



# Cambridge IGCSE™

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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.

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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?

**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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*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?

**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.

**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.

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. 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 20  
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. 25  
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 – 30  
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.



<i>Juliet:</i>	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
<i>Lady Capulet:</i> No, not till Thursday; there is time enough.		
<i>Capulet:</i>	Go, nurse, go with her. We'll to church to-morrow. [Exeunt JULIET and NURSE.]	40
<i>Lady Capulet:</i> We shall be short in our provision; 'Tis now near night.		
<i>Capulet:</i>	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.	45         50

[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.

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:

<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?	25
<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!	30
<i>Olivia:</i>	Ay me detested! How am I beguil'd!	35
<i>Viola:</i>	Who does beguile you? Who does do you wrong?	

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

*Duke:* Come, away! 40

*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. 45

*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. 50

(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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