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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **October/November 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.

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:

HELEN: Well!

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Well, don't look at it then.

(*from* Act 1, Scene 1)

How does Delaney make this such a striking introduction to Helen and Jo?

Or **1(b)** Explore the ways in which Delaney encourages you to sympathise with Jo.

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:

RESIDENT: Is it really as bad as it says?

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A bit of colour always appeals to the natives, yes, I remember putting that in my report.

(*from* Scene 4)

In what ways does Soyinka create memorable impressions of the Resident at this moment in the play?

Or **2(b)** What do you find particularly fascinating about the way Soyinka portrays Iyaloja?

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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: Don’t you get along with Stanley?

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BLANCHE: I loved someone, too, and the person I loved I lost.

(*from* Scene 6)

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

Or **3(b)** Explore the ways in which Williams powerfully portrays Stanley's feelings for Stella.

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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:

THESEUS: Demetrius is a worthy gentleman.
HERMIA: So is Lysander.
THESEUS: In himself he is;
But, in this kind, wanting your father's voice,
The other must be held the worthier.
HERMIA: I would my father look'd but with my eyes.
THESEUS: Rather your eyes must with his judgment look.
HERMIA: I do entreat your Grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty
In such a presence here to plead my thoughts;
But I beseech your Grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.
THESEUS: Either to die the death, or to abjure
For ever the society of men.
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether, if you yield not to your father's choice,
You can endure the livery of a nun,
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
Thrice-blessed they that master so their blood
To undergo such maiden pilgrimage;
But earthlier happy is the rose distill'd
Than that which withering on the virgin thorn
Grows, lives, and dies, in single blessedness.
HERMIA: So will I grow, so live, so die, my lord,
Ere I will yield my virgin patent up
Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty.
THESEUS: Take time to pause; and by the next new moon –
The sealing-day betwixt my love and me
For everlasting bond of fellowship –
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would,
Or on Diana's altar to protest
For aye austerity and single life.
DEMETRIUS: Relent, sweet Hermia; and, Lysander, yield
Thy crazed title to my certain right.
LYSANDER: You have her father's love, Demetrius;
Let me have Hermia's; do you marry him.

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EGEUS: Scornful Lysander, true, he hath my love;
And what is mine my love shall render him;
And she is mine; and all my right of her
I do estate unto Demetrius.

LYSANDER: I am, my lord, as well deriv'd as he,
As well possess'd; my love is more than his;
My fortunes every way as fairly rank'd,
If not with vantage, as Demetrius';
And, which is more than all these boasts can be,
I am belov'd of beauteous Hermia.
Why should not I then prosecute my right?

(*from* Act 1, Scene 1)

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

Or **4(b)** Explore how Shakespeare makes Bottom's encounter with Titania so funny.

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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:

CLEOPATRA: Where is he?
CHARMIAN: I did not see him since.
CLEOPATRA: See where he is, who's with him, what he does.
I did not send you. If you find him sad,
Say I am dancing; if in mirth, report
That I am sudden sick. Quick, and return.
[*Exit* ALEXAS.
CHARMIAN: Madam, methinks, if you did love him dearly,
You do not hold the method to enforce
The like from him.
CLEOPATRA: What should I do I do not?
CHARMIAN: In each thing give him way; cross him in nothing.
CLEOPATRA: Thou teachest like a fool – the way to lose him.
CHARMIAN: Tempt him not so too far; I wish, forbear;
In time we hate that which we often fear.
[*Enter* ANTONY.]
But here comes Antony.
CLEOPATRA: I am sick and sullen.
ANTONY: I am sorry to give breathing to my purpose –
CLEOPATRA: Help me away, dear Charmian; I shall fall.
It cannot be thus long; the sides of nature
Will not sustain it.
ANTONY: Now, my dearest queen –
CLEOPATRA: Pray you, stand farther from me.
ANTONY: What's the matter?
CLEOPATRA: I know by that same eye there's some good news.
What says the married woman? You may go.
Would she had never given you leave to come!
Let her not say 'tis I that keep you here –
I have no power upon you; hers you are.
ANTONY: The gods best know –
CLEOPATRA: O, never was there queen
So mightily betray'd! Yet at the first
I saw the treasons planted.
ANTONY: Cleopatra –
CLEOPATRA: Why should I think you can be mine and true,
Though you in swearing shake the throned gods,
Who have been false to Fulvia? Riotous madness,
To be entangled with those mouth-made vows,
Which break themselves in swearing!
ANTONY: Most sweet queen –

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CLEOPATRA: Nay, pray you seek no colour for your going,
But bid farewell, and go. When you sued staying,
Then was the time for words. No going then!
Eternity was in our lips and eyes,
Bliss in our brows' bent, none our parts so poor
But was a race of heaven. They are so still,
Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.

ANTONY: How now, lady!

CLEOPATRA: I would I had thy inches. Thou shouldst know
There were a heart in Egypt.

ANTONY: Hear me, Queen*:*
The strong necessity of time commands
Our services awhile; but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords: Sextus Pompeius
Makes his approaches to the port of Rome;

(*from* Act 1, Scene 3)

How does Shakespeare dramatically portray the relationship between Cleopatra and Antony at this moment in the play?

Or **5(b)** How does Shakespeare strikingly convey Enobarbus's changing feelings towards Antony?

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