



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/21

Paper 2 Drama

May/June 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:

Ruth: What did you call that man for, Walter Lee?

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write the cheque and – the house is yours.’

Just

(from Act 3)

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

Or 1(b)

How does Hansberry strikingly portray different hopes and ambitions in the play?

Do **not** use the passage printed in **Question 1(a)** in answering this question.

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:

Proctor: I have trouble enough without I come five mile to hear him preach only hellfire and bloody damnation.

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faction and a party. I am not blind; there is a

(from Act 1)

How does Miller vividly portray Reverend Parris at this early moment in the play?

Or 2(b)

How does Miller's writing make you feel about the way Danforth controls the witch trials?

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 [*stifling a hiccup*]: Just a cup o' tea – then I'll go and relieve young Raleigh.

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Get out of my sight!

(from Act 3 Scene 2)

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

Or 3(b)

Explore **two** moments in the play where Sherriff's writing makes you feel particularly sad.

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

Romeo: No matter; get thee gone,
And hire those horses; I'll be with thee straight.

[Exit Balthasar.

Well, Juliet, I will lie with thee to-night.	40
Let's see for means. O mischief, thou art swift	
To enter in the thoughts of desperate men!	
I do remember an apothecary,	
And hereabouts 'a dwells, which late I noted	45
In tatt' red weeds, with overwhelming brows,	
Culling of simples. Meagre were his looks;	
Sharp misery had worn him to the bones;	
And in his needy shop a tortoise hung,	
An alligator stuff'd, and other skins	
Of ill-shap'd fishes; and about his shelves	50
A beggarly account of empty boxes,	
Green earthen pots, bladders, and musty seeds,	
Remnants of packthread, and old cakes of roses,	
Were thinly scattered, to make up a show.	
Noting this penury, to myself I said	55
'An if a man did need a poison now,	
Whose sale is present death in Mantua,	
Here lives a caitiff wretch would sell it him'.	

(from Act 5 Scene 1)

In what ways does Shakespeare make this moment in the play so upsetting?

Or 4(b)

How does Shakespeare strikingly contrast Mercutio and Benvolio in the play?

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:

A street.

[Enter SEBASTIAN and ANTONIO.]

- Sebastian:* I would not by my will have troubled you;
But since you make your pleasure of your pains,
I will no further chide you. 5
- Antonio:* I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth;
And not all love to see you – though so much
As might have drawn one to a longer voyage –
But jealousy what might befall your travel, 10
Being skillless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable. My willing love,
The rather by these arguments of fear,
Set forth in your pursuit. 15
- Sebastian:* My kind Antonio,
I can no other answer make but thanks,
And thanks, and ever thanks; and oft good turns
Are shuffl'd off with such uncurrent pay;
But were my worth as is my conscience firm, 20
You should find better dealing. What's to do?
Shall we go see the reliques of this town?
- Antonio:* To-morrow, sir; best first go see your lodging.
- Sebastian:* I am not weary, and 'tis long to night;
I pray you, let us satisfy our eyes 25
With the memorials and the things of fame
That do renown this city.
- Antonio:* Would you'd pardon me.
I do not without danger walk these streets:
Once in a sea-fight 'gainst the Count his galleys 30
I did some service; of such note, indeed,
That, were I ta'en here, it would scarce be answer'd.
- Sebastian:* Belike you slew great number of his people.

Antonio: Th' offence is not of such a bloody nature;
 Albeit the quality of the time and quarrel 35
 Might well have given us bloody argument.
 It might have since been answer'd in repaying
 What we took from them; which, for traffic's sake,
 Most of our city did. Only myself stood out;
 For which, if I be lapsed in this place, 40
 I shall pay dear.

Sebastian: Do not then walk too open.

(from Act 3 Scene 3)

How does Shakespeare make this a memorable and significant moment in the play?

Or 5(b)

To what extent does Shakespeare's portrayal of Malvolio make you sympathise with him?

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