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Cambridge Assessment International Education

# Cambridge IGCSE™

**LITERATURE IN ENGLISH** **0475/33**

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

**45 minutes**

*2476418459*

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.

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

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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:

JO: There's a gas stove in here.

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I

didn't think he'd miss half a dozen.

(*from* Act 1, Scene 1)

How does Delaney make this an entertaining and revealing moment in the play?

**Or** **1 (b)** In the play, how does Delaney vividly present problems that women experience?

Do **not** use the passage printed in **Question 1(a)** in answering this question.

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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:

*The verandah of the District Officer's bungalow.*

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I order you to report your business at once or face disciplinary action.

(*from* Scene 2)

In what ways does Soyinka make this a striking introduction to Simon and Jane Pilkings?

**Or** **2 (b)** How does Soyinka powerfully portray the relationship between Elesin and Olunde?

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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:

STELLA: Stan, we've – lost Belle Reve!

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And I don't like to be *swindled*.

(*from* Scene 2)

Explore how Williams strikingly contrasts Stella and Stanley at this moment in the play.

**Or** **3 (b)** How does Williams make the relationship between Blanche and her husband (Allan) so powerfully dramatic?

## 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:

DEMETRIUS: Do I entice you? Do I speak you fair?
Or, rather, do I not in plainest truth
Tell you I do not nor I cannot love you?

HELENA: And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you.
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.
What worser place can I beg in your love,
And yet a place of high respect with me,
Than to be used as you use your dog?

DEMETRIUS: Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee.

HELENA: And I am sick when I look not on you.

DEMETRIUS: You do impeach your modesty too much
To leave the city and commit yourself
Into the hands of one that loves you not;
To trust the opportunity of night,
And the ill counsel of a desert place,
With the rich worth of your virginity.

HELENA: Your virtue is my privilege for that:
It is not night when I do see your face,
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world.
Then how can it be said I am alone
When all the world is here to look on me?

DEMETRIUS: I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA: The wildest hath not such a heart as you.
Run when you will, the story shall be chang'd:
Apollo flies, and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger – bootless speed,
When cowardice pursues and valour flies.

DEMETRIUS: I will not stay thy questions; let me go:
Or, if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA: Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do;
We should be woo'd, and were not made to woo.
[*Exit Demetrius.*]

(*from* Act 2, Scene 2)

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

**Or** **4 (b)** How far does Shakespeare persuade you to admire Theseus?

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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:

[*Alexandria. Cleopatra's palace.*
*Enter* DEMETRIUS *and* PHILO.]

PHILO: Nay, but this dotage of our general's
O'erflows the measure. Those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn,
The office and devotion of their view
Upon a tawny front. His captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper,
And is become the bellows and the fan
To cool a gypsy's lust.

[*Flourish. Enter* ANTONY*,* CLEOPATRA*, her Ladies, the Train, with Eunuchs fanning her.*]

Look where they come!
Take but good note, and you shall see in him
The triple pillar of the world transform'd
Into a strumpet's fool. Behold and see.

CLEOPATRA: If it be love indeed, tell me how much.

ANTONY: There's beggary in the love that can be reckon'd.

CLEOPATRA: I'll set a bourn how far to be belov'd.

ANTONY: Then must thou needs find out new heaven, new earth.

[*Enter a Messenger.*]

MESSENGER: News, my good lord, from Rome.

ANTONY: Grates me the sum.

CLEOPATRA: Nay, hear them, Antony.
Fulvia perchance is angry; or who knows
If the scarce-bearded Caesar have not sent
His pow'rful mandate to you: 'Do this, or this;
Take in that kingdom and enfranchise that;
Perform't, or else we damn thee'.

ANTONY: How, my love?

CLEOPATRA: Perchance? Nay, and most like,
You must not stay here longer; your dismission
Is come from Caesar; therefore hear it, Antony.
Where's Fulvia's process? Caesar's, I would say? Both?
Call in the messengers. As I am Egypt's queen,
Thou blushest, Antony, and that blood of thine
Is Caesar's homager. Else so thy cheek pays shame
When shrill-tongu'd Fulvia scolds. The messengers!

ANTONY: Let Rome in Tiber melt, and the wide arch
Of the rang'd empire fall! Here is my space.
Kingdoms are clay; our dungy earth alike
Feeds beast as man. The nobleness of life
Is to do thus [*embracing*], when such a mutual pair

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And such a twain can do't, in which I bind,
On pain of punishment, the world to weet
We stand up peerless.

CLEOPATRA: Excellent falsehood!
Why did he marry Fulvia, and not love her? *50*
I'll seem the fool I am not. Antony
Will be himself.

(*from* Act 1, Scene 1)

How does Shakespeare convey striking first impressions of Antony and Cleopatra in this opening scene of the play?

**Or** **5 (b)** In what ways does Shakespeare vividly portray Egypt in the play?

Do **not** use the passage printed in **Question 5(a)** in answering this question.

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