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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **May/June 2025**

45 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

Candidates may take their set texts into the exam room, but these must NOT contain personal annotations, highlighting or underlining.

INSTRUCTIONS

- Answer **one** 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.
- You may take your set text into the exam room, but this must **not** contain personal annotations, highlighting or underlining.

INFORMATION

- The total mark for this paper is 25.
- All questions are worth equal marks.

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SHELAGH DELANEY: *A Taste of Honey*

Remember to support your ideas with details from the writing.

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

[PETER *appears*.]

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PETER: Thank you.

(*from* Act 2, Scene 1)

In what ways does Delaney make this such a dramatic moment in the play?

Or **1(b)** How does Delaney's portrayal of Geof contribute to the dramatic impact of the play?

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WOLE SOYINKA: *Death and the King's Horseman*

Remember to support your ideas with details from the writing.

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

PILKINGS: Jane.

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Light fades

out on ELESIN*, sobbing into the ground.*]

(*from* Scene 4)

How does Soyinka make this such a shocking moment in the play?

Or **2(b)** In what ways does Soyinka's portrayal of Jane Pilkings contribute to the dramatic impact of the play?

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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:

BLANCHE: But I have been foolish – casting my pearls before swine!

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Hold on, please!

(*from* Scene 10)

Explore how Williams makes this such a disturbing moment in the play.

Or **3(b)** How does Williams's portrayal of Stella persuade you to feel about her?

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:

STARVELING, AS MOONSHINE: *This lanthorn doth the horned moon present;*
Myself the Man i' th' Moon do seem to be.

THESEUS: This is the greatest error of all the rest; the man should be put into the lantern. How is it else the man i' th' moon?

DEMETRIUS: He dares not come there for the candle; for, you see, it is already in snuff.

HIPPOLYTA: I am aweary of this moon. Would he would change!

THESEUS: It appears, by his small light of discretion, that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.

LYSANDER: Proceed, Moon.

MOONSHINE: All that I have to say is to tell you that the lanthorn is the moon; I, the Man i' th' Moon; this thorn-bush, my thorn-bush; and this dog, my dog.

DEMETRIUS: Why, all these should be in the lantern; for all these are in the moon. But silence; here comes Thisby.

[*Re-enter* THISBY.]

THISBY: *This is old Ninny's tomb. Where is my love?*

LION: [*Roaring*] O – [THISBY *runs off.*]

DEMETRIUS: Well roar'd, Lion.

THESEUS: Well run, Thisby.

HIPPOLYTA: Well shone, Moon. Truly, the moon shines with a good grace.

[*The* LION *tears* THISBY*'s mantle, and exit.*]

THESEUS: Well mous'd Lion.

[*Re-enter* PYRAMUS.]

DEMETRIUS: And then came Pyramus.

LYSANDER: And so the lion vanish'd.

PYRAMUS: *Sweet Moon, I thank thee for thy sunny beams;*
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.
But stay, O spite!
But mark, poor knight,
What dreadful dole is here!
Eyes, do you see?
How can it be?
O dainty duck! O dear!
Thy mantle good,
What! stain'd with blood?
Approach, ye Furies fell.
O Fates! come, come;

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Cut thread and thrum;
Quail, crush, conclude, and quell.

THESEUS: This passion, and the death of a dear friend, would go near to make a man look sad. *45*

HIPPOLYTA: Beshrew my heart, but I pity the man.

(*from* Act 5, Scene 1)

How does Shakespeare strikingly portray the courtiers and the mechanicals at this moment in the play?

Or **4(b)** How far does Shakespeare's portrayal of Demetrius and Lysander make you feel they deserve their happiness at the end of the play?

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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:

MENAS: [*Aside to* POMPEY] Pompey, a word.
POMPEY: [*Aside to* MENAS] Say in mine ear; what is't?
MENAS: [*Aside to* POMPEY] Forsake thy seat, I do beseech thee, Captain,
And hear me speak a word.
POMPEY: [*Whispers in's ear*] Forbear me till anon –
This wine for Lepidus!
LEPIDUS: What manner o' thing is your crocodile?
ANTONY: It is shap'd, sir, like itself, and it is as broad as it hath breadth; it is just so high as it is, and moves with it own organs. It lives by that which nourisheth it, and the elements once out of it, it transmigrates.
LEPIDUS: What colour is it of?
ANTONY: Of it own colour too.
LEPIDUS: 'Tis a strange serpent.
ANTONY: 'Tis so. And the tears of it are wet.
CAESAR: Will this description satisfy him?
ANTONY: With the health that Pompey gives him, else he is a very epicuré.
POMPEY: [*Aside to* MENAS] Go, hang, sir, hang! Tell me of that! Away!
Do as I bid you. – Where's this cup I call'd for?
MENAS: [*Aside to* POMPEY] If for the sake of merit thou wilt hear me,
Rise from thy stool.
POMPEY: [*Aside to* MENAS] I think th'art mad.
[*Rises and walks aside*] The matter?
MENAS: I have ever held my cap off to thy fortunes.
POMPEY: Thou hast serv'd me with much faith. What else to say? –
Be jolly, lords.
ANTONY: These quicksands, Lepidus,
Keep off them, for you sink.
MENAS: Wilt thou be lord of all the world?
POMPEY: What say'st thou?
MENAS: Wilt thou be lord of the whole world?
That's twice.
POMPEY: How should that be?
MENAS: But entertain it,
And though thou think me poor, I am the man
Will give thee all the world.
POMPEY: Hast thou drunk well?

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MENAS: No, Pompey, I have kept me from the cup.
Thou art, if thou dar'st be, the earthly Jove;
Whate'er the ocean pales or sky inclips
Is thine, if thou wilt ha't.

POMPEY: Show me which way.

MENAS: These three world-sharers, these competitors,
Are in thy vessel. Let me cut the cable;
And when we are put off, fall to their throats.
All there is thine.

POMPEY: Ah, this thou shouldst have done,
And not have spoke on't. In me 'tis villainy:
In thee't had been good service. Thou must know
'Tis not my profit that does lead mine honour:
Mine honour, it. Repent that e'er thy tongue
Hath so betray'd thine act. Being done unknown,
I should have found it afterwards well done,
But must condemn it now. Desist, and drink.

(*from* Act 2, Scene 7)

In what ways does Shakespeare make this such a dramatic moment in the play?

Or **5(b)** Explore how Shakespeare makes Cleopatra such a fascinating character.

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