

Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH**8695/21**

Paper 2 Drama, Poetry and Prose

May/June 2026**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

EDWARD ALBEE: *Who's Afraid of Virginia Woolf?*

- 1 Either (a) Discuss some of the ways in which Albee shapes an audience's response to Honey in *Who's Afraid of Virginia Woolf?* [25]

- Or (b) Comment closely on Albee's use of comedy in the following extract from the play. In your answer, you should pay attention to dramatic methods and their effects. [25]

MARTHA:	Now, now, now; just do what you're told; show old Martha there's something you <i>can</i> do. Hunh? Atta boy.	
NICK:	[<i>Considers, gives in, moves towards the door. Chimes again.</i>] I'm coming, for Christ's sake!	
MARTHA:	[<i>Claps her hands.</i>] Ha HA! Wonderful; marvellous. [<i>Sings.</i>] 'Just a gigolo, everywhere I go, people always say ...'	5
NICK:	STOP THAT!	
MARTHA:	[<i>Giggles.</i>] Sorry, baby; go on now; open the little door.	
NICK:	[<i>With great rue</i>] Christ. [<i>He flings open the door, and a hand thrusts into the opening a great bunch of snapdragons; they stay there for a moment. NICK strains his eyes to see who is behind them.</i>]	10
MARTHA:	Oh, how lovely!	
GEORGE:	[<i>Appearing in the doorway, the snapdragons covering his face; speaks in a hideously crackled falsetto.</i>] Flores; flores para los muertos. Flores.	15
MARTHA:	Ha, ha, ha, HA!	
GEORGE:	[<i>A step into the room; lowers the flowers; sees NICK; his face becomes gleeful; he opens his arms.</i>] Sonny! You've come home for your birthday! At last!	20
NICK:	[<i>Backing off</i>] Stay away from me.	
MARTHA:	Ha, ha, ha, HA! That's the houseboy, for God's sake.	
GEORGE:	Really? That's not our own little sonny-Jim? Our own little all-American something-or-other?	
MARTHA:	[<i>Giggling</i>] Well, I certainly hope not; he's been acting awful funny, if he is.	25
GEORGE:	[<i>Almost manic</i>] Ohhhh! I'll bet! Chippie-chippie-chippie, hunh? [<i>Affecting embarrassment</i>] I ... I brungya dese flowers, Mart'a, 'cause I ... wull, 'cause you'se ... awwwwwww hell. Gee.	
MARTHA:	Pansies! Rosemary! Violence! My wedding bouquet!	30
NICK:	[<i>Starting to move away</i>] Well, if you two kids don't mind, I think I'll just ...	
MARTHA:	Ach! You just stay where you are. Make my hubby a drink.	
NICK:	I don't think I will.	
GEORGE:	No, Martha, no; that would be too much; he's your houseboy, baby, not mine.	35

NICK: I'm nobody's houseboy ...

GEORGE and MARTHA: ... Now! [*Sing.*] I'm nobody's houseboy now ... [*Both laugh.*]

NICK: Vicious ... 40

GEORGE: [*Finishing it for him*] ... children. Hunh? That right? Vicious children, with their oh-so-sad games, hop-scotching their way through life, etcetera, etcetera. Is that it?

NICK: Something like it.

GEORGE: Screw, baby. 45

MARTHA: Him can't. Him too fulla booze.

GEORGE: Weally? [*Handing the snapdragons to NICK*] Here; dump these in some gin. [*NICK takes them, looks at them, drops them on the floor at his feet.*]

MARTHA: [*Sham dismay*] Awwwwwww. 50

GEORGE: What a terrible thing to do ... to Martha's snapdragons.

(from Act 3 – The Exorcism)

ERROL JOHN: *Moon on a Rainbow Shawl*

2 Either (a) Discuss John's dramatic presentation of different attitudes to marriage in *Moon on a Rainbow Shawl*. [25]

Or (b) Paying close attention to dramatic methods and their effects, analyse John's presentation of Epf and Rosa in the following extract. [25]

ROSA: [Quietly] Ephraim?

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tell yer ole man that!

Go

(*from Act 2, Scene 1*)

WILLIAM SHAKESPEARE: *The Tempest*

- 3 **Either** (a) Discuss the dramatic significance of Caliban to the meaning and effects of *The Tempest*. [25]
- Or** (b) Paying close attention to dramatic methods and their effects, discuss ways in which Shakespeare creates tension in the following extract. [25]

[Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others.]

- ALONSO: Good boatswain, have care.
Where's the master? Play the men.
- BOATSWAIN: I pray now, keep below. 5
- ANTONIO: Where is the master, boson?
- BOATSWAIN: Do you not hear him? You mar our labour; keep your cabins; you do assist the storm.
- GONZALO: Nay, good, be patient.
- BOATSWAIN: When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! Trouble us not. 10
- GONZALO: Good, yet remember whom thou hast aboard.
- BOATSWAIN: None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority; if you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. – Cheerly, good hearts! – Out of our way, I say! [Exit.] 15
- GONZALO: I have great comfort from this fellow. Methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable. [Exeunt.] 20
- [Re-enter BOATSWAIN.] 25
- BOATSWAIN: Down with the topmast. Yare, lower, lower! Bring her to try wi'th' main-course. [A cry within] A plague upon this howling! They are louder than the weather or our office.
- [Re-enter SEBASTIAN, ANTONIO, and GONZALO.]
- Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink? 30
- SEBASTIAN: A pox o' your throat, you bawling, blasphemous, incharitable dog!
- BOATSWAIN: Work you, then.
- ANTONIO: Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art. 35
- GONZALO: I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanched wench.

- BOATSWAIN: Lay her a-hold, a-hold; set her two courses; off to sea again;
lay her off. 40
[Enter MARINERS, wet.]
- MARINERS: All lost! to prayers, to prayers! all lost!
[Exeunt.]
- BOATSWAIN: What, must our mouths be cold?
- GONZALO: The King and Prince at prayers! 45
Let's assist them,
For our case is as theirs.
- SEBASTIAN: I am out of patience.
- ANTONIO: We are merely cheated of our lives by drunkards.
This wide-chopp'd rascal – would thou mightest lie drowning 50
The washing of ten tides!
- GONZALO: He'll be hang'd, yet,
Though every drop of water swear against it,
And gape at wid'st to glut him.
[A confused noise within] Mercy on us! 55
We split, we split! Farewell, my wife and children!
Farewell, brother! We split, we split, we split!
- ANTONIO: Let's all sink wi' th' King.
- SEBASTIAN: Let's take leave of him.
[Exeunt ANTONIO and SEBASTIAN.] 60
- GONZALO: Now would I give a thousand furlongs of sea for an acre of
barren ground – long heath, brown furze, any thing. The wills
above be done, but I would fain die a dry death. [Exeunt.]

(from Act 1, Scene 1)

JOHN WEBSTER: *The Duchess of Malfi*

4 Either (a) Discuss some of the ways in which Webster shapes an audience's response to Antonio in the play. [25]

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

JULIA: I'll go home
To my husband.

CARDINAL: You may thank me, lady,
I have taken you off your melancholy perch,
Bore you upon my fist, and showed you game, 5
And let you fly at it. I pray thee, kiss me.
When thou wast with thy husband, thou wast watched
Like a tame elephant: still you are to thank me.
Thou hadst only kisses from him, and high feeding,
But what delight was that? 'Twas just like one 10
That hath a little fingering on the lute,
Yet cannot tune it: still you are to thank me.

JULIA: You told me of a piteous wound i'th' heart,
And a sick liver, when you wooed me first,
And spake like one in physic. 15

CARDINAL: [Calling off-stage] Who's that?
Rest firm: for my affection to thee,
Lightning moves slow to't.
[Enter SERVANT.]

SERVANT: Madam, a gentleman, 20
That's come post from Malfi, desires to see you.

CARDINAL: Let him enter, I'll withdraw.
[Exit CARDINAL.]

SERVANT: He says,
Your husband, old Castruccio, is come to Rome, 25
Most pitifully tired with riding post.
[Exit SERVANT. Enter DELIO.]

JULIA: Signor Delio! [Aside] 'Tis one of my old suitors.
DELIO: I was bold to come and see you.

JULIA: Sir, you are welcome. 30

DELIO: Do you lie here?

JULIA: Sure, your own experience
Will satisfy you, no: our Roman prelates
Do not keep lodging for ladies.

DELIO: Very well. 35
I have brought you no commendations from your husband,
For I know none by him.

JULIA: I hear he's come to Rome?

DELIO: I never knew man and beast, of a horse and a knight,

So weary of each other. If he had had a good back,
He would have undertook to have borne his horse,
His breech was so pitifully sore.

JULIA: Your laughter
Is my pity.

DELIO: Lady, I know not whether 45
You want money, but I have brought you some.

JULIA: From my husband?

DELIO: No, from mine own allowance.

JULIA: I must hear the condition, ere I be bound to take it.

DELIO: Look on't, 'tis gold: hath it not a fine colour? 50

JULIA: I have a bird more beautiful.

DELIO: Try the sound on't.

JULIA: A lute-string far exceeds it.
It hath no smell, like cassia or civet,
Nor is it physical, though some fond doctors
Persuade us seethe 't in cullises. I'll tell you,
This is a creature bred by –
[Enter SERVANT.]

SERVANT: Your husband's come,
Hath delivered a letter to the Duke of Calabria, 60
That, to my thinking, hath put him out of his wits.

[Exit SERVANT.]

(from Act 2, Scene 4)

Section B: Poetry

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) Discuss some of the ways in which Angelou presents family life. In your answer, you should refer to **two** poems from the selection. [25]
- Or** (b) Comment closely on Angelou's presentation of the singer in the following poem. In your answer, you should pay close attention to poetic methods and effects. [25]

*The Singer Will Not Sing
for A L*

A benison given. Unused,

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to this place.

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

- 6 Either** (a) In what ways and with what effects does Blake present religious faith? In your answer, you should refer to **two** poems from the selection. [25]
- Or** (b) Analyse Blake's presentation of the relationship in the following poem. In your answer, you should pay close attention to poetic methods and effects. [25]

A Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears. 5
Night & morning with my tears:
And I sunned it with smiles.
And with soft deceitful wiles.

And it grew both day and night. 10
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine.

And into my garden stole.
When the night had veild the pole;
In the morning glad I see; 15
My foe outstretchd beneath the tree.

from **SYLVIA PLATH: *Ariel***

- 7 Either** (a) In what ways and with what effects does Plath present death? In your answer, you should refer to **two** poems from the selection. [25]
- Or** (b) Analyse Plath's presentation of being a new mother in the following poem. In your answer, you should pay careful attention to poetic methods and effects. [25]

Morning Song

Love set you going like a fat gold watch.

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The clear vowels rise like balloons.

from *Songs of Ourselves, Volume 2*

- 8 **Either** (a) Discuss some of the ways in which **two** poems from the selection explore change and its effects. [25]
- Or** (b) Analyse ways in which Billy Collins presents the speaker's reactions to the cows in the following poem. [25]

Afternoon with Irish Cows

There were a few dozen who occupied the field

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above the wall with one wild, shocking eye.

(Billy Collins)

Section C: Prose

KIRAN DESAI: *The Inheritance of Loss*

- 9 **Either** (a) Discuss Desai's presentation of Lola and Noni, and consider their importance in the novel. [25]
- Or** (b) Comment closely on the following passage, considering Desai's presentation of the cook's reaction to the riot. [25]

Everyone was running, the unwilling participants, the perpetrators, and the bashed-up police.

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He wasn't wanted in Kalimpong and he
didn't belong.

(from Chapter 43)

from *Stories of Ourselves, Volume 1*

- 10 Either** (a) 'It is important for a story to focus on a character with whom the reader can sympathise.'

How far and in what ways would you agree with this statement? In your answer, you should refer to **two** stories from the selection. [25]

- Or** (b) Comment closely on the following passage from *Real Time*, considering ways in which Rohinton Mistry presents social interactions at the ceremony. [25]

'Saab?'

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As he moved about exploratorily, he caught his wife's eye and nodded at her as if to say, Yes, I'm coming, and, Yes, it's been a waste of time.

(from Real Time)

EVELYN WAUGH: *A Handful of Dust*

- 11 Either** (a) Discuss Waugh's presentation of Jock Grant-Menzies and the role he plays in the novel. [25]
- Or** (b) Comment closely on Waugh's presentation of John Beaver's tour of Hetton in the following passage. [25]

After luncheon Tony said, 'Well, if it would really amuse you, we might go over the house.'

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rather than say that to Tony ...'

Only I'd die

(*from English Gothic – 1, Part 1*)

COLSON WHITEHEAD: *The Underground Railroad*

- 12 Either** (a) Discuss some of the ways in which Whitehead presents enslaved people and slavery in the novel. [25]
- Or** (b) Comment closely on the following passage, considering ways in which Whitehead presents the Indiana station. [25]

On the way back Royal turned the buggy down an overgrown path.

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‘If you saw the entire country,’ Royal said, ‘from the Atlantic to the Pacific, the great Niagara Falls and the Rio Grande, would you make a home here, in the woods of Indiana?’

(from Indiana)

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