



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/22

Paper 2 Drama

February/March 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:

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 John and Geoff 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:

YALOWA : Not we, but the very earth and sky. No.

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

(from Scene 1)

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

Or 2(b) How far does Soyinka encourage you to empathise 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 a b i v i d 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?

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:	Why should Titania cross her Oberon? I do but beg a little princeling boy To be my henchman.	
TITANIA:	Set your heart at rest; The fairy land brings not the beld of me. His mother was a virtuous of my order; And in the perfumed Indian air, by night, Full often hath been goaded by my side; And, at with me on Neptune's flowery sands Marking the embarked traders on the flood; When we have laugh'd to see the fools on the ice, And grow big-bellied with the wanton wind; Whipped by the, with pretty and with winking gait Following – her womb then rich with my young quire – Would imitate, and ail upon the land, To fetch me trifles and return again, As from a voyage, rich with merchandise. But be, being mortal, of that boy did die; And for her sake do I rear up her boy And for her sake I will not part with him.	5 10 15 20
OBERON:	How long within this wood intend you to stay?	
TITANIA:	Perchance till after Theseus' wedding-day. If you will patiently dance in our round, And see our moonlight revels go with us If not, ban me, and I will prove your haunts	25
OBERON:	Give me that boy and I will go with thee.	
TITANIA:	Not for thy fairy kingdom. Fairies away. We shall abide downright if I longer stay. [Exit TITANIA with her Train.]	
OBERON:	Well, go thy way thou shalt not from this grove Till I torment thee for this injury. My gentle Puck come hither. Thou remember'st Sine one I sat upon a promontory, And heard a mermaid on a dolphin's back Uttering a bubble and harmonious breath That the rude sea grew civil at her song, And certain stars shot madly from their spheres To hear the sea-maid's music	30 35
PUCK:	I remember.	
OBERON:	That every time I saw, but thou couldst not, Flying between the old moon and the earth Cupid, all arm'd; a certain aim he took At a fair vesal, throned by the west, And loosed his love-baft partly from his bow, As it should pierce a hundred thousand hearts But I might see young Cupid's fiery baft Quenched in the bashful beams of the wat'ry moon;	40 45

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And the imperial v'tres pass'd 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 b'ow'd thee one .

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(from Act 2, Scene 1)

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

Or 4(b) How does Shakespeare make the rehearsal and performance of *Pyramus and Thisbe* amusing?

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:

EROS:	What would my lord?	
ANTONY:	Sine Cleopatra died, I have liv'd in a bondage that the gods Detest my baseness. I, that with my sword Quarter'd the world, and o'er green Neptune's back With hips made continents, condemn myself to lack The outrage of a woman; less noble mind Than she which by her death our Caesar tells 'I am conqueror of myself'. Thou art worn, Eros That, when the elegant should come – which now Is come indeed – when I should see behind me Th' inevitable prosecution of Dignity and horror, that, on my command, Thou then wouldst kill me. Do't; the time is come. Thou shouldst not me; 'tis Caesar thou defeat'st. Put colour in thy cheek	5
EROS:	The gods withhold me! Shall I do that which all the Parthian darts Though enemy, lose aim and could not?	10
ANTONY:	Eros Wouldst thou be window'd in great Rome and see Thy mother thus with pleading arms bending down His rigid neck his face should To penetrate his name, whilst the wheel'd seat Of fortunate Caesar, drawn before him, branded His baseness that ended?	15
EROS:	I would not see't.	
ANTONY:	Come, then; for with a wound I must be cur'd. Draw that thy honest sword, which thou hast worn Most useful for thy country.	20
EROS:	O, sir, pardon me!	
ANTONY:	When I did make thee free, wouldst thou not then To do this when I bade thee? Do it at once, Or thy present services are all But accidents unpurpos'd. Draw, and come.	25
EROS:	Turn from me then that noble countenance, Wherein the worship of the whole world lies	
ANTONY:	Lo thee! <i>[Turning from him.]</i>	
EROS:	My sword is drawn.	
ANTONY:	Then let it do at once The thing which thou hast drawn it.	30
EROS:	My dear mother, My captain and my emperor, let me away, Before I strike this bloody stroke, farewell.	35
ANTONY:	'Tis a bid, man; and farewell.	40
EROS:	Farewell, great benefactor. Shall I strike now?	45

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ANTONY: Now, Eros

EROS: Why, there then! Thus do I ease 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 brother's ruination, 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 soldier. 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 way does Shakespeare make this 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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