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LITERATURE IN ENGLISH **0475/23**

Paper 2 Drama **October/November 2025**

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.

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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:

[*As the curtain goes up fairground music can be heard in the distance.*

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I don’t go in for sensational confessions.

(*from* Act 2, Scene 1)

How does Delaney make this such a memorable moment in the play?

Or **1(b)** Explore the ways in which Delaney makes Peter such an unpleasant character.

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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:

JANE: [*shrugs*] Have it your own way.

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You are going to have to do something to stop it – after you've finished blustering.

(*from* Scene 2)

In what ways does Soyinka build tension at this moment in the play?

Or **2(b)** Explore how Soyinka vividly portrays the relationship between Iyaloja and Elesin.

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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 wasn't going to see you any more.

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She cries out and covers her face.]

(*from* Scene 9)

How does Williams powerfully present conflict between Blanche and Mitch at this moment in the play?

Or **3(b)** 'Stella is too good for Stanley.'

How far does Williams encourage you to agree with this view?

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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:

OBERON: Whiles I in this affair do thee employ,
I'll to my queen, and beg her Indian boy;
And then I will her charmed eye release
From monster's view, and all things shall be peace.

PUCK: My fairy lord, this must be done with haste,
For night's swift dragons cut the clouds full fast;
And yonder shines Aurora's harbinger,
At whose approach ghosts, wand'ring here and there,
Troop home to churchyards. Damned spirits all,
That in cross-ways and floods have burial,
Already to their wormy beds are gone,
For fear lest day should look their shames upon;
They wilfully themselves exil'd from light,
And must for aye consort with black-brow'd night.

OBERON: But we are spirits of another sort:
I with the Morning's love have oft made sport;
And, like a forester, the groves may tread
Even till the eastern gate, all fiery red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams.
But, notwithstanding, haste, make no delay;
We may effect this business yet ere day.

[*Exit* OBERON.]

PUCK: Up and down, up and down,
I will lead them up and down.
I am fear'd in field and town.
Goblin, lead them up and down.

Here comes one.

[*Enter* LYSANDER.]

LYSANDER: Where art thou, proud Demetrius?
Speak thou now.

PUCK: Here, villain, drawn and ready. Where art thou?

LYSANDER: I will be with thee straight.

PUCK: Follow me, then,
To plainer ground.

[*Exit* LYSANDER *as following the voice*.]

[*Enter* DEMETRIUS.]

DEMETRIUS: Lysander, speak again.
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide thy head?

PUCK: Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant, come, thou child;
I'll whip thee with a rod. He is defil'd
That draws a sword on thee.

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DEMETRIUS: Yea, art thou there?

PUCK: Follow my voice; we'll try no manhood here.

[*Exeunt.*]

[*Re-enter* LYSANDER.]

LYSANDER: He goes before me, and still dares me on;
When I come where he calls, then he is gone.
The villain is much lighter heel'd than I.
I followed fast, but faster he did fly,
That fallen am I in dark uneven way,
And here will rest me. [*Lies down*] Come, thou gentle day.
For if but once thou show me thy grey light,
I'll find Demetrius, and revenge this spite.

[*Sleeps.*]

(*from* Act 3, Scene 2)

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

Or **4(b)** Explore how Shakespeare creates such striking impressions of the mechanicals.

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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:

ANTONY: I am dying, Egypt, dying.
Give me some wine, and let me speak a little.

CLEOPATRA: No, let me speak; and let me rail so high
That the false huswife Fortune break her wheel,
Provok'd by my offence.

ANTONY: One word, sweet queen:
Of Caesar seek your honour, with your safety. O!

CLEOPATRA: They do not go together.

ANTONY: Gentle, hear me:
None about Caesar trust but Proculeius.

CLEOPATRA: My resolution and my hands I'll trust;
None about Caesar.

ANTONY: The miserable change now at my end
Lament nor sorrow at; but please your thoughts
In feeding them with those my former fortunes
Wherein I liv'd the greatest prince o' th' world,
The noblest; and do now not basely die,
Not cowardly put off my helmet to
My countryman – a Roman by a Roman
Valiantly vanquish'd. Now my spirit is going;
I can no more.

CLEOPATRA: Noblest of men, woo't die?
Hast thou no care of me? Shall I abide
In this dull world, which in thy absence is
No better than a sty? O, see my women,

[ANTONY *dies*.]

The crown o' th' earth doth melt. My lord!
O, wither'd is the garland of the war,
The soldier's pole is fall'n! Young boys and girls
Are level now with men. The odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.

[*Swoons*.]

CHARMIAN: O, quietness, lady!

IRAS: She's dead too, our sovereign.

CHARMIAN: Lady!

IRAS: Madam!

CHARMIAN: O madam, madam, madam!

IRAS: Royal Egypt, Empress!

CHARMIAN: Peace, peace, Iras!

CLEOPATRA: No more but e'en a woman, and commanded
By such poor passion as the maid that milks
And does the meanest chares. It were for me

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To throw my sceptre at the injurious gods;
To tell them that this world did equal theirs
Till they had stol'n our jewel. All's but nought;
Patience is sottish, and impatience does
Become a dog that's mad. Then is it sin
To rush into the secret house of death
Ere death dare come to us? How do you, women?
What, what! good cheer! Why, how now, Charmian!
My noble girls! Ah, women, women, look,
Our lamp is spent, it's out! Good sirs, take heart.
We'll bury him; and then, what's brave, what's noble,
Let's do it after the high Roman fashion,
And make death proud to take us. Come, away;
This case of that huge spirit now is cold.
Ah, women, women! Come; we have no friend
But resolution and the briefest end.

[*Exeunt; those above bearing off* ANTONY*'s body.*]

(*from* Act 4, Scene 15)

How does Shakespeare make this moment in the play so powerful?

Or **5(b)** Explore how Shakespeare conveys the importance of honour to **two** of the following characters:

- Octavius Caesar
- Pompey
- Enobarbus

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