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LITERATURE IN ENGLISH **0475/31**

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

45 minutes

8485510302

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: I don’t know much about love.

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GEOF: We're bloody marvellous!

(*from* Act 2, Scene 1)

How does Delaney strikingly portray Geof at this moment in the play?

Or **1 (b)** To what extent does Delaney portray Helen as uncaring towards Jo?

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:

[*A swelling, agitated hum of women's voices rises immediately in the background.*

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When the time comes for him, the same ocean will bring him back.

(*from* Scene 3)

How does Soyinka make this moment in the play both amusing and serious?

Or **2 (b)** How far does Soyinka encourage you to feel sorry for 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:

STELLA: Stanley was born just five minutes after Christmas.

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BLANCHE: Honey, there was – a good deal of talk in Laurel.

(*from* Scene 5)

Explore the ways in which Williams makes this such a tense moment in the play.

Or **3 (b)** In what ways does Williams portray Blanche as a victim?

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: This falls out better than I could devise.
But hast thou yet latch'd the Athenian's eyes
With the love-juice, as I did bid thee do?

PUCK: I took him sleeping – that is finish'd too –
And the Athenian woman by his side;
That, when he wak'd, of force she must be ey'd.

[*Enter* DEMETRIUS *and* HERMIA.]

OBERON: Stand close; this is the same Athenian.

PUCK: This is the woman, but not this the man.

DEMETRIUS: O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.

HERMIA: Now I but chide, but I should use thee worse,
For thou, I fear, hast given me cause to curse.
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.
The sun was not so true unto the day
As he to me. Would he have stolen away
From sleeping Hermia? I'll believe as soon
This whole earth may be bor'd, and that the moon
May through the centre creep and so displease
Her brother's noontide with th' Antipodes.
It cannot be but thou hast murd'red him;
So should a murderer look – so dead, so grim.

DEMETRIUS: So should the murdered look; and so should I,
Pierc'd through the heart with your stern cruelty;
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.

HERMIA: What's this to my Lysander? Where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS: I had rather give his carcass to my hounds.

HERMIA: Out, dog! out, cur! Thou driv'st me past the bounds
Of maiden's patience. Has thou slain him, then?
Henceforth be never numb'red among men!
O, once tell true; tell true, even for my sake!
Durst thou have look'd upon him being awake,
And hast thou kill'd him sleeping? O brave touch!
Could not a worm, an adder, do so much?
An adder did it; for with doubler tongue
Than thine, thou serpent, never adder stung.

DEMETRIUS: You spend your passion on a mispris'd mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.

(*from* Act 3, Scene 2)

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

Or **4 (b)** In what ways does Shakespeare persuade you to sympathise with Titania?

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:

[*A hill near Alexandria.*

Enter ANTONY *and* SCARUS.]

ANTONY: Yet they are not join'd. Where yond pine does stand
I shall discover all. I'll bring thee word
Straight how 'tis like to go.

[*Exit.*]

SCARUS: Swallows have built
In Cleopatra's sails their nests. The augurers
Say they know not, they cannot tell; look grimly,
And dare not speak their knowledge. Antony
Is valiant and dejected; and by starts
His fretted fortunes give him hope and fear
Of what he has and has not.

[*Alarum afar off, as at a sea-fight.*

Re-enter ANTONY.]

ANTONY: All is lost!
This foul Egyptian hath betrayed me.
My fleet hath yielded to the foe, and yonder
They cast their caps up and carouse together
Like friends long lost. Triple-turn'd whore! 'tis thou
Hast sold me to this novice; and my heart
Makes only wars on thee. Bid them all fly;
For when I am reveng'd upon my charm,
I have done all. Bid them all fly; begone.

[*Exit* SCARUS.]

O sun, thy uprise shall I see no more!
Fortune and Antony part here; even here
Do we shake hands. All come to this? The hearts
That spaniel'd me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caesar; and this pine is bark'd
That overtopp'd them all. Betray'd I am.
O this false soul of Egypt! this grave charm –
Whose eye beck'd forth my wars and call'd them home,
Whose bosom was my crownet, my chief end –
Like a right gipsy hath at fast and loose
Beguil'd me to the very heart of loss.
What, Eros, Eros!

[*Enter* CLEOPATRA.]

Ah, thou spell! Avaunt!

CLEOPATRA: Why is my lord enrag'd against his love?

ANTONY: Vanish, or I shall give thee thy deserving
And blemish Caesar's triumph. Let him take thee
And hoist thee up to the shouting plebeians;
Follow his chariot, like the greatest spot
Of all thy sex; most monster-like, be shown

For poor'st diminutives, for doits, and let
Patient Octavia plough thy visage up
With her prepared nails.

[*Exit* CLEOPATRA.] *50*

(*from* Act 4, Scene 12)

How does Shakespeare strikingly convey Antony's anger at this moment in the play?

Or **5 (b)** To what extent does Shakespeare portray Octavius Caesar as an admirable character?

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