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LITERATURE IN ENGLISH **0475/22**

Paper 2 Drama **February/March 2026**

1 hour 30 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions.
- Your answers must be on **two** different set texts.
- You must answer **one** (a) passage-based question and **one** (b) essay question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **12** pages. Any blank pages are indicated.

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PEARL CLEAGE: *Blues for an Alabama Sky*

Remember to support your ideas with details from the writing.

Either 1 (a) Read this passage, and then answer the question that follows it:

ANGEL: Are you busy?

DELIA: Well, I'm working on some stuff for Reverend Powell.

ANGEL: But don't you want to hear the news?

[DELIA *pauses.*]

It's good news.

DELIA: All right.

ANGEL: I'm not going to learn how to type.

[*She hands the chart back to* DELIA.]

Want to know why?

DELIA: Why?

ANGEL: I got an audition!

DELIA: That's wonderful! Where?

ANGEL: A place downtown. The owner's a friend of Nick's. He's always wanted me to sing there so I think the audition is pretty much just for show.

DELIA: You should do that song you were singing on Sunday.

ANGEL: Those Italians don't care nothin' about no blues. They like hotsy-totsy girls, grinnin' and shakin' and singin' all at the same damn time. [*A beat.*] Can I tell you something?

DELIA: Sure …

ANGEL: Guy got fired.

DELIA: How do you know?

ANGEL: I went to the club today to beg Bobby for my job back.

DELIA: What did he say?

ANGEL: They fired him the same night they did me!

DELIA: I mean about your old job.

ANGEL: Not a chance. Of course, he let me beg for a while before he said no. [*A beat.*] I couldn't figure out why Guy was taking work from dives like the Hole in the Wall, but he hasn't got any choice.

DELIA: He says it won't be for long. Just until …

ANGEL: Don't say it! The myth of the magical Josephine. She practically lives with us but so far I haven't seen her share of the rent money!

DELIA: Guy says he expects to hear from her by the end of the month.

ANGEL: Guy says, Guy says! He's been sending her sketches for a year but have you seen a return cable? A letter? A postcard of the Eiffel Tower? Nothing! Nothing but that damn picture hanging up there grinning at me all day and all night! [*A beat.*] Guy's a dreamer. He always was and he always will be, but

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I'm gonna hitch my star to somebody a little closer to home. [*Suddenly brightens.*] I almost forgot the rest of my good news! Langston's back and you have to come with us to the welcome home party!

DELIA: I don't even know Langston Hughes.

ANGEL: Half the people there don't know him either. That's what makes it fun. To see the ones who don't try to pretend to be the ones who do.

DELIA: I can't tonight. Sam's coming over.

ANGEL: Sam's coming here? When?

DELIA: In a little while. Reverend Powell suggested I ask him to help me get ready for the deacon's meeting next week. Some of them aren't crazy about the clinic. [*A beat.*] I didn't even know Reverend Powell knew Sam.

ANGEL: Everybody knows Sam, this is just his first time calling on you.

DELIA: He's not calling on me. We're working together.

ANGEL: He thinks you're adorable.

DELIA: What are you talking about?

ANGEL: You don't think he was grinning at me dancing in the sunshine, do you?

DELIA: Then why is he always teasing me?

ANGEL: It's just his way.

(*from* Act 1, Scene 3)

In what ways does Cleage vividly portray the friendship between Angel and Delia at this moment in the play?

Or **1 (b)** Explore **two** moments in the play which Cleage makes particularly moving for you.

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SHELAGH DELANEY: *A Taste of Honey*

Remember to support your ideas with details from the writing.

Either 2 (a) Read this passage, and then answer the question that follows it:

JO: You're not really going to marry her, are you? She's a devil with the men.

PETER: Are you Helen?

HELEN: Well, I don't consider myself a slouch. Now come on then, if you've finished what you came for you'd better get going. We've all this to clear away before we go to bed.

PETER: Well, I won't be round tomorrow; the cat's been on the strawberries.

HELEN: Get going.

PETER: Don't forget me.

JO: Shall I withdraw while you kiss her good night?

HELEN: I'll kiss you good night in a minute, lady, and it really will be good night.

PETER: Well, take care of your mother while she's ailing, Jo. You know how fragile these old ladies are.

HELEN: Go on, get! [*Exit* PETER.] Well, I'm going to bed. We'll shift this lot tomorrow. There's always another day.

JO: It's dark out there now. I think I'll have my bath in the morning.

HELEN: Are you afraid of the dark?

JO: You know I am.

HELEN: You should try not to be.

JO: I do.

HELEN: And you're still afraid?

JO: Yes.

HELEN: Then you'll have to try a bit harder, won't you?

JO: Thanks. I'll do that. What's the bed like?

HELEN: Like a coffin only not half as comfortable.

JO: Have you ever tried a coffin?

HELEN: I dare say I will one day. I do wish we had a hot water bottle.

JO: You should have asked him to stay. It wouldn't be the first time I've been thrown out of my bed to make room for one of your …

HELEN: For God's sake shut up! Close your mouth for five minutes. And you can turn the light off and come to bed.

JO: Aren't we going to clear this lot up?

HELEN: No, it'll look all right in the dark.

JO: Yes, it's seen at its best, this room, in the dark.

HELEN: Everything is seen at its best in the dark – including me. I love it. Can't understand why you're so scared of it.

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JO: I'm not frightened of the darkness outside. It's the darkness inside houses I don't like.

HELEN: Come on! Hey, Jo, what would you do if I told you I was thinking of getting married again?

JO: I'd have you locked up in an institution right away!

HELEN: Come on.

[*Music. Fade out.*]

(*from* Act 1, Scene 1)

How does Delaney make this moment in the play so revealing?

Or **2 (b)** How far does Delaney encourage you to feel sorry for Geof?

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TENNESSEE WILLIAMS: *A Streetcar Named Desire*

Remember to support your ideas with details from the writing.

Either 3 (a) Read this passage, and then answer the question that follows it:

MITCH: I like you to be exactly the way that you are, because in all my – experience – I have never known anyone like you.

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MITCH: Thank you.

(*from* Scene 6)

How does Williams vividly depict the relationship between Mitch and Blanche at this moment in the play?

Or **3 (b)** Explore the ways in which Williams portrays Stanley as such a powerful character.

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WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

Remember to support your ideas with details from the writing.

Either 4 (a) Read this passage, and then answer the question that follows it:

[*Enter* QUINCE as the PROLOGUE.]

PROLOGUE: *If we offend, it is with our good will.*
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then, we come but in despite.
We do not come, as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here repent you,
The actors are at hand; and, by their show,
You shall know all, that you are like to know,

THESEUS: This fellow doth not stand upon points.

LYSANDER: He hath rid his prologue like a rough colt; he knows not the stop. A good moral my lord: it is not enough to speak, but to speak true.

HIPPOLYTA: Indeed, he hath play'd on this prologue like a child on a recorder – a sound, but not in government.

THESEUS: His speech was like a tangled chain; nothing impaired, but all disordered. Who is next?

[*Enter, with a Trumpet before them, as in dumb show,*
PYRAMUS *and* THISBY*,* WALL*,* MOONSHINE*, and* LION.]

PROLOGUE: *Gentles, perchance you wonder at this show;*
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know;
This beauteous lady Thisby is certain.
This man, with lime and rough-cast, doth present
Wall, that vile Wall which did these lovers sunder;
And through Wall's chink, poor souls, they are content
To whisper. At the which let no man wonder.
This man, with lanthorn, dog, and bush of thorn,
Presenteth Moonshine; for, if you will know,
By moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to woo.
This grisly beast, which Lion hight by name,
The trusty Thisby, coming first by night,
Did scare away, or rather did affright;
And as she fled, her mantle she did fall;
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisby's mantle slain;
Whereat with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast;
And Thisby, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain,
At large discourse while here they do remain.

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[*Exeunt* PROLOGUE, PYRAMUS, THISBY, LION, *and* MOONSHINE.]

THESEUS: I wonder if the lion be to speak.

DEMETRIUS: No wonder, my lord: one lion may, when many asses do.

WALL: *In this same interlude it doth befall*
That I, one Snout by name, present a wall;
And such a wall as I would have you think
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisby,
Did whisper often very secretly.
This loam, this rough-cast, and this stone, doth show
That I am that same wall; the truth is so;
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

THESEUS: Would you desire lime and hair to speak better?

DEMETRIUS: It is the wittiest partition that ever I heard discourse, my lord.

(*from* Act 5, Scene 1)

In what ways does Shakespeare make this moment in the play so entertaining?

Or **4 (b)** To what extent does Shakespeare's portrayal of Hermia persuade you to admire her?

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WILLIAM SHAKESPEARE: *Antony and Cleopatra*

Remember to support your ideas with details from the writing.

Either 5 (a) Read this passage, and then answer the question that follows it:

CAESAR: You have broken
The article of your oath, which you shall never
Have tongue to charge me with.

LEPIDUS: Soft, Caesar!

ANTONY: No;
Lepidus, let him speak,
The honour is sacred which he talks on now,
Supposing that I lack'd it. But on, Caesar:
The article of my oath –

CAESAR: To lend me arms and aid when I requir'd them,
The which you both denied.

ANTONY: Neglected, rather;
And then when poisoned hours had bound me up
From mine own knowledge. As nearly as I may,
I'll play the penitent to you; but mine honesty
Shall not make poor my greatness, nor my power
Work without it. Truth is, that Fulvia,
To have me out of Egypt, made wars here;
For which myself, the ignorant motive, do
So far ask pardon as befits mine honour
To stoop in such a case.

LEPIDUS: 'Tis noble spoken.

MAECENAS: If it might please you to enforce no further
The griefs between ye – to forget them quite
Were to remember that the present need
Speaks to atone you.

LEPIDUS: Worthily spoken, Maecenas.

ENOBARBUS: Or, if you borrow one another's love for the instant, you may, when you hear no more words of Pompey, return it again. You shall have time to wrangle in when you have nothing else to do.

ANTONY: Thou art a soldier only. Speak no more.

ENOBARBUS: That truth should be silent I had almost forgot.

ANTONY: You wrong this presence; therefore speak no more.

ENOBARBUS: Go to, then – your considerate stone!

CAESAR: I do not much dislike the matter, but
The manner of his speech; for't cannot be
We shall remain in friendship, our conditions
So diff'ring in their acts. Yet if I knew
What hoop should hold us stanch, from edge to edge
O' th' world, I would pursue it.

AGRIPPA: Give me leave, Caesar.

CAESAR: Speak, Agrippa.

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AGRIPPA: Thou hast a sister by the mother's side,
Admir'd Octavia. Great Mark Antony *45*
Is now a widower.

CAESAR: Say not so, Agrippa.
If Cleopatra heard you, your reproof
Were well deserv'd of rashness.

ANTONY: I am not married, Caesar. *50*

(*from* Act 2, Scene 2)

How does Shakespeare strikingly portray the relationship between Caesar and Antony at this moment in the play?

Or **5 (b)** Antony says Cleopatra is 'cunning'.

How far does Shakespeare encourage you to agree?

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