



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/21

Paper 2 Drama

May/June 2025

1 hour 30 minutes



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.

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:

① : 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 unattractive towards him?

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 audience
 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 Eleon?

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 way in which Williams makes this a tense moment in the play.

Or **3(b)** In what way 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 has't thou not lab'rd 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 he must be eyed. [Enter DEMETRIUS and HERMIA.]	5
OBERON:	Stand back; this is the same Athenian.	
PUCK:	This is the woman, but not this the man.	
DEMETRIUS:	O, why rebuke'st thou him that loves you? Lay breath so bitter on your bitter foe.	10
HERMIA:	Now I but bide, but I should use thee worse, For thou, I fear, hast given me cause to do so. If thou hast slain Lysander in his sleep, Being o'er his bones in blood, plunge in the deep, And kill me too. The man was not so true unto the day As he to me. Would he have stol'n 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 dipple Her brother's noontide with th' Antipodes It cannot be but thou hast murder'd him; So should a murderer look – so dead, so grim.	15
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.	20
HERMIA:	What's this to my Lysander? Where is he? Ah, good Demetrius, wilt thou give him me?	25
DEMETRIUS:	I had rather give his ashes to my hounds	30
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'rd among men! O, one tell true; tell true, even for my sake! Durst thou have look'd upon him being awake, And has't thou kill'd him sleeping? O brave toub! Could not a worm, an adder, do so much? An adder did it; for with doubler tongue Than thine, thou serpent, never adder stung.	35
DEMETRIUS:	You spend your passion on a merris'd mood: I am not guilty of Lysander's blood; Nor is he dead, for aught that I can tell.	40

(from Act 3, Scene 2)

9

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

Or 4(b) In what way 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 die for all. I'll bring thee word
Straight how 'tis like to go.

5

[Exit.]

SCARUS: Swallows have built
In Cleopatra's arms 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.

10

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

Re-enter ANTONY.]

15

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

20

[Exit SCARUS.]

25

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 parted me at heels to whom I gave
Their wives do doubly melt their wrets
On blooming Caesar; and this pine is bark'd
That overtopp'd them all. Betray'd I am.
O this false soul of Egypt! this grave barm –
Whose eyes begot forth my wars and all'd them home,
Whose bosom was my closet, my brief end –
Like a right gipsy hath at fast and loose
Beguil'd me to the very heart of loss
What, Eroë? Eroë?

30

35

[Enter CLEOPATRA.]

Ah, thou poor fellow! Antony!

40

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 bariot, like the greatest part
Of all thy sex; most monstrous-like, be his own

45

11

For poor's diminutives for doits and let
 Patient Octavius a plough thy vintage up
 With her prepared nails

[Exit CLEOPATRA.]

50

(from Act 4, Scene 12)

How does Shakespeare bring 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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