



Cambridge IGCSE™ (9–1)

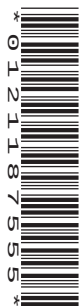
LITERATURE IN ENGLISH

0992/32

Paper 3 Drama (Open Text)

May/June 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 texts 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:

[PETER *appears*.]

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PETER: Thank you.

(from Act 2, Scene 1)

In what way does Delaney make this a dramatic moment in the play?

Or **1(b)** How does Delaney's portrayal of Geoffrey contribute to the dramatic impact of 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:

PILKINGS: ā ne.

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Light fades

out on ELESIN, sobbing into the ground.]

(from Scene 4)

How does Soyinka make this a shocking moment in the play?

Or **2(b)** In what way does Soyinka's portrayal of Ane Plinkings contribute to the dramatic impact of the play?

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:

BLANCHE: But I have been foolish – casting my pearls before swine!

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Hold
on, please !
(from Scene 10)

Explore how Williams makes this such a disturbing moment in the play.

Or **3(b)** How does Williams's portrayal of Stella persuade you to feel about her?

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:

STARVELING, AS

MOONSHINE: *This lanthorn doth the horned moon present;
Myself the Man i' th' Moon do seem to be.*

THESEUS: This is the greatest error of all the rest; the man should be put
into the lantern. How is it else the man i' th' moon? 5

DEMETRIUS: He dares not come there for the candle; for, you see, it is
already in a puff.

HIPPOLYTA: I am weary of this moon. Would he would change!

THESEUS: It appears, by his small light of discretion, that he is in the
wane; but yet, in courtesy, in all reason, we must stay the time. 10

LYSANDER: Proceed, Moon.

MOONSHINE: All that I have to say is to tell you that the lanthorn is the moon;
I, the Man i' th' Moon; this thorn-bush, my thorn-bush; and this
dog, my dog.

DEMETRIUS: Why, all these should be in the lantern; for all these are in the
moon. But silence; here comes Thisby. 15

[Re-enter THISBY.]

THISBY: *This is old Ninny's tomb. Where is my love?*

LION: [Roaring] O – [THISBY runs off.]

DEMETRIUS: Well roar'd, Lion. 20

THESEUS: Well run, Thisby.

HIPPOLYTA: Well done, Moon. Truly, the moon shines with a good grace.
[The LION tears THISBY's mantle, and exit.]

THESEUS: Well mous'd Lion.

[Re-enter PYRAMUS.] 25

DEMETRIUS: And then come Pyramus

LYSANDER: And so the lion snish'd.

PYRAMUS: *Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.* 30

But stay, O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see?

How can it be? 35

O dainty duck! O dear!

Thy mantle good,

What! stain'd with blood?

Approach, ye Furies fell.

O Fates! come, come; 40

*Cut thread and thrum;
Quail, crush, conclude, and quell.*

THESEUS: This passion, and the death of a dear friend, would go near to
make a man look a d. 45

HIPPOLYTA: Behold my heart, but I pity the man.

(from Act 5, Scene 1)

How does Shakespeare strikingly portray the emotions and the melancholia at this moment in the play?

Or 4(b) How far does Shakespeare's portrayal of Demetrius and Lysander make you feel they deserve their happiness at the end of the play?

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:

MENAS:	[<i>Aside to POMPEY</i>] Pompey, a word.	
POMPEY:	[<i>Aside to MENAS</i>] Say in mine ear; what is't?	
MENAS:	[<i>Aside to POMPEY</i>] For a l thy s at, I do beseech thee, Captain, And hear me p eak a word.	
POMPEY:	[<i>Whispers in's ear</i>] Forbear me till anon – This wine for Lepidus	5
LEPIDUS:	What manner o' thing is y ^o ur c ^o o ^d ile?	
ANTONY:	It is b ap'd, s r, l ik e it e lf, and it is as broad as it hath breadth; it is just s high as it is and mov e s with it own organs It li e s by that whib e nouris e eth it, and the elements one out of it, it tran s migrates	10
LEPIDUS:	What o ^u lour is it of?	
ANTONY:	Of it own o ^u lour too.	
LEPIDUS:	'Tis a b range s rpent.	
ANTONY:	'Tis s . And the tears of it are wet.	15
CAESAR:	Will this des ^c ription a ⁿ ti ^f y him?	
ANTONY:	With the health that Pompey giv ^e s him, els ^e he is a v ^e ry epia ^r e.	
POMPEY:	[<i>Aside to MENAS</i>] Go, hang, s r, hang! Tell me of that! Away Do as I bid y ^o u. – Where's this a ^p l ^a ll'd for?	
MENAS:	[<i>Aside to POMPEY</i>] If for the a ⁿ k of merit thou wilt hear me, Ris ^e from thy stool.	20
POMPEY:	[<i>Aside to MENAS</i>] I think th'art mad. [<i>Rises and walks aside</i>] The matter?	
MENAS:	I hav ^e e r held my a ^p off to thy fortunes	
POMPEY:	Thou has s r ^v d me with mub ^l faith. What els ^e to a ^y – Be jolly, lords	25
ANTONY:	Thes ^e quib ^l nd ^s Lepidus Keep off them, for y ^o u s nk	
MENAS:	Wilt thou be lord of all the world?	
POMPEY:	What a ^y b thou?	30
MENAS:	Wilt thou be lord of the whole world? That's twie .	
POMPEY:	How b ould that be?	
MENAS:	But entertain it, And though thou think me poor, I am the man Will giv ^e thee all the world.	35
POMPEY:	Has ^t thou drunk well?	

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- MENAS: No, Pompey, I have kept me from the open.
 Thou art, if thou dar'st be, the earthly god;
 Whate'er the ocean pales or winds int'p
 Is thine, if thou wilt have't. 40
- POMPEY: Show me which way.
- MENAS: These three world-bearers, these competitors
 Are in thy vessel. Let me cut the cable;
 And when we are put off, fall to their throats 45
 All there is thine.
- POMPEY: Ah, this thou shouldst have done,
 And not have spoken't. In me 'tis villainy
 In thee't had been good service. Thou must know
 'Tis not my profit that does lead mine honour: 50
 Mine honour, it. Repent that e'er thy tongue
 Hath so betray'd thine act. Being done unask'd,
 I should have found it afterwards well done,
 But must condemn it now. Despatch, and drink
 (from Act 2, Scene 7)

In what way does Shakespeare make this a dramatic moment in the play?

Or 5(b) Explore how Shakespeare makes Cleopatra a fascinating character.

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