Cambridge Assessment International Education

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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.

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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:

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:

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

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As the girl kneels before IYALOJA*,*
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?

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 changeling boy
To be my henchman.

TITANIA: Set your heart at rest;
The fairy land buys not the child of me. *5*
His mother was a vot'ress of my order;
And in the spiced Indian air, by night,
Full often hath she gossip'd by my side;
And, sat with me on Neptune's yellow sands,
Marking th' embarked traders on the flood; *10*
When we have laugh'd to see the sails conceive,
And grow big-bellied with the wanton wind;
Which she, with pretty and with swimming gait
Following – her womb then rich with my young squire –
Would imitate, and sail upon the land, *15*
To fetch me trifles, and return again,
As from a voyage, rich with merchandise.
But she, 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. *20*

OBERON: How long within this wood intend you 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, shun me, and I will spare your haunts. *25*

OBERON: Give me that boy and I will go with thee.

TITANIA: Not for thy fairy kingdom. Fairies, away.
We shall chide downright if I longer stay.

[*Exit* TITANIA *with her Train*.]

OBERON: Well, go thy way; thou shalt not from this grove *30*
Till I torment thee for this injury.
My gentle Puck, come hither. Thou rememb'rest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath *35*
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music.

PUCK: I remember.

OBERON: That very time I saw, but thou couldst not, *40*
Flying between the cold moon and the earth
Cupid, all arm'd; a certain aim he took
At a fair vestal, throned by the west,
And loos'd his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts; *45*
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the wat'ry moon;

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And the imperial vot'ress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell. *50*
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.

(*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?

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: Since Cleopatra died,
I have liv'd in such dishonour that the gods
Detest my baseness. I, that with my sword
Quarter'd the world, and o'er green Neptune's back *5*
With ships made cities, condemn myself to lack
The courage of a woman; less noble mind
Than she which by her death our Caesar tells
'I am conqueror of myself'. Thou art sworn, Eros,
That, when the exigent should come – which now *10*
Is come indeed – when I should see behind me
Th' inevitable prosecution of
Disgrace and horror, that, on my command,
Thou then wouldst kill me. Do't; the time is come.
Thou strik'st not me; 'tis Caesar thou defeat'st. *15*
Put colour in thy cheek.

EROS: The gods withold me!
Shall I do that which all the Parthian darts,
Though enemy, lost aim and could not?

ANTONY: Eros, *20*
Wouldst thou be window'd in great Rome and see
Thy master thus with pleach'd arms, bending down
His corrigible neck, his face subdu'd
To penetrative shame, whilst the wheel'd seat
Of fortunate Caesar, drawn before him, branded *25*
His baseness that ensued?

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. *30*

EROS: O, sir, pardon me!

ANTONY: When I did make thee free, swor'st thou not then
To do this when I bade thee? Do it at once,
Or thy precedent services are all
But accidents unpurpos'd. Draw, and come. *35*

EROS: Turn from me then that noble countenance,
Wherein the worship of the whole world lies.

ANTONY: Lo thee! [*Turning from him.*]

EROS: My sword is drawn.

ANTONY: Then let it do at once *40*
The thing why thou hast drawn it.

EROS: My dear master,
My captain and my emperor, let me say,
Before I strike this bloody stroke, farewell.

ANTONY: 'Tis said, man; and farewell. *45*

EROS: Farewell, great chief. Shall I strike now?

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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
A bridegroom in my death, and run into't *55*
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* DERCETAS *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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