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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **May/June 2026**

45 minutes

0801515548

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.

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PEARL CLEAGE: *Blues for an Alabama Sky*

Remember to support your ideas with details from the writing.

Either 1 (a) Read this passage, and then answer the question that follows it:

LELAND: Good evening. Is Angel here?

GUY: She's not back from the audition yet. You're welcome to come in and wait for her.

LELAND: I can just wait out front.

GUY: Don't be silly. Come on in.

LELAND: Thanks. It is pretty warm out there.

GUY: Want a drink?

LELAND: Is that liquor?

GUY: Champagne.

LELAND: It's still prohibition, isn't it?

GUY: Not in Harlem it isn't, but don't let me corrupt you.

[*He puts on his shirt and tie as they talk.*]

You and Angel doing something special tonight?

LELAND: I'm going to help her celebrate her new singing job.

GUY: Be sure you let her tell you how it went before you pop the cork on that champagne, or whatever it is you do.

LELAND: What do you mean by that?

GUY: I mean it's a rough business. Things don't always go the way you plan them.

LELAND: Thanks. I'll remember that. [*Looking around*] You a working man?

GUY: Aren't we all?

LELAND: Not these days. We're two of the lucky ones, I guess. What do you do?

GUY: Costumes.

LELAND: Like for Halloween?

GUY: No. Nightclubs. Cabarets.

LELAND: People pay you to do that?

GUY: I scrape by. And what do you do?

LELAND: I'm a carpenter.

GUY: Just like Jesus.

LELAND: I didn't mean to offend you. I don't know very much about show business.

GUY: And I hope you never do.

LELAND: That depends on Angel.

GUY: Then you're home free.

LELAND: Angel told me what happened with her clothes burning up in the fire and all.

GUY: The fire?

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LELAND: At her old place?

GUY: Oh, right. That fire.

LELAND: I know how important clothes are to a woman, so I …

[*He holds up the box awkwardly.*]

I bought her something.

GUY: Something to wear?

LELAND: It's a dress, and since she's your cousin and you know her a lot better than I do, I thought maybe you could tell me if you think she'll like it.

GUY: Okay. Let's have a look.

[GUY *carefully opens the box, folds back the tissue paper and pulls out a long, shapeless navy blue dress with a prim white collar and cuffs. A heart-shaped card falls out.* LELAND *picks the card up quickly before* GUY *can look at it.* GUY *looks at* LELAND*'s hopeful face and speaks gently.*]

I think she'll love it.

LELAND: You're not just shining me on, are you?

GUY: I think what she'll like most is that you were thinking about her. Angel likes to know she's on your mind.

[*He folds the dress carefully and puts it away.*]

LELAND: [*Laughing nervously*] Well, no problem there.

(*from* Act 1, Scene 5)

How does Cleage create vivid impressions of Leland and Guy at this moment in the play?

Or **1 (b)** In what ways does Cleage strikingly portray Angel in the play?

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SHELAGH DELANEY: *A Taste of Honey*

Remember to support your ideas with details from the writing.

Either 2 (a) Read this passage, and then answer the question that follows it:

[*Music. Enter* PETER*, a brash car salesman, cigar in mouth.*]

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You can't
afford to lose a man like me.

(*from* Act 1, Scene 1)

In what ways does Delaney make this such a striking introduction to Peter?

Or **2 (b)** Jo says that Geof is 'just like a big sister' to her.

How far does Delaney encourage you to agree?

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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:

STANLEY: Sister Blanche, I've got a little birthday remembrance for you.

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El pan de mais sin sal …

(*from* Scene 8)

How does Williams make this such a dramatic ending to the scene?

Or **3 (b)** Explore the ways in which Williams powerfully conveys Stella's feelings for Stanley.

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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:

HELENA: Can you not hate me, as I know you do,
But you must join in souls to mock me too?
If you were men, as men you are in show,
You would not use a gentle lady so:
To vow, and swear, and superpraise my parts,
When I am sure you hate me with your hearts.
You both are rivals, and love Hermia;
And now both rivals, to mock Helena.
A trim exploit, a manly enterprise,
To conjure tears up in a poor maid's eyes
With your derision! None of noble sort
Would so offend a virgin, and extort
A poor soul's patience, all to make you sport.

LYSANDER: You are unkind, Demetrius; be not so;
For you love Hermia. This you know I know;
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part;
And yours of Helena to me bequeath,
Whom I do love and will do till my death.

HELENA: Never did mockers waste more idle breath.

DEMETRIUS: Lysander, keep thy Hermia; I will none.
If e'er I lov'd her, all that love is gone.
My heart to her but as guest-wise sojourn'd,
And now to Helen is it home return'd,
There to remain.

LYSANDER: Helen, it is not so.

DEMETRIUS: Disparage not the faith thou dost not know,
Lest, to thy peril, thou aby it dear.
Look where thy love comes; yonder is thy dear.

[*Enter* HERMIA.]

HERMIA: Dark night, that from the eye his function takes,
The ear more quick of apprehension makes;
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.
Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound.
But why unkindly didst thou leave me so?

LYSANDER: Why should he stay whom love doth press to go?

HERMIA: What love could press Lysander from my side?

LYSANDER: Lysander's love, that would not let him bide –
Fair Helena, who more engilds the night
Than all yon fiery oes and eyes of light.
Why seek'st thou me? Could not this make thee know
The hate I bare thee made me leave thee so?

HERMIA: You speak not as you think; it cannot be.

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HELENA: Lo, she is one of this confederacy!
Now I perceive they have conjoin'd all three
To fashion this false sport in spite of me.
Injurious Hermia! most ungrateful maid!
Have you conspir'd, have you with these contriv'd,
To bait me with this foul derision?
Is all the counsel that we two have shar'd,
The sisters' vows, the hours that we have spent,
When we have chid the hasty-footed time
For parting us – O, is all forgot?
All school-days' friendship, childhood innocence?

(*from* Act 3, Scene 2)

How does Shakespeare powerfully create conflict at this moment in the play?

Or **4 (b)** Explore the ways in which Shakespeare makes Bottom such an entertaining character.

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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:

CLEOPATRA: I have a mind to strike thee ere thou speak'st.
Yet, if thou say Antony lives, is well,
Or friends with Caesar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee.

MESSENGER: Madam, he's well.

CLEOPATRA: Well said.

MESSENGER: And friends with Caesar.

CLEOPATRA: Th'art an honest man.

MESSENGER: Caesar and he are greater friends than ever.

CLEOPATRA: Make thee a fortune from me.

MESSENGER: But yet, madam –

CLEOPATRA: I do not like 'but yet'. It does allay
The good precedence; fie upon 'but yet'!
'But yet' is as a gaoler to bring forth
Some monstrous malefactor. Prithee, friend,
Pour out the pack of matter to mine ear,
The good and bad together. He's friends with Caesar;
In state of health, thou say'st; and, thou say'st, free.

MESSENGER: Free, madam! No; I made no such report.
He's bound unto Octavia.

CLEOPATRA: For what good turn?

MESSENGER: For the best turn i' th' bed.

CLEOPATRA: I am pale, Charmian.

MESSENGER: Madam, he's married to Octavia.

CLEOPATRA: The most infectious pestilence upon thee!

[*Strikes him down*]

MESSENGER: Good madam, patience.

CLEOPATRA: What say you? Hence,

[*Strikes him*]

Horrible villain! or I'll spurn thine eyes
Like balls before me; I'll unhair thy head;

[*She hales him up and down.*]

Thou shalt be whipp'd with wire and stew'd in brine,
Smarting in ling'ring pickle.

MESSENGER: Gracious madam,
I that do bring the news made not the match.

CLEOPATRA: Say 'tis not so, a province I will give thee,
And make thy fortunes proud. The blow thou hadst
Shall make thy peace for moving me to rage;
And I will boot thee with what gift beside
Thy modesty can beg.

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MESSENGER: He's married, madam.

CLEOPATRA: Rogue, thou hast liv'd too long.

[*Draws a knife*]

MESSENGER: Nay, then I'll run.
What mean you, madam? I have made no fault.

[*Exit*.]

CHARMIAN: Good madam, keep yourself within yourself:
The man is innocent.

CLEOPATRA: Some innocents scape not the thunderbolt.
Melt Egypt into Nile! and kindly creatures
Turn all to serpents! Call the slave again.
Though I am mad, I will not bite him. Call!

CHARMIAN: He is afear'd to come.

(*from* Act 2, Scene 5)

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

Or **5 (b)** How does Shakespeare's portrayal of war contribute to the dramatic impact of the play?

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