Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **October/November 2025**

1 hour 30 minutes

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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:

JO: Has your husband thrown you out?

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Living

like pigs in a pigsty.

(*from* Act 2, Scene 2)

In what ways does Delaney make this moment in the play so revealing?

Or **1(b)** How far does Delaney make Boy a likeable 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:

[PILKINGS *returns with* IYALOJA.]

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No, you said, I am the hunter's dog and I shall eat
the entrails of the game and the faeces of the hunter.

(*from* Scene 5)

How does Soyinka vividly convey the characters' thoughts and feelings at this moment in the play?

Or **2(b)** To what extent does Soyinka's portrayal of Olunde encourage you to feel sympathy for him?

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 *opens the door and they enter.*]

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I'm sorry, but I haven't noticed the stamp of genius even on Stanley's forehead.

(*from* Scene 3)

In what ways does Williams make this moment in the play so revealing?

Or **3(b)** Explore how Williams dramatically portrays Blanche's breakdown in the play.

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:

[*Enter* PYRAMUS.]

THESEUS: Pyramus draws near the wall; silence.

PYRAMUS: *O grim-look'd night! O night with hue so black!*
O night, which ever art when day is not!
O night, O night, alack, alack, alack,
I fear my Thisby's promise is forgot!
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine;
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyne.

[WALL *holds up his fingers.*]

Thanks, courteous wall. Jove shield thee well for this!
But what see I? No Thisby do I see.
O wicked wall, through whom I see no bliss;
Curs'd be thy stones for thus deceiving me!

THESEUS: The wall, methinks, being sensible, should curse again.

PYRAMUS: No, in truth, sir, he should not. *Deceiving me* is Thisby's cue. She is to enter now, and I am to spy her through the wall. You shall see it will fall pat as I told you; yonder she comes.

[*Enter* THISBY.]

THISBY: *O wall, full often hast thou heard my moans,*
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

PYRAMUS: *I see a voice, now will I to the chink,*
To spy an I can hear my Thisby's face. Thisby!

THISBY: *My love! thou art my love, I think.*

PYRAMUS: *Think what thou wilt, I am thy lover's grace;*
And like Limander am I trusty still.

THISBY: *And I like Helen, till the Fates me kill.*

PYRAMUS: *Not Shafalus to Procrus was so true.*

THISBY: *As Shafalus to Procrus, I to you.*

PYRAMUS: *O, kiss me through the hole of this vile wall.*

THISBY: *I kiss the wall's hole, not your lips at all.*

PYRAMUS: *Will thou at Ninny's tomb meet me straightway?*

THISBY: *Tide life, tide death, I come without delay.*

[*Exeunt* PYRAMUS *and* THISBY.]

WALL: *Thus have I, Wall, my part discharged so;*
And, being done, thus Wall away doth go.

[*Exit* WALL.]

THESEUS: Now is the moon used between the two neighbours.

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DEMETRIUS: No remedy, my lord, when walls are so wilful to hear without warning.

HIPPOLYTA: This is the silliest stuff that ever I heard.

THESEUS: The best in this kind are but shadows; and the worst are no worse, if imagination amend them. *45*

HIPPOLYTA: It must be your imagination then, and not theirs.

THESEUS: If we imagine no worse of them than they of themselves, they may pass for excellent men.

(*from* Act 5, Scene 1)

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

Or **4(b)** 'Oberon wants to be in control.'

In what ways does Shakespeare's portrayal of Oberon show this?

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 a* SERVANT.]

SERVANT: A messenger from Caesar.

CLEOPATRA: What, no more ceremony? See, my women!
Against the blown rose may they stop their nose
That kneel'd unto the buds. Admit him, sir.

[*Exit* SERVANT.]

ENOBARBUS: [*Aside*] Mine honesty and I begin to square.
The loyalty well held to fools does make
Our faith mere folly. Yet he that can endure
To follow with allegiance a fall'n lord
Does conquer him that did his master conquer,
And earns a place i' th' story.

[*Enter* THYREUS.]

CLEOPATRA: Caesar's will?

THYREUS: Hear it apart.

CLEOPATRA: None but friends*:* say boldly.

THYREUS: So, happy, are they friends to Antony.

ENOBARBUS: He needs as many, sir, as Caesar has,
Or needs not us. If Caesar please, our master
Will leap to be his friend. For us, you know
Whose he is we are, and that is Caesar's.

THYREUS: So.
Thus then, thou most renown'd: Caesar entreats
Not to consider in what case thou stand'st
Further than he is Caesar.

CLEOPATRA: Go on. Right royal!

THYREUS: He knows that you embrace not Antony
As you did love, but as you fear'd him.

CLEOPATRA: O!

THYREUS: The scars upon your honour, therefore, he
Does pity, as constrained blemishes,
Not as deserv'd.

CLEOPATRA: He is a god, and knows
What is most right. Mine honour was not yielded,
But conquer'd merely.

ENOBARBUS: [*Aside*] To be sure of that,
I will ask Antony. Sir, sir, thou art so leaky
That we must leave thee to thy sinking, for
Thy dearest quit thee.

[*Exit.*]

THYREUS: Shall I say to Caesar
What you require of him? For he partly begs
To be desir'd to give. It much would please him

That of his fortunes you should make a staff
To lean upon. But it would warm his spirits
To hear from me you had left Antony,
And put yourself under his shroud,
The universal landlord.

CLEOPATRA: What's your name?

THYREUS: My name is Thyreus.

CLEOPATRA: Most kind messenger,
Say to great Caesar this: in deputation
I kiss his conqu'ring hand. Tell him I am prompt
To lay my crown at's feet, and there to kneel.
Tell him from his all-obeying breath I hear
The doom of Egypt.

THYREUS: 'Tis your noblest course.
Wisdom and fortune combating together,
If that the former dare but what it can,
No chance may shake it. Give me grace to lay
My duty on your hand.

CLEOPATRA: Your Caesar's father oft,
When he hath mus'd of taking kingdoms in,
Bestow'd his lips on that unworthy place,
As it rain'd kisses.

[*Re-enter* ANTONY *and* ENOBARBUS.]

ANTONY: Favours, by Jove that thunders!
What art thou, fellow?

THYREUS: One that but performs
The bidding of the fullest man, and worthiest
To have command obey'd.

ENOBARBUS: [*Aside*]: You will be whipt.

ANTONY: Approach there. – Ah, you kite! – Now, gods and devils!
Authority melts from me. Of late, when I cried 'Ho!'
Like boys unto a muss, kings would start forth
And cry 'Your will?' Have you no ears? I am Antony yet.

[*Enter* SERVANTS.]

Take hence this Jack and whip him.

(*from* Act 3, Scene 13)

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

Or **5(b)** Explore **two** moments in the play which Shakespeare makes particularly moving for you.

Do **not** use the passage printed in **Question 5(a)** in answering this question.

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