



Cambridge O Level

LITERATURE IN ENGLISH

2010/23

Paper 2 Drama

May/June 2021

1 hour 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

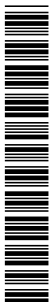
INSTRUCTIONS

- Answer **two** questions.
- Your questions may be on the same play, **or** on two different plays.
- 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.

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

Mama: What was they fighting about?

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Ruth

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?

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

ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

- 3** 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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separation rises.]

A sense of their

(from Act 2)

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

- 4 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 3** in answering this question.

R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

- 5** 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)

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

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

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

7 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.

5

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, begone.

[Exit second SERVANT.]

10

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.

15

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.

20

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

25

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.

30

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? 35

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.] 40

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; 45
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 50
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?

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

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

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

<i>Olivia:</i>	What do you say, Cesario? Good my lord –	
<i>Viola:</i>	My lord would speak; my duty hushes me.	
<i>Olivia:</i>	If it be aught to the old tune, my lord, It is as fat and fulsome to mine ear As howling after music.	5
<i>Duke:</i>	Still so cruel?	
<i>Olivia:</i>	Still so constant, lord.	
<i>Duke:</i>	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?	10
<i>Olivia:</i>	Even what it please my lord, that shall become him.	
<i>Duke:</i>	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.	15
<i>Viola:</i>	And I, most jocund, apt, and willingly, To do you rest, a thousand deaths would die.	20
<i>Olivia:</i>	Where goes Cesario?	30
<i>Viola:</i>	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!	35
<i>Olivia:</i>	Ay me detested! How am I beguil'd!	
<i>Viola:</i>	Who does beguile you? Who does do you wrong?	
<i>Olivia:</i>	Hast thou forgot thyself? Is it so long? Call forth the holy father.	

[Exit an Attendant.]

<i>Duke:</i>	Come, away!	40
<i>Olivia:</i>	Whither, my lord? Cesario, husband, stay.	
<i>Duke:</i>	Husband?	
<i>Olivia:</i>	Ay, husband; can he that deny?	
<i>Duke:</i>	Her husband, sirrah?	
<i>Viola:</i>	No, my lord, not I.	45
<i>Olivia:</i>	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.	50

(from Act 5 Scene 1)

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

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

Do **not** use the passage printed in **Question 9** in answering this question.

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