



# 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 awearry 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?



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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