Cambridge Assessment International Education

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)

7741722427

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.

© UCLES 2021

[Turn over

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?

Content removed due to copyright restrictions.

© UCLES 2021

Content removed due to copyright restrictions.

Just write the cheque and – the house is yours.'

(*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.

Content removed due to copyright restrictions.

© UCLES 2021

Content removed due to copyright restrictions.

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

(*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.

Content removed due to copyright restrictions.

© UCLES 2021

Content removed due to copyright restrictions.

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.

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:

Mantua. A street.

[*Enter* ROMEO]

Romeo: If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.
My bosom's lord sits lightly in his throne,
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead –
Strange dream, that gives a dead man leave to think! –
And breath'd such life with kisses in my lips
That I reviv'd, and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy!

[*Enter BALTHASAR, Romeo's man.*]

News from Verona! How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? That I ask again,
For nothing can be ill if she be well.

Balthasar: Then she is well, and nothing can be ill.
Her body sleeps in Capels' monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

Romeo: Is it e'en so? Then I defy you, stars.
Thou knowest my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.

Balthasar: I do beseech you, sir, have patience;
Your looks are pale and wild, and do import
Some misadventure.

Romeo: Tush, thou art deceiv'd;
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

Balthasar: No, my good lord.

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.
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
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
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
'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.

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,
Being skilless 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.

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,
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
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
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.

© UCLES 2021

Antonio: Th' offence is not of such a bloody nature;
Albeit the quality of the time and quarrel
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,
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?

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

© UCLES 2021