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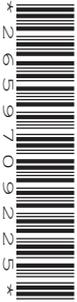
LITERATURE IN ENGLISH

0475/23

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:

JO: There's a gas stove in here.

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didn't think he'd miss half a dozen.

(from Act 1, Scene 1)

How does Delaney make this an entertaining and revealing moment in the play?

Or 1 (b) In the play, how does Delaney vividly present problems that women experience?

Do **not** use the passage printed in **Question 1(a)** in answering this question.

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:

The verandah of the District Officer's bungalow.

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I order you to report your business at
once or face disciplinary action.

(from Scene 2)

In what ways does Soyinka make this a striking introduction to Simon and Jane Pilkings?

Or 2(b) How does Soyinka powerfully portray the relationship between Elesin and Olunde?

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: Stan, we've – lost Belle Reve!

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And I don't like to be *swindled*.

(*from Scene 2*)

Explore how Williams strikingly contrasts Stella and Stanley at this moment in the play.

- Or** **3(b)** How does Williams make the relationship between Blanche and her husband (Allan) so powerfully dramatic?

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:

DEMETRIUS:	Do I entice you? Do I speak you fair? Or, rather, do I not in plainest truth Tell you I do not nor I cannot love you?	
HELENA:	And even for that do I love you the more. I am your spaniel; and, Demetrius, The more you beat me, I will fawn on you. Use me but as your spaniel, spurn me, strike me, Neglect me, lose me; only give me leave, Unworthy as I am, to follow you. What worser place can I beg in your love, And yet a place of high respect with me, Than to be used as you use your dog?	5 10
DEMETRIUS:	Tempt not too much the hatred of my spirit; For I am sick when I do look on thee.	
HELENA:	And I am sick when I look not on you.	15
DEMETRIUS:	You do impeach your modesty too much To leave the city and commit yourself Into the hands of one that loves you not; To trust the opportunity of night, And the ill counsel of a desert place, With the rich worth of your virginity.	 20
HELENA:	Your virtue is my privilege for that: It is not night when I do see your face, Therefore I think I am not in the night; Nor doth this wood lack worlds of company, For you, in my respect, are all the world. Then how can it be said I am alone When all the world is here to look on me?	 25
DEMETRIUS:	I'll run from thee and hide me in the brakes, And leave thee to the mercy of wild beasts.	 30
HELENA:	The wildest hath not such a heart as you. Run when you will, the story shall be chang'd: Apollo flies, and Daphne holds the chase; The dove pursues the griffin; the mild hind Makes speed to catch the tiger – bootless speed, When cowardice pursues and valour flies.	 35
DEMETRIUS:	I will not stay thy questions; let me go: Or, if thou follow me, do not believe But I shall do thee mischief in the wood.	
HELENA:	Ay, in the temple, in the town, the field, You do me mischief. Fie, Demetrius! Your wrongs do set a scandal on my sex. We cannot fight for love as men may do; We should be woo'd, and were not made to woo.	40 45
	<i>[Exit Demetrius.]</i>	

(from Act 2, Scene 2)

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

Or 4(b) How far does Shakespeare persuade you to admire Theseus?

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