slips on the sea.

Section C: Prose

E M FORSTER: *Howards End*

- 9 **Either** (a) Discuss ways in which Forster presents the relationship between Henry Wilcox and Margaret. [25]
- Or** (b) Comment closely on ways in which the following passage presents Mrs Wilcox and Margaret. [25]

'I do not want to go to Prussia,' said Mrs Wilcox – 'not even to see that interesting view that you were describing. And for discussing with humility I am too old. We never discuss anything at Howards End.'

'Then you ought to!' said Margaret. 'Discussion keeps a house alive. It cannot stand by bricks and mortar alone.'

'It cannot stand without them,' said Mrs Wilcox, unexpectedly catching on to the thought, and rousing, for the first and last time, a faint hope in the breasts of the delightful people. 'It cannot stand without them, and I sometimes think – but I cannot expect your generation to agree, for even my daughter disagrees with me here.'

'Never mind us or her. Do say!'

'I sometimes think that it is wiser to leave action and discussion to men.'

There was a little silence.

'One admits that the arguments against the suffrage *are* extraordinarily strong,' said a girl opposite, leaning forward and crumbling her bread.

'Are they? I never follow any arguments. I am only too thankful not to have a vote myself.'

'We didn't mean the vote, though, did we?' supplied Margaret. 'Aren't we differing on something much wider, Mrs Wilcox? Whether women are to remain what they have been since the dawn of history; or whether, since men have moved forward so far, they too may move forward a little now. I say they may. I would even admit a biological change.'

'I don't know, I don't know.'

'I must be getting back to my overhanging warehouse,' said the man. 'They've turned disgracefully strict.'

Mrs Wilcox also rose.

'Oh, but come upstairs for a little. Miss Quested plays. Do you like MacDowell? Do you mind him only having two noises? If you must really go, I'll see you out. Won't you even have coffee?'

They left the dining-room, closing the door behind them, and as Mrs Wilcox buttoned up her jacket she said: 'What an interesting life you all lead in London!'

'No, we don't,' said Margaret, with a sudden revulsion. 'We lead the lives of gibbering monkeys. Mrs Wilcox – really – we have something quiet and stable at the bottom. We really have. All my friends have. Don't pretend you enjoyed lunch, for you loathed it, but forgive me by coming again, alone, or by asking me to you.'

'I am used to young people,' said Mrs Wilcox, and with each word she spoke the outlines of known things grew dim. 'I hear a great deal of chatter at home, for we, like you, entertain a great deal. With us it is more sport and politics, but – I enjoyed my lunch very much, Miss Schlegel, dear, and am not pretending, and only wish I could have joined in more. For one thing, I'm not particularly well just today. For another, you younger people move so quickly that it dazes me. Charles is the same, Dolly the same. But we are all in the same boat, old and young. I never forget that.'

They were silent for a moment. Then, with a newborn emotion, they shook hands. The conversation ceased suddenly when Margaret re-entered the dining-room: her friends had been talking over her new friend, and had dismissed her as uninteresting.

(from Chapter 9)

ANDREA LEVY: *Small Island*

- 10 Either** (a) Discuss ways in which Levy presents different attitudes to race. [25]
- Or** (b) Comment closely on ways in which the following passage presents the air raid alarm. [25]

'Gas mask?'

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forward to this war. There was no doubt about it, I was looking

(from Chapter 26)

Stories of Ourselves, Volume 2

- 11 **Either** (a) Compare ways in which **two** stories present supernatural events. [25]
- Or** (b) Comment closely on ways in which Forna presents the meeting between Attila and Rosie in the following passage from *Haywards Heath*. [25]

'Hello, Rosie.' When she didn't respond, he moved into the line of her vision. Now she looked directly at him, 'Hello,' she said, and smiled.

'Hello, Rosie,' he repeated. He stood, his hands by his side. He smiled, too, and shook his head. 'How are you?'

'I'm very well,' she nodded. 5

'Your former colleagues helped me find you.' He moved to sit next to her.

'Did they?' She didn't turn to him and so he examined her offered profile for a few moments. How much beauty there was still. Spontaneously he took her hand. His greatest fear had been that an excess of courtesy would surround their meeting. The last time they saw each other she had not wanted him to leave. He told her it was a condition of his scholarship. They'd argued for weeks, months. 'What about us?' she'd pleaded. But he went back to his country anyway, full of ideas of himself, of the future. Which one of them had been naïve? 10

They sat in silence and the silence felt comfortable already.

'Are you married?'

'I was,' replied Attila. 'She died.'

'Ah, I'm sorry.' She tutted and shook her head. 'That must have been difficult for you.'

He said nothing. The events had unfolded on news programmes around the world; he'd wondered then why she never made contact. 20

Outside, an elderly resident on a bench threw crumbs for a lone blackbird. Next to her a young woman turned away to speak into a mobile phone, her free hand thrust deep into the pocket of her coat. Where to begin?

In the end he said simply, 'I'm sorry. I'm sorry I didn't stay, *that* I didn't stay.' He waited for her response in silence. She must know exactly what he meant. It's what he came here to say, though he had not, until this moment, admitted it to himself. 25

She patted him on the arm with her free hand and the action brought him comfort. 'It's all right.' They sat once more in silence. When she spoke, she said, 'I'm afraid you'll have to tell me your name again, dear.'

He closed his eyes and breathed deeply. 'Attila.' 30

She smiled. 'I have a friend with the same name. What a coincidence! He's coming to see me anytime soon. I'm waiting for him. Maybe you two will meet.'

'Excuse me.' He rose and went in search of the men's room. Inside he leaned his back against the cubicle door until he gained some control of his breathing. The temperature in the place had brought him out in a sweat. He washed his hands and loosened the collar of his shirt. After he left the lavatory he didn't return immediately to the day room, but roamed the ground floor of the building. Through a porthole in a door he saw the young African helper spooning food into the mouth of an elderly woman. Something about the scene stopped Attila: the hand at her back, which prevented her from slumping, the infinite care in the way the young man wiped her slackened mouth with a napkin. At one point the careworker looked up, straight at Attila. Their eyes met. The young man said nothing but bent once more to his task. 40

Attila turned away.

(from *Haywards Heath*)

NGŪGĨ WA THIONG'O: *Petals of Blood*

- 12 Either** (a) Discuss some of the ways in which Ngũgĩ presents corruption and its effects in the novel. [25]
- Or** (b) Comment closely on Ngũgĩ's presentation of the drought in the following passage. [25]

For Ilmorog the year saw yet another rain shortage.

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'Mwathi wa Mugo seems to be losing his power over the rains,' he added with an ironic smile, without looking at Muturi.

(from Chapter 5)

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