GradeMax

CAMBRIDGE
International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/23**

Paper 2 Drama **May/June 2026**

1 hour 30 minutes

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.

DC (WW) 355458/1
© Cambridge University Press & Assessment 2026

[Turn over

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:

LELAND: May I come in?

ANGEL: Of course.

LELAND: [*Putting the chair down gently*]. It's a rocking chair.

[*He rocks it.*]

I made it for you. I started on it that first night I saw you ...

[ANGEL *stops the chair from rocking.*]

ANGEL: My grandmother said death rocks an empty chair!

LELAND: Then sit in it. I want you to rock all of our children in this chair.

[ANGEL *turns away quickly, but* LELAND *embraces her.*]

I just came from my cousin's place. I had those guys hoppin' up there today! We're going to be able to move in a lot sooner than I thought. Maybe next month. Right after the wedding. Would you like that?

ANGEL: Yes, I ...

LELAND: And, I have something else for you.

[*He reaches into his pocket and brings out a small box.*]

Open it.

[*She opens it. Inside is a small diamond ring.*]

ANGEL: It's beautiful, but ...

LELAND: It was my mother's. And then Anna ... I thought at first we should bury it with her, but my mother said no. Let the dead bury the dead and pass this on to the living.

[*She hands it back to him.*]

What's wrong?

ANGEL: I have to tell you something.

LELAND: Are you all right?

ANGEL: I had a miscarriage. I lost the baby.

LELAND: Lost ... the baby?

ANGEL: Sam says there was nothing he could do. Sometimes nature takes care of things that weren't supposed to be.

[LELAND *sits in the rocking chair and puts his head in his hands. She watches him closely.*]

LELAND: I was so happy when Anna told me she was carrying my son. She never had a sick day the whole time she carried him. They still don't know what went wrong. She just stopped breathing in the middle of her labor and by the time they got to him, he wasn't breathing either. They laid them out side by side like they were both just sleeping. [*A beat.*] I'm so sorry. I know how much the baby meant to you. I'm just thankful you're safe.

ANGEL: I'm fine.

© Cambridge University Press & Assessment 2026

GradeMax

LELAND: What did Sam say?
ANGEL: He said I just need to take it easy for a while.
LELAND: Did he say we can try again?
ANGEL: I didn't ask him.
LELAND: Don't you want to?
ANGEL: I can't think about that yet, Leland. It's too soon.
LELAND: I know, but the sooner the better.
ANGEL: Sam said it would be good if I got away for a while. So I wouldn't keep thinking about the baby.
LELAND: That's a good idea. Where should we go?
ANGEL: I don't think that's the kind of trip he meant.
LELAND: What did he mean then?
ANGEL: Just me.

(*from* Act 2, Scene 4)

Explore the ways in which Cleage makes this such a moving moment in the play.

Or **1 (b)** How does Cleage convey the importance of music and singing to Angel and Sam?

© Cambridge University Press & Assessment 2026

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:

[GEOFFREY *shifts the sofa.*

Content removed due to copyright restrictions.

© Cambridge University Press & Assessment 2026

GradeMax

Content removed due to copyright restrictions.

Of course we
can't all be art students, going to our expensive art schools,
nursing our little creative genius.

(*from* Act 2, Scene 2)

How does Delaney create such vivid impressions of Jo and Geof at this moment in the play?

Or **2 (b)** In what ways does Delaney use humour to convey the difficulties that characters face?

Do **not** use the passage printed in **Question 2(a)** in answering this question.

© Cambridge University Press & Assessment 2026

GradeMax

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:

[STANLEY *stalks fiercely through the portières into the bedroom.*

Content removed due to copyright restrictions.

© Cambridge University Press & Assessment 2026

GradeMax

Content removed due to copyright restrictions.

[*The door closes on them and the place is still.*]

(*from* Scene 3)

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

Or **3 (b)** How does Williams make the relationship between Mitch and Blanche so moving?

PapaCambridge papacambridge.com

GradeMax

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:

TITANIA: What angel wakes me from my flow'ry bed?

BOTTOM: [*Sings*]
The finch, the sparrow, and the lark,
The plain-song cuckoo grey,
Whose note full many a man doth mark,
And dares not answer nay –
for, indeed, who would set his wit to so foolish a bird?
Who would give a bird the lie, though he cry 'cuckoo'
never so?

TITANIA: I pray thee, gentle mortal, sing again.
Mine ear is much enamoured of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me,
On the first view, to say, to swear, I love thee.

BOTTOM: Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together now-a-days. The more the pity that some honest neighbours will not make them friends. Nay, I can gleek upon occasion.

TITANIA: Thou art as wise as thou art beautiful.

BOTTOM: Not so, neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

TITANIA: Out of this wood do not desire to go;
Thou shalt remain here whether thou wilt or no.
I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee; therefore, go with me.
I'll give thee fairies to attend on thee;
And they shall fetch thee jewels from the deep,
And sing, while thou on pressed flowers dost sleep;
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and Mustardseed!

[*Enter* PEASEBLOSSOM, COBWEB, MOTH, *and* MUSTARDSEED.]

PEASEBLOSSOM: Ready.

COBWEB: And I.

MOTH: And I.

MUSTARDSEED: And I.

ALL: Where shall we go?

TITANIA: Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey bags steal from the humble-bees,

© Cambridge University Press & Assessment 2026

GradeMax

And for night-tapers crop their waxen thighs,
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from painted butterflies,
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

PEASEBLOSSOM: Hail, mortal!

COBWEB: Hail!

MOTH: Hail!

MUSTARDSEED: Hail!

BOTTOM: I cry your worships mercy, heartily;
I beseech your worship's name.

COBWEB: Cobweb.

BOTTOM: I shall desire you of more acquaintance, good Master Cobweb. If I cut my finger, I shall make bold with you. Your name, honest gentleman?

PEASEBLOSSOM: Peaseblossom.

BOTTOM: I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom I shall desire you of more acquaintance too.

(*from* Act 3, Scene 1)

How does Shakespeare make this such a fascinating moment in the play?

Or **4 (b)** Hermia feels that other characters treat her unfairly.

How far does Shakespeare encourage you to agree with her?

© Cambridge University Press & Assessment 2026

[Turn over

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:

[*Enter* OCTAVIA*, with her Train.*]

OCTAVIA: Hail, Caesar, and my lord! hail, most dear Caesar!

CAESAR: That ever I should call thee castaway!

OCTAVIA: You have not call'd me so, nor have you cause.

CAESAR: Why have you stol'n upon us thus? You come not
Like Caesar's sister. The wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach
Long ere she did appear. The trees by th' way
Should have borne men, and expectation fainted,
Longing for what it had not. Nay, the dust
Should have ascended to the roof of heaven,
Rais'd by your populous troops. But you are come
A market-maid to Rome, and have prevented
The ostentation of our love, which left unshown
Is often left unlov'd. We should have met you
By sea and land, supplying every stage
With an augmented greeting.

OCTAVIA: Good my lord,
To come thus was I not constrain'd, but did it
On my free will. My lord, Mark Antony,
Hearing that you prepar'd for war, acquainted
My grieved ear withal; whereon I begg'd
His pardon for return.

CAESAR: Which soon he granted,
Being an obstruct 'tween his lust and him.

OCTAVIA: Do not say so, my lord.

CAESAR: I have eyes upon him,
And his affairs come to me on the wind.
Where is he now?

OCTAVIA: My lord, in Athens.

CAESAR: No, my most wronged sister: Cleopatra
Hath nodded him to her. He hath given his empire
Up to a whore, who now are levying
The kings o' th' earth for war. He hath assembled
Bocchus, the king of Libya; Archelaus
Of Cappadocia; Philadelphos, king
Of Paphlagonia; the Thracian King, Adallas;
King Manchus of Arabia; King of Pont;
Herod of Jewry; Mithridates, king
Of Comagene; Polemon and Amyntas,
The kings of Mede and Lycaonia, with a
More larger list of sceptres.

OCTAVIA: Ay me most wretched,
That have my heart parted betwixt two friends,
That does afflict each other!

© Cambridge University Press & Assessment 2026

CAESAR: Welcome hither.
Your letters did withhold our breaking forth,
Till we perceiv'd both how you were wrong led
And we in negligent danger. Cheer your heart;
Be you not troubled with the time, which drives
O'er your content these strong necessities,
But let determin'd things to destiny
Hold unbewail'd their way. Welcome to Rome;
Nothing more dear to me. You are abus'd
Beyond the mark of thought, and the high gods,
To do you justice, make their ministers
Of us and those that love you. Best of comfort,
And ever welcome to us.

(*from* Act 3, Scene 6)

How does Shakespeare make Octavia's visit such a revealing moment in the play?

Or **5 (b)** In what ways does Shakespeare convey the strength of Antony's love for Cleopatra?

© Cambridge University Press & Assessment 2026

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (Cambridge University Press & Assessment) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in our Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge International Education is the name of our awarding body and a part of Cambridge University Press & Assessment, which is a department of the University of Cambridge.

© Cambridge University Press & Assessment 2026 0475/23/M/J/26