



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/21

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 **24** pages. Any blank pages are indicated.

Section A: Drama

ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) Discuss some of the ways Miller shapes an audience's response to Kate Keller (Mother). [25]
- Or** (b) How might an audience react to the following extract? In your answer you should refer in detail to language and action. [25]

Chris: What's the matter, George, what's the trouble?

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Chris: What're you going to do, George?

(from Act 2)

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) In what ways, and with what dramatic effects, does Shakespeare present brothers in *Much Ado About Nothing*? [25]

Or (b) Discuss the presentation of different attitudes to love in the following extract. In your answer you should pay close attention to Shakespeare's dramatic methods and their effects. [25]

Don Pedro: Come, lady, come; you have lost the heart of Signior Benedick.

Beatrice: Indeed, my lord, he lent it me awhile; and I gave him use for it, a double heart for his single one; marry, once before he won it of me with false dice, therefore your Grace may well say I have lost it. 5

Don Pedro: You have put him down, lady, you have put him down.

Beatrice: So I would not he should do me, my lord, lest I should prove the mother of fools. I have brought Count Claudio, whom you sent me to seek. 10

Don Pedro: Why, how now, Count! Wherefore are you sad?

Claudio: Not sad, my lord.

Don Pedro: How then, sick?

Claudio: Neither, my lord.

Beatrice: The Count is neither sad, nor sick, nor merry, nor well; but civil count – civil as an orange, and something of that jealous complexion. 15

Don Pedro: I' faith, lady, I think your blazon to be true, though I'll be sworn, if he be so, his conceit is false. Here, Claudio, I have wooed in thy name, and fair Hero is won. I have broke with her father, and his good will obtained. Name the day of marriage, and God give thee joy! 20

Leonato: Count, take of me my daughter, and with her my fortunes; his Grace hath made the match, and all grace say Amen to it! 25

Beatrice: Speak, Count, 'tis your cue.

Claudio: Silence is the perfectest herald of joy: I were but little happy if I could say how much. Lady, as you are mine, I am yours; I give away myself for you, and dote upon the exchange. 30

Beatrice: Speak, cousin; or, if you cannot, stop his mouth with a kiss, and let not him speak neither.

Don Pedro: In faith, lady, you have a merry heart.

Beatrice: Yea, my lord; I thank it, poor fool, it keeps on the windy side of care. My cousin tells him in his ear that he is in her heart. 35

Claudio: And so she doth, cousin.

Beatrice: Good Lord, for alliance! Thus goes every one to the world but I, and I am sunburnt; I may sit in a corner and cry 'Heigh-ho for a husband!' 40

- Don Pedro:* Lady Beatrice, I will get you one.
- Beatrice:* I would rather have one of your father's getting. Hath your Grace ne'er a brother like you? Your father got excellent husbands, if a maid could come by them.
- Don Pedro:* Will you have me, lady? 45
- Beatrice:* No, my lord, unless I might have another for working-days; your Grace is too costly to wear every day. But, I beseech your Grace, pardon me; I was born to speak all mirth and no matter.
- Don Pedro:* Your silence most offends me, and to be merry best becomes you; for, out o' question, you were born in a merry hour. 50
- Beatrice:* No, sure, my lord, my mother cried; but then there was a star danc'd, and under that was I born. Cousins, God give you joy! 55
- Leonato:* Niece, you will look to those things I told you of?
- Beatrice:* I cry your mercy, uncle. By your Grace's pardon.

[Exit BEATRICE.]

(from Act 2 Scene 1)

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

- 3 **Either** (a) Compare Soyinka's characterisation of Rebecca and Amope. You should refer to **both** plays in your answer. [25]
- Or** (b) Discuss Soyinka's presentation of religion in the following extract from *The Trials of Brother Jero*. In your answer you should refer in detail to dramatic methods and their effects. [25]

Chume: All she gave me was abuse, abuse, abuse ...

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Congregation: Alleluia.

(from The Trials of Brother Jero, Scene 3)

THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

- 4 **Either** (a) Discuss the uses and effects of deception in *The Changeling*. [25]
- Or** (b) Discuss the presentation of Beatrice and De Flores in the following extract. In your answer you should refer to Middleton and Rowley's dramatic methods and their effects. [25]

	[Enter DE FLORES.]	
<i>De Flores</i>	[<i>aside.</i>]: I have watch'd this meeting, and do wonder much What shall become of t'other; I'm sure both Cannot be serv'd unless she transgress; happily Then I'll put in for one: for if a woman Fly from one point, from him she makes a husband, She spreads and mounts then like arithmetic, One, ten, a hundred, a thousand, ten thousand, Proves in time sutler to an army royal. Now do I look to be most richly rail'd at, Yet I must see her.	5 10
<i>Beatrice</i>	[<i>aside.</i>]: Why, put case I loath'd him As much as youth and beauty hates a sepulchre, Must I needs show it? Cannot I keep that secret, And serve my turn upon him?—See, he's here. [<i>To him.</i>] De Flores.	15
<i>De Flores</i>	[<i>aside.</i>]: Ha, I shall run mad with joy; She call'd me fairly by my name De Flores, And neither rogue nor rascal!	
<i>Beatrice:</i>	What ha' you done To your face a-late? Y'have met with some good physician; Y'have prun'd yourself, methinks, you were not wont To look so amorously.	20
<i>De Flores</i>	[<i>aside.</i>]: Not I; 'Tis the same physnomy, to a hair and pimple, Which she call'd scurvy scarce an hour ago: How is this?	25
<i>Beatrice:</i>	Come hither; nearer, man!	
<i>De Flores</i>	[<i>aside.</i>]: I'm up to the chin in heaven.	
<i>Beatrice:</i>	Turn, let me see; Faugh, 'tis but the heat of the liver, I perceiv't. I thought it had been worse.	30
<i>De Flores</i>	[<i>aside.</i>]: Her fingers touch'd me! She smells all amber.	
<i>Beatrice:</i>	I'll make a water for you shall cleanse this Within a fortnight.	35
<i>De Flores:</i>	With your own hands, lady?	
<i>Beatrice:</i>	Yes, mine own, sir; in a work of cure I'll trust no other.	
<i>De Flores</i>	[<i>aside.</i>]: 'Tis half an act of pleasure To hear her talk thus to me.	40
<i>Beatrice:</i>	When w'are us'd	

- To a hard face, 'tis not so unpleasing;
It mends still in opinion, hourly mends,
I see it by experience. 45
- De Flores* [aside.]: I was blest
To light upon this minute; I'll make use on't.
- Beatrice*: Hardness becomes the visage of a man well,
It argues service, resolution, manhood,
If cause were of employment. 50
- De Flores*: 'Twould be soon seen,
If e'er your ladyship had cause to use it.
I would but wish the honour of a service
So happy as that mounts to.

(from Act 2 Scene 2)

Section B: Poetry

ROBERT BROWNING: Selected Poems

- 5 **Either** (a) Compare ways in which Browning uses settings in **two** poems. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Browning presents the relationship between the speaker and her lover. [25]

A Woman's Last Word

I
 Let's contend no more, Love,
 Strive nor weep:
 All be as before, Love,
 —Only sleep! 5

II
 What so wild as words are?
 I and thou
 In debate, as birds are,
 Hawk on bough! 10

III
 See the creature stalking
 While we speak!
 Hush and hide the talking,
 Cheek on cheek! 15

IV
 What so false as truth is,
 False to thee?
 Where the serpent's tooth is
 Shun the tree— 20

V
 Where the apple reddens
 Never pry—
 Lest we lose our Edens,
 Eve and I. 25

VI
 Be a god and hold me
 With a charm!
 Be a man and fold me
 With thine arm! 30

VII
 Teach me, only teach, Love!
 As I ought
 I will speak thy speech, Love,
 Think thy thought— 35

11

VIII

Meet, if thou require it,
Both demands,
Laying flesh and spirit
In thy hands.

40

IX

That shall be to-morrow
Not to-night:
I must bury sorrow
Out of sight:

45

X

—Must a little weep, Love,
(Foolish me!)
And so fall asleep, Love,
Loved by thee.

50

OWEN SHEERS: *Skirrid Hill*

- 6** **Either** (a) With reference to the writing and effects of **two** poems, discuss Sheers's presentation of nature. [25]
- Or** (b) Discuss Sheers's presentation of the artist at work in the following poem. You should refer in detail to Sheers's poetic methods in your answer. [25]

Shadow Man
For Mac Adams, Artist

His palette is light,
in all its shades
and the holes it makes.

Conjuring with bulb, 5
fruit and a shock of grains
spilt across glass,

a dog, resting or dead,
a bird's kinetic moment
in the second before flight 10

or Karl Marx's head,
born from pebble and stone
into an absence of light.

He works with a darkness
behind his eyes, 15
understanding as he does

that it's not matter that matters,
or our thoughts and words,
but the shadows they throw

against the lives of others. 20

Songs of Ourselves, Volume 2

- 7 **Either** (a) Compare ways in which **two** poems present relationships. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Peters presents the speaker's experience. [25]

Homecoming

The present reigned supreme
 Like the shallow floods over the gutters
 Over the raw paths where we had been,
 The house with the shutters.

Too strange the sudden change 5
 Of the times we buried when we left
 The time before we had properly arranged
 The memories that we kept.

Our sapless roots have fed 10
 The wind-swept seedlings of another age.
 Luxuriant weeds have grown where we led
 The Virgins to the water's edge.

There at the edge of the town
 Just by the burial ground
 Stands the house without a shadow 15
 Lived in by new skeletons.

That is all that is left
 To greet us on the home-coming
 After we have paced the world
 And longed for returning. 20

(Lenrie Peters)

GILLIAN CLARKE: Selected Poems

- 8 **Either** (a) In what ways, and with what effects, does Clarke present children in **two** poems? [25]
- Or** (b) Discuss Clarke's presentation of poets and poetry in *Post Script*. In your answer you should refer in detail to her poetic methods. [25]

Post Script
After judging the poetry competition

Epiphany – and burning of the poems
 with clippings of the hedge we laid last week,
 long loops of bramble, cherry, wild laburnum,
 old summer leaves and sodden autumn smoke. 5

All afternoon I put them to the fire,
 handfuls of poems turned to scrolls of vellum,
 each a small chimney for a twist of air
 then from each broken throat a gasp of flame.

The pages lapse and gild before they burn 10
 like a First Folio lying in a chest.
 There's splendour there (both spellings) dew and dawn,
 love and philosophy and loss and lust.

Some of your poems had no voice at all 15
 but sing now with a little sigh of death.
 You would be glad to see the way your words
 are turned to incense on the fire's breath.

Now they are famous on the hill for miles 20
 and take the green wood by the throat in rage,
 ode, elegy, sestina, vilanelle
 scare as they couldn't, docile on the page.

The rotten core of mulch is torn apart
 by the stoat-teeth of your verses, now alive.
 Your scansion and your imagery start
 a sting of sweetness in the bonfire's hive. 25

Each page committed. Your last poems burn.
 Out with the cliché, archaism, weed.
 They drift the hill and my mind's clean again.
 New year and a fired language is what we need.

TURN OVER FOR SECTION C.

Section C: Prose

E M FORSTER: *Howards End*

- 9 **Either** (a) Discuss some of the ways in which Forster explores social change in the novel. [25]
- Or** (b) Comment closely on Forster's presentation of the conversation between Charles and Aunt Juley in the following passage. [25]

The wind was in their faces down the station road, blowing the dust into Mrs Munt's eyes. But as soon as they turned into the Great North Road she opened fire. 'You can well imagine,' she said, 'that the news was a great shock to us.'

'What news?' 5

'Mr Wilcox,' she said frankly, 'Margaret has told me everything – everything. I have seen Helen's letter.'

He could not look her in the face, as his eyes were fixed on his work; he was travelling as quickly as he dared down the High Street. But he inclined his head in her direction, and said: 'I beg your pardon; I didn't catch.' 10

'About Helen. Helen, of course. Helen is a very exceptional person – I am sure you will let me say this, feeling towards her as you do – indeed, all the Schlegels are exceptional. I come in no spirit of interference, but it was a great shock.'

They drew up opposite a draper's. Without replying, he turned round in his seat, and contemplated the cloud of dust that they had raised in their passage through the village. It was settling again, but not all into the road from which he had taken it. Some of it had percolated through the open windows, some had whitened the roses and gooseberries of the wayside gardens, while a certain proportion had entered the lungs of the villagers. 'I wonder when they'll learn wisdom and tar the roads,' was his comment. Then a man ran out of the draper's with a roll of oilcloth, and off they went again. 15

'Margaret could not come herself, on account of poor Tibby, so I am here to represent her and to have a good talk.'

'I'm sorry to be so dense,' said the young man, again drawing up outside a shop. 'But I still haven't quite understood.' 20

'Helen, Mr Wilcox – my niece and you.'

He pushed up his goggles and gazed at her, absolutely bewildered. Horror smote her to the heart, for even she began to suspect that they were at cross-purposes, and that she had commenced her mission by some hideous blunder. 30

'Miss Schlegel and myself?' he asked, compressing his lips.

'I trust there has been no misunderstanding,' quavered Mrs Munt. 'Her letter certainly read that way.'

'What way?' 35

'That you and she –' She paused, then drooped her eyelids.

'I think I catch your meaning,' he said stickily. 'What an extraordinary mistake!'

'Then you didn't the least –' she stammered, getting blood-red in the face, and wishing she had never been born.

'Scarcely, as I am already engaged to another lady.' There was a moment's silence, and then he caught his breath and exploded with, 'Oh, good God! Don't tell me it's some silliness of Paul's.' 40

'But you are Paul.'

'I'm not.'

'Then why did you say so at the station?' 45

'I said nothing of the sort.'

'I beg your pardon, you did.'

'I beg your pardon, I did not. My name is Charles.'

(from Chapter 3)

ANDREA LEVY: *Small Island*

- 10 Either** (a) Discuss ways in which Levy presents characters' experiences of migration to England. [25]
- Or** (b) Comment closely on ways in which the riot is presented in the following passage. [25]

As spores to the wind everyone was scattered before the MPs.

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Come on, get back there!

(from Chapter 17)

Stories of Ourselves, Volume 2

- 11 **Either** (a) Compare ways in which **two** stories present inexplicable or mysterious events. [25]
- Or** (b) Comment closely on ways in which Ellison presents the meeting between the narrator and the other man in the following passage from *The Black Ball*. [25]

I was so concerned with the brass that when the fellow spoke, I jumped with surprise.

'Howdy,' he said. The expected drawl was there. But something was missing, something usually behind that kind of drawl.

'Good morning.'

'Looks like you working purty hard over that brass.'

'It gets pretty dirty overnight.'

That part wasn't missing. When they did have something to say to us, they always became familiar.

'You been working here long?' he asked, leaning against the column with his elbow.

'Two months.'

I turned my back to him as I worked.

'Any other colored folks working here?'

'I'm the only one,' I lied. There were two others. It was none of his business anyway.

'Have much to do?'

'I have enough,' I said. Why, I thought, doesn't he go on in and ask for the job? Why bother me? Why tempt me to choke him? Doesn't he know we aren't afraid to fight his kind out this way?

As I turned, picking up the bottle to pour more polish into my rag, he pulled a tobacco sack from the pocket of his old blue coat. I noticed his hands were scarred as though they had been burned.

'Ever smoke Durham?' he asked.

'No thank you,' I said.

He laughed.

'Not used to anything like that, are you?'

'Not used to what?'

A little more from this guy and I would see red.

'Fellow like me offering a fellow like you something besides a rope.'

I stopped to look at him. He stood there smiling with the sack in his outstretched hand. There were many wrinkles around his eyes, and I had to smile in return. In spite of myself I had to smile.

'Sure you won't smoke some Durham?'

'No thanks,' I said.

He was fooled by the smile. A smile couldn't change things between my kind and his.

'I'll admit it ain't much,' he said. 'But it's a helluva lot different.'

I stopped the polishing again to see what it was he was trying to get after.

'But,' he said, 'I've got something really worth a lot; that is, if you're interested.'

'Let's hear it,' I said.

Here, I thought, is where he tries to put one over on old 'George.'

'You see, I come out from the union and we intend to organize all the building-service help in this district. Maybe you been reading 'bout it in the papers?'

'I saw something about it, but what's it to do with me?'

'Well, first place we'll make 'em take some of this work off you. It'll mean shorter hours and higher wages, and better conditions in general.'

(from *The Black Ball*)

NGŪGĪ WA THIONG'O: *Petals of Blood*

- 12 Either** (a) Discuss ways in which Ngũgĩ presents Kenya's fight for freedom from colonial rule in the novel. [25]
- Or** (b) Comment closely on the presentation of Karega's interrogation in the following passage. [25]

'Oh, that's a good one, Mr Karega.

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Out with him.'

(from Chapter 12)

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