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LITERATURE IN ENGLISH **0475/32**

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

45 minutes

6808208371

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:

[DELIA *enters from church and knocks loudly on their door.* ANGEL *groans and falls back, holding her head.* DELIA *pokes her head in.*]

DELIA: How is she?

GUY: She's alive.

DELIA: How are you feeling?

ANGEL: How do I look?

DELIA: Well …

ANGEL: Never mind. Do you have any aspirin?

DELIA: I think I've got some across the hall. I've got something else to show you, too, but I'll wait until you're feeling better.

[DELIA *winks conspiratorially at* GUY *and goes to get the aspirin. During the dialogue that follows,* DELIA *looks around for aspirin, but finds none. On her way out, she picks up the typing chart and book and takes them back across the hall with her.*]

ANGEL: I can hardly wait. What is she talking about?

GUY: She wants to teach you how to use a typewriter.

ANGEL: What?

[*Throughout this scene,* GUY *works at his sewing while participating fully in the conversation. This is his habit, and his friends are all used to it.*]

GUY: Since you said you couldn't sing anymore because of your broken heart, Deal thought you might want to take advantage of the growing opportunities in the secretarial pool.

ANGEL: Tell me it hasn't come to that.

GUY: It hasn't come to that.

ANGEL: Swear it.

GUY: I swear it.

ANGEL: My head is killing me. Where is that child with the aspirin?

GUY: Sam's coming by this afternoon. He'll have some.

ANGEL: When did you see Sam?

GUY: We saw him. Last night at Small's.

ANGEL: God! I don't even remember being at Small's. Was I already drunk?

GUY: Let's just say, the question was already beside the point.

ANGEL: [*Remembering vaguely*] Did he walk home with us?

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GUY: No. We left him at the club. He delivered five babies yesterday. He was celebrating their arrival.

ANGEL: I thought there was somebody else …

GUY: A brother walked with us part of the way from 125th Street. Saw a damsel in distress and offered his assistance. A real Southern gentleman from the accent. Beautiful silk suit, too.

ANGEL: A silk suit? I thought you said he was Southern.

GUY: I didn't say Southern bumpkin.

ANGEL: Who was he?

GUY: I never saw him around before.

ANGEL: Didn't you ask him?

GUY: I was a little preoccupied.

[DELIA *returns to the apartment.*]

DELIA: I'm sorry. I guess I'm out too.

[ANGEL *groans.*]

ANGEL: Well, let's pray for Sam.

[*She lies down and closes her eyes.*]

(*from* Act 1, Scene 2)

How does Cleage make this moment in the play so entertaining?

Or **1(b)** 'Delia is a strong woman.'

To what extent does Cleage encourage you to agree?

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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:

[HELEN *and* PETER *leave flat.*

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In this country there are only two seasons, winter and winter.

(*from* Act 1, Scene 2)

How does Delaney strikingly portray Jo and Boy at this moment in the play?

Or **2(b)** In what ways does Delaney's portrayal of Peter make him so dislikeable?

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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:

EUNICE: This here is Elysian Fields.

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[*She goes out of the door.*]

(*from* Scene 1)

In what ways does Williams make this early moment in the play so revealing?

Or **3(b)** Blanche says Mitch is a 'natural gentleman'.

How far does Williams encourage you to agree?

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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:

[*Enter* LYSANDER *and* HERMIA.]

LYSANDER: Fair love, you faint with wand'ring in the wood;
And, to speak troth, I have forgot our way;
We'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.

HERMIA: Be it so, Lysander: find you out a bed,
For I upon this bank will rest my head.

LYSANDER: One turf shall serve as pillow for us both;
One heart, one bed, two bosoms, and one troth.

HERMIA: Nay, good Lysander; for my sake, my dear,
Lie further off yet; do not lie so near.

LYSANDER: O, take the sense, sweet, of my innocence!
Love takes the meaning in love's conference.
I mean that my heart unto yours is knit,
So that but one heart we can make of it;
Two bosoms interchained with an oath,
So then two bosoms and a single troth.
Then by your side no bed-room me deny,
For lying so, Hermia, I do not lie.

HERMIA: Lysander riddles very prettily.
Now much beshrew my manners and my pride,
If Hermia meant to say Lysander lied!
But, gentle friend, for love and courtesy
Lie further off, in human modesty;
Such separation as may well be said
Becomes a virtuous bachelor and a maid,
So far be distant; and good night, sweet friend.
Thy love ne'er alter till thy sweet life end!

LYSANDER: Amen, amen, to that fair prayer say I;
And then end life when I end loyalty!
Here is my bed; sleep give thee all his rest!

HERMIA: With half that wish the wisher's eyes be press'd!

[*They sleep.*]

[*Enter* PUCK.]

PUCK: Through the forest have I gone,
But Athenian found I none
On whose eyes I might approve
This flower's force in stirring love.
Night and silence – Who is here?
Weeds of Athens he doth wear:
This is he, my master said,
Despised the Athenian maid:
And here the maiden, sleeping sound,
On the dank and dirty ground.

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Pretty soul! she durst not lie
Near this lack-love, this kill-courtesy.
Churl, upon thy eyes I throw
All the power this charm doth owe:
When thou wak'st let love forbid
Sleep his seat on thy eyelid.
So awake when I am gone:
For I must now to Oberon.

[*Exit.*]

(*from* Act 2, Scene 2)

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

Or **4(b)** How does Shakespeare dramatically depict conflict at **two** moments in the play?

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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:

[*Re-enter* IRAS*, with a robe, crown, etc.*]

CLEOPATRA: Give me my robe, put on my crown; I have
Immortal longings in me. Now no more
The juice of Egypt's grape shall moist this lip.
Yare, yare, good Iras; quick. Methinks I hear
Antony call. I see him rouse himself
To praise my noble act. I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath. Husband, I come.
Now to that name my courage prove my title!
I am fire and air; my other elements
I give to baser life. So, have you done?
Come then, and take the last warmth of my lips.
Farewell, kind Charmian. Iras, long farewell.

[*Kisses them.* IRAS *falls and dies.*]

Have I the aspic in my lips? Dost fall?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts and is desir'd. Dost thou lie still?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.

CHARMIAN: Dissolve, thick cloud, and rain, that I may say
The gods themselves do weep.

CLEOPATRA: This proves me base.
If she first meet the curled Antony,
He'll make demand of her, and spend that kiss
Which is my heaven to have. Come, thou mortal wretch,

[*To an asp, which she applies to her breast.*]

With thy sharp teeth this knot intrinsicate
Of life at once untie. Poor venomous fool,
Be angry, and dispatch. O couldst thou speak,
That I might hear thee call great Caesar ass
Unpolicied!

CHARMIAN: O Eastern star!

CLEOPATRA: Peace, peace!
Dost thou not see my baby at my breast
That sucks the nurse asleep?

CHARMIAN: O, break! O, break!

CLEOPATRA: As sweet as balm, as soft as air, as gentle –
O Antony! Nay, I will take thee too:

[*Applying another asp to her arm.*]

What should I stay – [*Dies.*]

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CHARMIAN: In this vile world? So, fare thee well.
Now boast thee, death, in thy possession lies
A lass unparallel'd. Downy windows, close;
And golden Phoebus never be beheld
Of eyes again so royal! Your crown's awry;
I'll mend it and then play –

[*Enter the* GUARD*, rushing in.*]

1 GUARD: Where's the Queen?

CHARMIAN: Speak softly, wake her not.

1 GUARD: Caesar hath sent –

CHARMIAN: Too slow a messenger.

(*from* Act 5, Scene 2)

How does Shakespeare make this moment in the play so moving?

Or **5(b)** Explore how Shakespeare vividly contrasts the characters of Octavius Caesar and Antony.

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