



# Cambridge IGCSE™

**LITERATURE IN ENGLISH**

**0475/32**

Paper 3 Drama (Open Text)

**February/March 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:

GEOF:            Do you want a cigarette?

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*[Music to black out.]*

*(from Act 2, Scene 1)*

How does Delaney movingly portray the relationship between Jo and Geof at this moment in the play?

**Or 1 (b)** Explore how Delaney powerfully depicts the impact of poverty in the play.

**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:

IYALOJA:            Not we, but the very earth says No.

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*As the girl kneels before IYALLOJA,  
lights fade out on the scene.]*

*(from Scene 1)*

In what ways does Soyinka make this moment in the play so ominous?

**Or 2(b)** How far does Soyinka encourage you to sympathise with Sergeant Amusa?

**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:

*[More laughter and shouts of parting come from the men.]*

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*[Her head falls on her arms.]*

*(from Scene 1)*

How does Williams create such vivid impressions of Stanley and Blanche at this moment in the play?

**Or 3(b)** To what extent does Williams portray Stella as a loyal sister to Blanche?



And the imperial vot'ress passed on,  
In maiden meditation, fancy-free.  
Yet mark'd I where the bolt of Cupid fell.  
It fell upon a little western flower,  
Before milk-white, now purple with love's wound,  
And maidens call it Love-in-idleness.  
Fetch me that flow'r, the herb I showed thee once.

50

(from Act 2, Scene 1)

In what ways does Shakespeare strikingly portray Oberon and Titania at this moment in the play?

**Or**     **4(b)** How does Shakespeare make the rehearsals and performance of *Pyramus and Thisby* so amusing?



ANTONY: Now, Eros.

EROS: Why, there then! Thus do I escape the sorrow  
Of Antony's death. [*Kills himself.*]

ANTONY: Thrice nobler than myself! 50  
Thou teachest me, O valiant Eros, what  
I should, and thou couldst not. My queen and Eros  
Have, by their brave instruction, got upon me  
A nobleness in record. But I will be 55  
A bridegroom in my death, and run into't  
As to a lover's bed. Come, then; and, Eros,  
Thy master dies thy scholar. To do thus  
[*Falling on his sword.*]  
I learn'd of thee. How? not dead? not dead? –  
The guard, ho! O, dispatch me! 60  
[*Enter DERCEITAS and a Guard.*]

1 GUARD: What's the noise?

ANTONY: I have done my work ill, friends. O, make an end  
Of what I have begun.

2 GUARD: The star is fall'n. 65

1 GUARD: And time is at his period.

ALL: Alas, and woe!

ANTONY: Let him that loves me, strike me dead.

(from Act 4, Scene 14)

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

Or 5(b) How does Shakespeare's portrayal of Pompey contribute to the dramatic impact of the play?

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