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Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/23**

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.

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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:

Beneatha [*eagerly opening the parcel and drawing out some records and the colourful robes of a Nigerian woman*]: Oh, Asagai!

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Go ahead and laugh – but I'm not interested in being someone's little episode in America or [*with feminine vengeance*] one of them!

[*from Act 1*]

How does Hansberry vividly portray the relationship between Beneatha and Asagai at this moment in the play?

Or **1(b)** In what ways does Hansberry strikingly convey the significance of moving to Clybourne Park for the Younger family?

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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:

[*A cell in Salem jail, that fall.*

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They are in greatcoats and wear hats against the bitter cold.]

[*from Act 4*]

In what ways does Miller make this such a memorable opening to the final Act of the play?

Or **2(b)** How does Miller vividly convey Abigail's dishonesty?

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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:

[RALEIGH *comes groping down the steps and stands in the candlelight.*

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Thanks.

[*from Act 1*]

How does Sherriff make this such a revealing introduction to Raleigh?

Or **3(b)** Explore the ways in which Sherriff makes Osborne's death so upsetting.

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

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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: Soft! take me with you, take me with you, wife.
How will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride-groom?

Juliet: Not proud you have, but thankful that you have.
Proud can I never be of what I hate,
But thankful even for hate that is meant love.

Capulet: How how, how how, chopt logic! What is this?
'Proud' – and 'I thank you' – and 'I thank you not'–
And yet 'not proud'? Mistress minion, you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage!
You tallow-face!

Lady Capulet: Fie, fie! what, are you mad?

Juliet: Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

Capulet: Hang thee, young baggage! disobedient wretch!
I tell thee what – get thee to church a Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me;
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

Nurse: God in heaven bless her!
You are to blame, my lord, to rate her so.

Capulet: And why, my Lady Wisdom? Hold your tongue,
Good Prudence; smatter with your gossips, go.

Nurse: I speak no treason.

Capulet: O, God-i-goden!

Nurse: May not one speak?

Capulet: Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl,
For here we need it not.

Lady Capulet: You are too hot.

Capulet: God's bread! it makes me mad:
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her match'd; and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly train'd,

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Stuff'd, as they say, with honourable parts,
Proportion'd as one's thought would wish a man –
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer 'I'll not wed, I cannot love,
I am too young, I pray you pardon me'!
But, an you will not wed, I'll pardon you.
Graze where you will, you shall not house with me.
Look to 't, think on't; I do not use to jest.
Thursday is near; lay hand on heart, advise:
An you be mine, I'll give you to my friend;
An you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to't, bethink you, I'll not be forsworn. [*Exit.*

[*from Act 3, Scene 5*]

In what ways does Shakespeare make this such a shocking moment in the play?

Or **4(b)** Explore how Shakespeare makes the deaths of **two** of the following characters so powerful for you:

- Mercutio
- Paris
- Tybalt

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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:

[*Enter* SIR TOBY BELCH *and* MARIA.]

Sir Toby: What a plague means my niece to take the death of her brother thus? I am sure care's an enemy to life.

Maria: By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.

Sir Toby: Why, let her except before excepted.

Maria: Ay, but you must confine yourself within the modest limits of order.

Sir Toby: Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in, and so be these boots too; an they be not, let them hang themselves in their own straps.

Maria: That quaffing and drinking will undo you; I heard my lady talk of it yesterday, and of a foolish knight that you brought in one night here to be her wooer.

Sir Toby: Who? Sir Andrew Aguecheek?

Maria: Ay, he.

Sir Toby: He's as tall a man as any's in Illyria.

Maria: What's that to th' purpose?

Sir Toby: Why, he has three thousand ducats a year.

Maria: Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.

Sir Toby: Fie that you'll say so! He plays o' th' viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

Maria: He hath indeed, almost natural; for, besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.

Sir Toby: By this hand, they are scoundrels and substractors that say so of him. Who are they?

Maria: They that add, moreover, he's drunk nightly in your company.

Sir Toby: With drinking healths to my niece; I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coystrill that will not drink to my niece till his brains turn o' th' toe like a parish-top. What, wench! Castiliano vulgo! for here comes Sir Andrew Agueface.

[*Enter* SIR ANDREW AGUECHEEK.]

Sir Andrew: Sir Toby Belch! How now, Sir Toby Belch!

Sir Toby: Sweet Sir Andrew!

Sir Andrew: Bless you, fair shrew.

Maria: And you too, sir.

Sir Toby: Accost, Sir Andrew, accost.

Sir Andrew: What's that?

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Sir Toby: My niece's chambermaid.

Sir Andrew: Good Mistress Accost, I desire better acquaintance. *45*

Maria: My name is Mary, sir.

Sir Andrew: Good Mistress Mary Accost –

Sir Toby: You mistake, knight. 'Accost' is front her, board her, woo her, assail her.

Sir Andrew: By my troth, I would not undertake her in this company. Is that the meaning of 'accost'? *50*

Maria: Fare you well, gentlemen.

[*from Act 1, Scene 3*]

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

Or **5(b)** Explore how Shakespeare makes Viola's disguise particularly memorable for you.

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