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Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/23**

Paper 2 Drama **May/June 2021**

1 hour 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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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.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1(a)

Read this passage carefully, and then answer the question that follows it:

Mama: What was they fighting about?

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We all feel like that – Walter and Bennie and me – even Travis.

(*from* Act 1 Scene 1)

How does Hansberry make this such a revealing moment in the play?

Or 1(b)

In what ways does Hansberry make Joseph Asagai such a memorable character?

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ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

Either 2(a)

Read this passage carefully, and then answer the question that follows it:

He continues on to the fireplace, leans the gun against the wall as he swings a pot out of the fire and smells it.

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A sense of their separation rises.]

(*from* Act 2)

How does Miller vividly portray the relationship between John and Elizabeth Proctor at this moment in the play?

Or 2(b)

To what extent does Miller's portrayal of John Proctor persuade you that he is responsible for his own downfall?

Do **not** use the passage printed in **Question 2(a)** in answering this question.

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R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

Either 3(a)

Read this passage carefully, and then answer the question that follows it:

[TROTTER *disappears into the dark.*

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[HIBBERT *looks at* STANHOPE *for a moment, then with a slight smile, he goes slowly up the steps and into the trench,* MASON *following behind.*]

(*from* Act 3 Scene 3) *55*

In what ways does Sherriff powerfully create sympathy for the men at this moment in the play?

Or 3(b)

Explore how Sherriff makes the raid such a dramatic and significant part of the play.

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either 4(a)

Read this passage carefully, and then answer the question that follows it:

Capulet's house.

[*Enter* CAPULET, LADY CAPULET, NURSE, *and two or three Servingmen.*]

Capulet: So many guests invite as here are writ.

[*Exit a servingman*]

Sirrah, go hire me twenty cunning cooks.

Servant: You shall have none ill, sir; for I'll try if they can lick their fingers.

Capulet: How canst thou try them so?

Servant: Marry, sir, 'tis an ill cook that cannot lick his own fingers; therefore he that cannot lick his fingers goes not with me.

Capulet: Go, be gone. [*Exit second SERVANT.*]
We shall be much unfurnish'd for this time.
What, is my daughter gone to Friar Lawrence?

Nurse: Ay, forsooth.

Capulet: Well, he may chance to do some good on her:
A peevish self-will'd harlotry it is.

Enter JULIET.

Nurse: See where she comes from shrift with merry look.

Capulet: How now, my headstrong! Where have you been gadding?

Juliet: Where I have learnt me to repent the sin
Of disobedient opposition
To you and your behests; and am enjoin'd
By holy Lawrence to fall prostrate here,
To beg your pardon. Pardon, I beseech you.
Henceforward I am ever rul'd by you.

Capulet: Send for the County; go tell him of this.
I'll have this knot knit up to-morrow morning.

Juliet: I met the youthful lord at Lawrence' cell,
And gave him what becomed love I might,
Not stepping o'er the bounds of modesty.

Capulet: Why, I am glad on't; this is well – stand up –
This is as't should be. Let me see the County;
Ay, marry, go, I say, and fetch him hither.
Now, afore God, this reverend holy friar,
All our whole city is much bound to him.

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Juliet: Nurse, will you go with me into my closet
To help me sort such needful ornaments
As you think fit to furnish me to-morrow?

Lady Capulet: No, not till Thursday; there is time enough.

Capulet: Go, nurse, go with her. We'll to church to-morrow. [*Exeunt* JULIET *and* NURSE.]

Lady Capulet: We shall be short in our provision;
'Tis now near night.

Capulet: Tush. I will stir about,
And all things shall be well, I warrant thee, wife.
Go thou to Juliet, help to deck up her;
I'll not to bed to-night; let me alone.
I'll play the huswife for this once. What, ho!
They are all forth; well, I will walk myself
To County Paris, to prepare up him
Against to-morrow. My heart is wondrous light
Since this same wayward girl is so reclaim'd.

[*Exeunt.*

(*from* Act 4 Scene 2)

How does Shakespeare make this such a tense moment in the play?

Or 4(b)

Explore **two** moments in the play which you think Shakespeare makes particularly amusing.

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WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

Either 5(a)

Read this passage carefully, and then answer the question that follows it:

Olivia: What do you say, Cesario? Good my lord –

Viola: My lord would speak; my duty hushes me.

Olivia: If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.

Duke: Still so cruel?

Olivia: Still so constant, lord.

Duke: What, to perverseness? You uncivil lady,
To whose ingrate and unauspicious altars
My soul the faithfull'st off'rings hath breath'd out
That e'er devotion tender'd! What shall I do?

Olivia: Even what it please my lord, that shall become him.

Duke: Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love? – a savage jealousy
That sometime savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour,
Live you the marble-breasted tyrant still;
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief:
I'll sacrifice the lamb that I do love
To spite a raven's heart within a dove.

Viola: And I, most jocund, apt, and willingly,
To do you rest, a thousand deaths would die.

Olivia: Where goes Cesario?

Viola: After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.
If I do feign, you witnesses above
Punish my life for tainting of my love!

Olivia: Ay me detested! How am I beguil'd!

Viola: Who does beguile you? Who does do you wrong?

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Olivia: Hast thou forgot thyself? Is it so long?
Call forth the holy father. [*Exit an Attendant.*]

Duke: Come, away!

Olivia: Whither, my lord? Cesario, husband, stay.

Duke: Husband?

Olivia: Ay, husband; can he that deny?

Duke: Her husband, sirrah?

Viola: No, my lord, not I.

Olivia: Alas, it is the baseness of thy fear
That makes thee strangle thy propriety.
Fear not, Cesario, take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

(*from* Act 5 Scene 1)

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

Or 5(b)

How does Shakespeare's portrayal make Viola such a likeable character?

Do **not** use the passage printed in **Question 5(a**) in answering this question.

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