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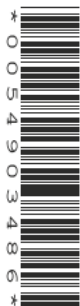
LITERATURE IN ENGLISH

0475/33

Paper 3 Drama (Open Text)

October/November 2025

45 minutes



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.

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.

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.

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?

Either 4(a) Read this passage, and then answer the question that follows it:

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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; 50
 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. 55
 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.

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.	5
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.	10
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.	15 20
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,	25
	[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.	30
	[Swoons.]	
CHARMIAN:	O, quietness, lady!	
IRAS:	She's dead too, our sovereign.	35
CHARMIAN:	Lady!	
IRAS:	Madam!	
CHARMIAN:	O madam, madam, madam!	
IRAS:	Royal Egypt, Empress!	
CHARMIAN:	Peace, peace, Iras!	40
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	

To throw my sceptre at the injurious gods;
 To tell them that this world did equal theirs 45
 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? 50
 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, 55
 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.] 60

(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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