



# Cambridge International AS Level

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**LANGUAGE AND LITERATURE IN ENGLISH**

**8695/22**

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)

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## 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 [ ].

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

## Section A: Drama

ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) Consider Miller's dramatic exploration of family loyalty in *All My Sons*. [25]
- Or** (b) Paying close attention to language and dramatic effects, discuss Miller's presentation of Joe Keller in the following extract. [25]

[BERT runs on from driveway. He is about eight. He jumps on stool, then on KELLER's back.]

*Bert:* You're finally up.

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*Chris:* One of these days, they'll all come in here and beat your brains out.

*(from Act 1)*

**WILLIAM SHAKESPEARE: *Much Ado About Nothing***

- 2** **Either** (a) Discuss Shakespeare's dramatic use of characters spying on others in *Much Ado About Nothing*. [25]
- Or** (b) Commenting closely on dramatic methods and effects, consider Shakespeare's presentation of different lovers in the following extract. [25]

*Beatrice:* Will you not tell me who told you so?

*Benedick:* No, you shall pardon me.

*Beatrice:* Nor will you not tell me who you are?

*Benedick:* Not now.

*Beatrice:* That I was disdainful, and that I had my good wit out of the 'Hundred Merry Tales' – well, this was Signior Benedick that said so. 5

*Benedick:* What's he?

*Beatrice:* I am sure you know him well enough.

*Benedick:* Not I, believe me. 10

*Beatrice:* Did he never make you laugh?

*Benedick:* I pray you, what is he?

*Beatrice:* Why, he is the Prince's jester, a very dull fool; only his gift is in devising impossible slanders; none but libertines delight in him, and the commendation is not in his wit but in his villainy; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet; I would he had boarded me. 15

*Benedick:* When I know the gentleman, I'll tell him what you say.

*Beatrice:* Do, do; he'll but break a comparison or two on me; which, peradventure, not mark'd, or not laugh'd at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. [*Music*] We must follow the leaders. 20

*Benedick:* In every good thing. 25

*Beatrice:* Nay, if they lead to any ill, I will leave them at the next turning. [*Dance. Then exeunt all but DON JOHN, BORACHIO, and CLAUDIO.*]

*Don John:* Sure, my brother is amorous on Hero, and hath withdrawn her father to break with him about it. The ladies follow her, and but one visor remains. 30

*Borachio:* And that is Claudio; I know him by his bearing.

*Don John:* Are not you Signior Benedick?

*Claudio:* You know me well; I am he.

*Don John:* Signior, you are very near my brother in his love; he is enamour'd on Hero; I pray you dissuade him from her; she is no equal for his birth. You may do the part of an honest man in it. 35

*Claudio:* How know you he loves her?

*Don John:* I heard him swear his affection. 40

*Borachio:* So did I too; and he swore he would marry her to-night.

*Don John:* Come, let us to the banquet.

[*Exeunt DON JOHN and BORACHIO.*]

*Claudio:* Thus answer I in name of Benedick,  
But hear these ill news with the ears of Claudio. 45  
'Tis certain so: the Prince woos for himself.  
Friendship is constant in all other things  
Save in the office and affairs of love;  
Therefore all hearts in love use their own tongues.  
Let every eye negotiate for itself. 50  
And trust no agent; for beauty is a witch  
Against whose charms faith melteth into blood.  
This is an accident of hourly proof,  
Which I mistrusted not. Farewell, therefore, Hero.

(*from Act 2 Scene 1*)

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

- 3 **Either** (a) Discuss some of the effects created by Soyinka's presentation of different attitudes to women in the **two** plays. [25]
- Or** (b) In what ways, and with what dramatic effects, does Soyinka shape an audience's response to the prophets in the following extract from *Jero's Metamorphosis*? [25]

*[The front space of BROTHER JERO's headquarters. Loud chatter among a most bizarre collection of prophets. SISTER REBECCA emerges from the house carrying the portrait from the office and hangs it against the outer wall. The desk and chair have already been moved out of the office for the meeting. REBECCA takes a chair to a most unbending individual who stares straight ahead and keeps his arms folded. He is the only one who seems to abstain from the free-flowing drinks, the effect of which is already apparent on one or two.]*

*Shadrach:* No, Sister, we refuse to sit down.

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*Isaac:* I know all about Brother Matthew, and that should be enough answer for anyone with a sense of shame.

*(from Jero's Metamorphosis, Scene 3)*

THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

- 4 **Either** (a) Discuss some of the ways Middleton and Rowley develop the role and characterisation of Beatrice through her relationships with men. [25]
- Or** (b) Discuss the presentation of Tomazo at this point in the play. In your answer you should refer in detail to language and action and their effects. [25]

<i>De Flores:</i>	My worthy noble lord!	
<i>Tomazo:</i>	Dost offer to come near and breathe upon me? [ <i>Strikes him.</i> ]	
<i>De Flores:</i>	A blow! [ <i>Draws his sword.</i> ]	
<i>Tomazo:</i>	Yea, are you so prepar'd? I'll rather like a soldier die by th'sword, Than like a politician by thy poison. [ <i>Draws.</i> ]	5
<i>De Flores:</i>	Hold, my lord, as you are honourable.	
<i>Tomazo:</i>	All slaves that kill by poison are still cowards.	
<i>De Flores</i>	[ <i>aside.</i> ]: I cannot strike; I see his brother's wounds Fresh bleeding in his eye, as in a crystal. [ <i>To TOMAZO.</i> ] I will not question this, I know y'are noble; I take my injury with thanks given, sir, Like a wise lawyer; and as a favour, Will wear it for the worthy hand that gave it. [ <i>Aside.</i> ] – Why this from him, that yesterday appear'd So strangely loving to me? Oh, but instinct is of a subtler strain, Guilt must not walk so near his lodge again; He came near me now. [ <i>Exit.</i> ]	10 15
<i>Tomazo:</i>	All league with mankind I renounce for ever, Till I find this murderer; not so much As common courtesy but I'll lock up: For in the state of ignorance I live in, A brother may salute his brother's murderer, And wish good speed to th'villain in a greeting. [ <i>Enter VERMANDERO, ALIBIUS and ISABELLA.</i> ]	20 25
<i>Vermandero:</i>	Noble Piracquo!	
<i>Tomazo:</i>	Pray keep on your way, sir, I've nothing to say to you.	
<i>Vermandero:</i>	Comforts bless you, sir.	30
<i>Tomazo:</i>	I have forsworn compliment; in troth I have, sir; As you are merely man, I have not left A good wish for you, nor any here.	
<i>Vermandero:</i>	Unless you be so far in love with grief You will not part from't upon any terms, We bring that news will make a welcome for us.	35
<i>Tomazo:</i>	What news can that be?	
<i>Vermandero:</i>	Throw no scornful smile Upon the zeal I bring you, 'tis worth more, sir. Two of the chiefest men I kept about me I hide not from the law, or your just vengeance.	40
<i>Tomazo:</i>	Ha!	

- Vermandero:* To give your peace more ample satisfaction,  
Thank these discoverers.
- Tomazo:* If you bring that calm, 45  
Name but the manner I shall ask forgiveness in  
For that contemptuous smile upon you:  
I'll perfect it with reverence that belongs  
Unto a sacred altar. [*Kneels.*]
- Vermandero:* Good sir, rise; [*Raises him.*] 50  
Why, now you overdo as much a' this hand,  
As you fell short a' t'other.

(from Act 5 Scene 2)

## Section B: Poetry

## ROBERT BROWNING: Selected Poems

- 5 **Either** (a) Compare ways in which Browning uses symbols in **two** poems. [25]
- Or** (b) Discuss Browning's presentation of the speaker's feelings in the following poem. In your answer you should refer in detail to Browning's poetic methods. [25]

*The Lost Mistress*

I

All's over, then: does truth sound bitter  
 As one at first believes?  
 Hark, 't is the sparrows' good-night twitter  
 About your cottage eaves!

5

II

And the leaf-buds on the vine are woolly,  
 I noticed that, to-day;  
 One day more bursts them open fully  
 —You know the red turns grey.

10

III

To-morrow we meet the same then, dearest?  
 May I take your hand in mine?  
 Mere friends are we,—well, friends the merest  
 Keep much that I resign:

15

IV

For each glance of the eye so bright and black,  
 Though I keep with heart's endeavour,—  
 Your voice, when you wish the snowdrops back,  
 Though it stay in my soul for ever!—

20

V

Yet I will but say what mere friends say,  
 Or only a thought stronger;  
 I will hold your hand but as long as all may,  
 Or so very little longer!

25

OWEN SHEERS: *Skirrid Hill*

- 6 **Either** (a) Discuss the writing and effects of **two** poems which explore conflict. [25]
- Or** (b) Comment closely on the following extract, the final lines of *Amazon*, analysing ways in which Sheers presents the woman. [25]

from *Amazon*

November 5th and her first outing since,  
pale in the Autumn air, the night behind her,  
*tic-tac* sparks from the fire streaming away on the wind.

All of us masked in the flame's hot soul,  
writing with sparklers, 5  
our names trailing their furious heads.

Her youngest gives her a bottle of champagne,  
one that he's saved for this,  
her coming back to us.

It is single-serving size, his size. 10  
She wrings its neck gently, easing it open  
but allows him the final give,

the pop and smoky release of its cork,  
which he keeps, holding it tight in his fist. 15  
She watches his fingers work around it,

under his coat's pocket, as he feels its shape:  
soft but hard, stubborn to the touch, just like the bump  
in the middle of the night that started all this in the first place.

\*

She's all the way back now,  
her life fitting about her once more 20  
like old clothes pulled on from the changing room floor.

But her mind is still faceted, cut from the brink  
her body brought it to,  
and with it, she dreams.

Sometimes of the weight of its going, 25  
the invisible twin she rises to touch  
only to find skin over bone.

Or sometimes of how it was before,  
holding sun-curled photos of the past. 30  
But mostly of a day in the future,

when she will choose the nudist night to visit the pool,  
where she will walk slow and slim  
all the way to the deep end and enter the water an Amazon,

able to draw her bow further and deeper than other women.

*Songs of Ourselves, Volume 2*

- 7 **Either** (a) Discuss ways in which **two** poems explore regret. [25]
- Or** (b) Comment closely on the following poem, analysing ways in which Shakespeare presents the speaker's attitude to time. [25]

*Sonnet 19*

Devouring Time, blunt thou the lion's paws,  
 And make the earth devour her own sweet brood;  
 Pluck the keen teeth from the fierce tiger's jaws,  
 And burn the long-liv'd Phoenix in her blood;  
 Make glad and sorry seasons as thou fleets, 5  
 And do whate'er thou wilt, swift-footed Time,  
 To the wide world and all her fading sweets;  
 But I forbid thee one more heinous crime:  
 O, carve not with the hours my love's fair brow,  
 Nor draw no lines there with thine antique pen! 10  
 Him in thy course untainted do allow  
 For beauty's pattern to succeeding men.  
 Yet do thy worst, old Time! Despite thy wrong  
 My love shall in my verse ever live young.

(William Shakespeare)

**GILLIAN CLARKE: Selected Poems**

- 8 **Either** (a) Discuss the writing and effects of **two** poems in which Clarke explores feelings of loss. [25]
- Or** (b) Discuss Clarke's presentation of the different attitudes in the following poem. In your answer you should pay close attention to Clarke's poetic methods. [25]

*Climbing Cader Idris  
(for a mountaineer)*

You know the mountain with your body,  
I with my mind, I suppose.  
Each, in our way, describes  
the steepening angle of rock. 5

What difference now as we,  
falling into step and conversation,  
put to the test our long  
thigh muscles and our breath,

turning together to the open view, 10  
a distant plough, a lozenge of field.  
We face the slope again, our boots  
rough-riding the scree up, up....

....past the last ruined hafod, the last flower, 15  
stream falling among boulders,  
the mountain ewe and her lamb and at last  
Llyn Cau like a secret cupped in hands.

You climb on to the summit  
'to test my body further'. 20  
I prefer to stare at shirred water  
and the vast face of stone.

I search for words.  
While I'm still catching my breath  
you describe that dizzy joy  
at the sheer page, 25

'A move so delicate  
along a traverse,  
just fingertip  
between the hold and the fall'.

## Section C: Prose

E M FORSTER: *Howards End*

- 9 **Either** (a) Discuss ways in which Forster presents rural England in the novel and suggests its importance. [25]
- Or** (b) Comment closely on the presentation of the Wilcox family's response to Mrs Wilcox's note in the following passage. [25]

In silence they drew up to the breakfast-table. The events of yesterday – indeed, of this morning – suddenly receded into a past so remote that they seemed scarcely to have lived in it. Heavy breathings were heard. They were calming themselves. Charles, to steady them further, read the enclosure out loud: 'A note in my mother's handwriting, in an envelope addressed to my father, sealed. Inside: "I should like Miss Schlegel (Margaret) to have Howards End." No date, no signature. Forwarded through the matron of that nursing-home. Now, the question is –'

5

Dolly interrupted him. 'But I say that note isn't legal. Houses ought to be done by a lawyer, Charles, surely.'

Her husband worked his jaw severely. Little lumps appeared in front of either ear – a symptom that she had not yet learned to respect, and she asked whether she might see the note. Charles looked at his father for permission, who said abstractedly: 'Give it her.' She seized it, and at once exclaimed: 'Why, it's only in pencil! I said so. Pencil never counts.'

10

'We know that it is not legally binding, Dolly,' said Mr Wilcox, speaking from out of his fortress. 'We are aware of that. Legally, I should be justified in tearing it up and throwing it into the fire. Of course, my dear, we consider you as one of the family, but it will be better if you do not interfere with what you do not understand.'

15

Charles, vexed both with his father and his wife, then repeated: 'The question is –' He had cleared a space of the breakfast-table from plates and knives, so that he could draw patterns on the tablecloths. 'The question is whether Miss Schlegel, during the fortnight we were all away, whether she unduly –' He stopped.

20

'I don't think that,' said his father, whose nature was nobler than his son's.

'Don't think what?'

'That she would have – that it is a case of undue influence. No, to my mind the question is the – the invalid's condition at the time she wrote.'

25

'My dear father, consult an expert if you like, but I don't admit it is my mother's writing.'

'Why, you just said it was!' cried Dolly.

'Never mind if I did,' he blazed out; 'and hold your tongue.'

30

The poor little wife coloured at this, and, drawing her handkerchief from her pocket, shed a few tears. No one noticed her. Evie was scowling like an angry boy. The two men were gradually assuming the manner of the committee-room. They were both at their best when serving on committees. They did not make the mistake of handling human affairs in the bulk, but disposed of them item by item, sharply.

35

Calligraphy was the item before them now, and on it they turned their well-trained brains. Charles, after a little demur, accepted the writing as genuine, and they passed on to the next point. It is the best – perhaps the only – way of dodging emotion. They were the average human article, and had they considered the note as a whole it would have driven them miserable or mad. Considered item by item,

40

the emotional content was minimized, and all went forward smoothly. The clock ticked, the coals blazed higher, and contended with the white radiance that poured in through the windows. Unnoticed, the sun occupied his sky, and the shadows of the tree stems, extraordinarily solid, fell like trenches of purple across the frosted lawn. It was a glorious winter morning. Evie's fox-terrier, who had passed for white, was

45

only a dirty gray dog now, so intense was the purity that surrounded him. He was discredited, but the blackbirds that he was chasing glowed with Arabian darkness, for all the conventional colouring of life had been altered. Inside, the clock struck ten with a rich and confident note. Other clocks confirmed it, and the discussion moved towards its close.

50

*(from Chapter 11)*

**ANDREA LEVY: *Small Island***

- 10 Either** (a) Discuss some of the ways in which Levy presents changing social attitudes in Britain. [25]
- Or** (b) Comment closely on ways in which Levy presents the Principal of the teacher training college in the following passage. [25]

Outside this room there was great commotion – the older pupils going about their business as raucous and shrill as parrots on a branch.

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For a brief moment she paused as if in prayer – her hands splayed chord-shaped over the keys – before we new girls were ordered, by some imperceptible yet demanding movement of her eyebrow, to stand.

*(from Chapter 4)*

**Stories of Ourselves, Volume 2**

- 11 **Either** (a) Compare ways in which **two** stories create an atmosphere of mystery. [25]
- Or** (b) Comment closely on ways in which Liu uses the letter in the following passage from *The Paper Menagerie* to present the mother's past. [25]

*They hid me in the bottom of a truck along with other girls and smuggled us across the border.*

*We were taken to a basement and told to stand up and look healthy and intelligent for the buyers. Families paid the warehouse a fee and came by to look us over and select one of us to 'adopt.'* 5

*The Chin family picked me to take care of their two boys. I got up every morning at four to prepare breakfast. I fed and bathed the boys. I shopped for food. I did the laundry and swept the floors. I followed the boys around and did their bidding. At night I was locked into a cupboard in the kitchen to sleep. If I was slow or did anything wrong I was beaten. If the boys did anything wrong I was beaten. If I was caught trying to learn English I was beaten.* 10

*'Why do you want to learn English?' Mr Chin asked. 'You want to go to the police? We'll tell the police that you are a mainlander illegally in Hong Kong. They'd love to have you in their prison.'*

*Six years I lived like this. One day, an old woman who sold fish to me in the morning market pulled me aside.* 15

*'I know girls like you. How old are you now, sixteen? One day, the man who owns you will get drunk, and he'll look at you and pull you to him and you can't stop him. The wife will find out, and then you will think you really have gone to hell. You have to get out of this life. I know someone who can help.'* 20

*She told me about American men who wanted Asian wives. If I can cook, clean, and take care of my American husband, he'll give me a good life. It was the only hope I had. And that was how I got into the catalog with all those lies and met your father. It is not a very romantic story, but it is my story.*

*In the suburbs of Connecticut, I was lonely. Your father was kind and gentle with me, and I was very grateful to him. But no one understood me, and I understood nothing.* 25

*But then you were born! I was so happy when I looked into your face and saw shades of my mother, my father, and myself. I had lost my entire family, all of Sigulu, everything I ever knew and loved. But there you were, and your face was proof that they were real. I hadn't made them up.* 30

*Now I had someone to talk to. I would teach you my language, and we could together remake a small piece of everything that I loved and lost. When you said your first words to me, in Chinese that had the same accent as my mother and me, I cried for hours. When I made the first zhezhi animals for you, and you laughed, I felt there were no worries in the world.* 35

*You grew up a little, and now you could even help your father and I talk to each other. I was really at home now. I finally found a good life. I wished my parents could be here, so that I could cook for them and give them a good life too. But my parents were no longer around. You know what the Chinese think is the saddest feeling in the world? It's for a child to finally grow the desire to take care of his parents, only to realize that they were long gone.* 40

*Son, I know that you do not like your Chinese eyes, which are my eyes. I know that you do not like your Chinese hair, which is my hair. But can you understand how much joy your very existence brought to me? And can you understand how it felt when you stopped talking to me and won't let me talk to you in Chinese? I felt I was losing everything all over again.* 45

*Why won't you talk to me, son? The pain makes it hard to write.*

(from *The Paper Menagerie*)

**NGŪGĪ WA THIONG'O: *Petals of Blood***

- 12 Either** (a) In the novel, Ngũgĩ refers to 'the Bible, the Coin, the Gun: Holy Trinity'.  
Discuss ways in which this 'Trinity' is presented in *Petals of Blood*. [25]
- Or** (b) Comment closely on ways in which Munira's nature lesson is presented in the following passage. [25]

He took the children out into the field to study nature, as he put it.

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He remembered that his first troubles in the place had started because of taking the children into the open.

(from Chapter 2)



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