



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/21

Paper 2 Drama

October/November 2021**1 hour 30 minutes**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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.

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: 'Course I don't want to make it sound fancier than it is ... it's just a plain little old house – but it's made good and solid – and it will be *ours*.

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Mama: Walter Lee –

[He just closes the door behind him. MAMA sits alone, thinking heavily.]

(from Act 2)

How does Hansberry make this moment in the play so intense?

Or **1(b)** To what extent does Hansberry make you dislike Beneatha?

4

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:

Danforth: Mr Putnam, I have here an accusation by Mr Corey against you.

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Putnam, I'll kill you yet!

I'll cut your throat,

(from Act 3)

How does Miller encourage you to sympathise with Giles Corey at this moment in the play?

Or **2(b)** How does Miller's portrayal of Tituba contribute to the dramatic impact of the play?

6

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:

Stanhope: I've been having a good look round.

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Osborne: It must.

(from Act 2, Scene 1)

How does Sherriff make this such a dramatic and significant moment in the play?

Or **3(b)** Explore the ways in which Sherriff portrays Osborne as a caring character.

Do **not** use the passage printed in **Question 3(a)** in answering this question.

Either 4(a) Read this passage carefully, and then answer the question that follows it:

(from Act 1, Scene 2)

Or 4(b) How far does Shakespeare encourage you to admire Friar Lawrence?

TURN OVER FOR QUESTION 5.

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:*[Re-enter MALVOLIO.]*

Malvolio: Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial. 5

Olivia: Tell him he shall not speak with me.

Malvolio: Has been told so; and he says he'll stand at your door like a sheriff's post and be the supporter to a bench, but he'll speak with you. 10

Olivia: What kind o' man is he?

Malvolio: Why, of mankind.

Olivia: What manner of man?

Malvolio: Of very ill manner; he'll speak with you, will you or no.

Olivia: Of what personage and years is he? 15

Malvolio: Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple; 'tis with him in standing water, between boy and man. He is very well-favour'd, and he speaks very shrewishly; one would think his mother's milk were scarce out of him. 20

Olivia: Let him approach. Call in my gentlewoman.

Malvolio: Gentlewoman, my lady calls. *[Exit.]*

[Re-enter MARIA.]

Olivia: Give me my veil; come, throw it o'er my face; We'll once more hear Orsino's embassy. 25

[Enter VIOLA.]

Viola: The honourable lady of the house, which is she?

Olivia: Speak to me; I shall answer for her. Your will?

Viola: Most radiant, exquisite, and unmatchable beauty – I pray you tell me if this be the lady of the house, for I never saw her. I would be loath to cast away my speech; for, besides that it is excellently well penn'd, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage. 30

Olivia: Whence came you, sir? 35

Viola: I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

Olivia: Are you a comedian?

Viola: No, my profound heart; and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house? 40

Olivia: If I do not usurp myself, I am.

11

Viola: Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise, and then show you the heart of my message. 45

Olivia: Come to what is important in't. I forgive you the praise.

Viola: Alas, I took great pains to study it, and 'tis poetical.

Olivia: It is the more like to be feigned; I pray you keep it in.

(from Act 1, Scene 5)

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

Or **5(b)** Explore how Shakespeare's portrayal of Maria contributes to the dramatic impact of the play.

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