



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 text 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 ways does Delaney make this such a dramatic moment in the play?

Or **1(b)** How does Delaney's portrayal of Geof 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: Jane.

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out on ELESIN, sobbing into the ground.] *Light fades*
(from Scene 4)

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

Or **2(b)** In what ways does Soyinka's portrayal of Jane Pilkings 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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on, please! Hold
(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 snuff.

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 shone, 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 came Pyramus.

LYSANDER: And so the lion vanish'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 sad.

45

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

(from Act 5, Scene 1)

How does Shakespeare strikingly portray the courtiers and the mechanicals 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>] Forsake thy seat, I do beseech thee, Captain, And hear me speak a word.	
POMPEY:	[<i>Whispers in's ear</i>] Forbear me till anon – This wine for Lepidus!	5
LEPIDUS:	What manner o' thing is your crocodile?	
ANTONY:	It is shap'd, sir, like itself, and it is as broad as it hath breadth; it is just so high as it is, and moves with it own organs. It lives by that which nourisheth it, and the elements once out of it, it transmigrates.	10
LEPIDUS:	What colour is it of?	
ANTONY:	Of it own colour too.	
LEPIDUS:	'Tis a strange serpent.	
ANTONY:	'Tis so. And the tears of it are wet.	15
CAESAR:	Will this description satisfy him?	
ANTONY:	With the health that Pompey gives him, else he is a very epicuré.	
POMPEY:	[<i>Aside to MENAS</i>] Go, hang, sir, hang! Tell me of that! Away! Do as I bid you. – Where's this cup I call'd for?	
MENAS:	[<i>Aside to POMPEY</i>] If for the sake of merit thou wilt hear me, Rise 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 have ever held my cap off to thy fortunes.	
POMPEY:	Thou hast serv'd me with much faith. What else to say? – Be jolly, lords.	25
ANTONY:	These quicksands, Lepidus, Keep off them, for you sink.	
MENAS:	Wilt thou be lord of all the world?	
POMPEY:	What say'st thou?	30
MENAS:	Wilt thou be lord of the whole world? That's twice.	
POMPEY:	How should that be?	
MENAS:	But entertain it, And though thou think me poor, I am the man Will give thee all the world.	35
POMPEY:	Hast thou drunk well?	

MENAS: No, Pompey, I have kept me from the cup.
 Thou art, if thou dar'st be, the earthly Jove;
 Whate'er the ocean pales or sky inclips 40
 Is thine, if thou wilt ha't.

POMPEY: Show me which way.

MENAS: These three world-sharers, 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 spoke on'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 unknown,
 I should have found it afterwards well done,
 But must condemn it now. Desist, and drink.

(from Act 2, Scene 7)

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

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

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