Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **May/June 2022**

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.

This document has **12** pages. Any blank pages are indicated.

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LYNN NOTTAGE: *Crumbs from the Table of Joy*

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:

Gerte: Ernie?

Ernestine: Yes, ma'am.

Gerte: Why don't you ever speak to me?

Ernestine: I don't know.

Gerte: It makes me uncomfortable for both of us ... to be here and no one says anything. Why don't you go outside with Ermina then?
[*A moment.*] Don't you have friends, Ernie?

Ernestine: No, ma'am.

[*A moment*.]

Gerte: What do you like to do?

Ernestine: I like going to the pictures.

Gerte: Me too.

Ernestine: I like going with Sister 'cause she always got something wise to say.

Gerte: Maybe we can go together. Your father thinks we are similar. We both like the pictures. Yes?

Ernestine: I don't think so.

Gerte: Why not?

Ernestine: The kids in school would talk.

Gerte: I see ... Ah ... Your dress is coming along very nicely. I was looking at the lace you bought and I think it's quite nice around the collar where the stitching is crooked.

Ernestine [*To audience*.]: Crooked? My mother could make the most perfect seams. Almost like a machine.

Gerte: If you want me to help you ... well ... I'm not much of a seamstress ... I ... [*Fumbles with the cabbage*.]

Ernestine [*To audience*.]: In the newsreels, the Germans always wore the ragged faces of our enemy.

[GERTE *smiles uncomfortably.*]

Gerte: Are you scared of me, Ernie?

Ernestine: Yes, ma'am.

Gerte: What do you think? ... I'm not horrible, really.

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Ernestine: No, ma'am.

Gerte: I'm just not used to so much silence.

[GERTE *walks over to the radio and turns it on. Swing music fills the room*.]

Ernestine: Daddy don't like music in the house on Sunday.

Gerte: What a shame, it's a lovely radio.

[ERNESTINE *switches off the radio*.]

It is so like him to buy something he doesn't use. [*She chuckles.*]

Ernestine: He didn't buy it.

Gerte: When I was young there was always music in the house. My brother played the piano. My father the viola and I ... I ... [*A moment. She returns to chopping cabbage and accidentally nicks her finger*.] Damn!

[*from* Act 2, Scene 2]

In what ways does Nottage make this such a tense moment in the play?

Or 1(b)

How does Nottage make the relationship between Godfrey and Lily so intriguing?

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:

Danforth: Mr Proctor –

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ELIZABETH *stands staring at the empty doorway.*]

[*from* Act 4]

How does Miller make this moment such a moving climax to the play?

Or 2(b)

To what extent does Miller's portrayal of the girls in the play make you angry with them?

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[Turn over

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:

Stanhope: God! – you little swine. You know what that means – don't you? Striking a superior officer!

[*There is silence*. STANHOPE *takes hold of his revolver as it swings from its lanyard*. HIBBERT *stands quivering in front of* STANHOPE.]

Never mind, though. I won't have you shot for that –

Hibbert: Let me go –

Stanhope: If you went, I'd have you shot – for deserting. It's a hell of a disgrace – to die like that. I'd rather spare you the disgrace. I give you half a minute to think. You either stay here and try and be a man – or you try to get out of that door – to desert. If you do that, there's going to be an accident. D'you understand? I'm fiddling with my revolver, d'you see? – cleaning it – and it's going off by accident. It often happens out here. It's going off, and it's going to shoot you between the eyes.

Hibbert [*In a whisper*.]: You daren't –

Stanhope: You don't deserve to be shot by accident – but I'd save you the disgrace of the other way – I give you half a minute to decide. [*He holds up his wrist to look at his watch*.] Half a minute from now –

[*There is silence; a few seconds go by. Suddenly* HIBBERT *bursts into a high-pitched laugh.]*

Hibbert: Go on, then, shoot! You won't let me go to hospital. I swear I'll never go into those trenches again. Shoot! – and thank God –

Stanhope [*With his eyes on his watch*.]: Fifteen more seconds –

Hibbert: Go on! I'm ready –

Stanhope: Ten. [*He looks up at* HIBBERT, *who has closed his eyes*.] Five.

[*Again* STANHOPE *looks up. After a moment he quietly drops his revolver into its holster and steps towards* HIBBERT, *who stands with lowered head and eyes tightly screwed up, his arms stretched stiffly by his sides, his hands tightly clutching the edges of his tunic. Gently* STANHOPE *places his hands on* HIBBERT's *shoulders.* HIBBERT *starts violently and gives a little cry. He opens his eyes and stares vacantly into* STANHOPE'*s face*. STANHOPE *is smiling*.]

Stanhope: Good man, Hibbert. I liked the way you stuck that.

Hibbert [*Hoarsely*]: Why didn't you shoot?

Stanhope: Stay here, old chap – and see it through –

[HIBBERT *stands trembling, trying to speak. Suddenly he breaks down and cries*. STANHOPE *takes his hands from his shoulders and turns away.*]

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Hibbert: Stanhope! I've tried like hell – I swear I have. Ever since I came out here I've hated and loathed it. Every sound up there makes me all – cold and sick. I'm different to – to the others – you don't understand. It's got worse and worse, and now I can't bear it any longer. I'll never go up those steps again – into the line – with the men looking at me – and knowing – I'd rather die here.

[*He is sitting on* STANHOPE's *bed, crying without effort to restrain himself.*]

Stanhope [*Pouring out a whisky.*]: Try a drop of this, old chap –

Hibbert: No, thanks.

Stanhope: Go on. Drink it.

[HIBBERT *takes the mug and drinks.* STANHOPE *sits down beside* HIBBERT *and puts an arm round his shoulder.*]

I know what you feel, Hibbert. I've known all along –

Hibbert: How *can* you know?

Stanhope: Because I feel the same – exactly the same! Every little noise up there makes me feel – just as you feel. Why didn't you tell me instead of talking about neuralgia? We *all* feel like you do sometimes, if you only knew. I hate and loathe it all. Sometimes I feel I could just lie down on this bed and pretend I was paralysed or something – and couldn't move – and just lie there till I died – or was dragged away.

[*from* Act 2, Scene 2]

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

Or 3(b)

To what extent does Sherriff encourage you to admire Raleigh?

WILLIAM SHAKESPEARE: *Twelfth Night*

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:

Viola: Pray you, sir, do you know of this matter?

Fabian: I know the knight is incens'd against you, even to a mortal arbitrement; but nothing of the circumstance more.

Viola: I beseech you, what manner of man is he?

Fabian: Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is indeed, sir, the most skilful, bloody, and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can.

Viola: I shall be much bound to you for't. I am one that would rather go with sir priest than sir knight. I care not who knows so much of my mettle.

[*Exeunt.*]

[*Re-enter* SIR TOBY *with* SIR ANDREW.]

Sir Toby: Why, man, he's a very devil; I have not seen such a firago. I had a pass with him, rapier, scabbard, and all, and he gives me the stuck in with such a mortal motion that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

Sir Andrew: Pox on't, I'll not meddle with him.

Sir Toby: Ay, but he will not now be pacified; Fabian can scarce hold him yonder.

Sir Andrew: Plague on't; an I thought he had been valiant, and so cunning in fence, I'd have seen him damn'd ere I'd have challeng'd him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

Sir Toby: I'll make the motion. Stand here, make a good show on't; this shall end without the perdition of souls. [*Aside.*] Marry, I'll ride your horse as well as I ride you.

[*Re-enter* FABIAN *and* VIOLA.]

[*to* FABIAN.] I have his horse to take up the quarrel; I have persuaded him the youth's a devil.

Fabian [*to* SIR TOBY.]: He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

Sir Toby [*to* VIOLA.]: There's no remedy, sir: he will fight with you for's oath sake. Marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of. Therefore draw for the supportance of his vow; he protests he will not hurt you.

Viola [*Aside.*]: Pray God defend me! A little thing would make me tell them how much I lack of a man.

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Fabian: Give ground if you see him furious.

Sir Toby: Come, Sir Andrew, there's no remedy; the gentleman will, for his honour's sake, have one bout with you; he cannot by the duello avoid it; but he has promis'd me, as he is a gentleman and a soldier, he will not hurt you. Come on; to't.

Sir Andrew: Pray God he keep his oath!

[*They draw*.]

[*from* Act 3, Scene 4]

How does Shakespeare make this such an entertaining moment in the play?

Or 4(b)

How far does Shakespeare make you feel that Orsino deserves to marry Viola?

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[Turn over

WILLIAM SHAKESPEARE: *Othello*

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:

Iago: Thou art sure of me – go make money. I have told thee often, and I retell thee again and again I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse; go; provide thy money. We will have more of this to-morrow. Adieu.

Roderigo: Where shall we meet i' th' morning?

Iago: At my lodging.

Roderigo: I'll be with thee betimes.

Iago: Go to; farewell. Do you hear, Roderigo?

Roderigo: What say you?

Iago: No more of drowning, do you hear?

Roderigo: I am chang'd.

Iago: Go to; farewell. Put money enough in your purse.

Roderigo: I'll sell all my land.

[*Exit* RODERIGO.]

Iago: Thus do I ever make my fool my purse;
For I mine own gain'd knowledge should profane
If I would time expend with such a snipe
But for my sport and profit. I hate the Moor;
And it is thought abroad that 'twixt my sheets
'Has done my office. I know not if't be true;
Yet I, for mere suspicion in that kind,
Will do as if for surety. He holds me well;
The better shall my purpose work on him.
Cassio's a proper man. Let me see now:
To get his place, and to plume up my will
In double knavery. How, how? Let's see:
After some time to abuse Othello's ear
That he is too familiar with his wife.
He hath a person and a smooth dispose
To be suspected – fram'd to make women false.

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The Moor is of a free and open nature
That thinks men honest that but seem to be so;
And will as tenderly be led by th' nose
As asses are.
I ha't – it is engender'd. Hell and night
Must bring this monstrous birth to the world's light.

[*Exit*.]

[*from* Act 1, Scene 3]

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

Or 5(b)

How far does Shakespeare persuade you that Othello is responsible for his own downfall?

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