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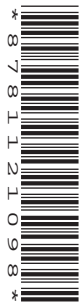
LITERATURE IN ENGLISH

0475/22

Paper 2 Drama

February/March 2020

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. Blank pages are indicated.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1(a) Read this passage, and then answer the question that follows it:

Lindner [folding up his materials]: Well – if you are that final about it ...

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*The door opens and she comes
back in, grabs her plant, and goes out for the last time.]
[Curtain.]*

[from Act 3]

How satisfying do you think Hansberry's writing makes this ending to the play?

Or 1(b) In what ways does Hansberry dramatically portray the poverty of the Younger family?

ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

Either 2(a) Read this passage, and then answer the question that follows it:

Danforth: Now, sir – which of these in your opinion may be brought to God?

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Can you not see the blood on my head!!

[from Act 4]

Explore the ways in which Miller builds tension at this moment in the play.

Or 2(b) How far does Miller encourage you to sympathise with Elizabeth Proctor?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 3(a) Read this passage, and then answer the question that follows it:

| | | |
|------------|--|----|
| Grace: | What are you reading, Kate? | |
| Catherine: | Len Rogers' Memoirs. | |
| Grace: | Who's Len Rogers? | |
| Catherine: | A Trades Union Leader. | |
| Grace: | Does John know you're a radical. | 5 |
| Catherine: | Oh, yes. | |
| Grace: | And a suffragette? | |
| Catherine: | Certainly. | |
| Grace | [<i>with a smile</i>]: And he still wants to marry you? | |
| Catherine: | He seems to. | 10 |
| Grace: | Oh, by the way, I've told him to come early for lunch—so that he can have a few words with Father first. | |
| Catherine: | Good idea. [<i>To ARTHUR</i>]: I hope you've been primed, have you, Father? [<i>She rises and goes to ARTHUR.</i>] | |
| Arthur: | What's that? | 15 |
| Catherine | [<i>sitting on the arm of ARTHUR's chair</i>]: You know what you're going to say to John, don't you? You're not going to let me down and forbid the match, or anything, are you? Because I warn you, if you do, I shall elope. | |
| Arthur | [<i>taking her hand</i>]: Never fear, my dear. I'm far too delighted at the prospect of getting you off our hands at last. | 20 |
| Catherine | [<i>smiling</i>]: I'm not sure I like that "at last". | |
| Grace: | Do you love him, dear? | |
| Catherine: | John? Yes, I do. | |
| Grace: | You're such a funny girl. You never show your feelings much, do you? You don't behave as if you were in love. | 25 |
| Catherine: | How does one behave as if one is in love? | |
| Arthur: | One doesn't read Len Rogers. One reads Byron. | |
| Catherine: | I do both. | |
| Arthur: | An odd combination. | 30 |
| Catherine: | A satisfying one. | |
| Grace: | I meant—you don't talk about him much, do you? | |
| Catherine: | No. I suppose I don't. | |
| Grace | [<i>sighing</i>]: I don't think you modern girls have the feelings our generation did. It's this New Woman attitude. | 35 |
| Catherine | [<i>rising and facing GRACE</i>]: Very well, Mother. I love John in every way that a woman can love a man, and far, far more than he loves me. Does that satisfy you? | |
| Grace | [<i>embarrassed</i>]: Well, really, Kate darling—I didn't ask for anything quite like that—[<i>To ARTHUR</i>]: What are you laughing at, Arthur? | 40 |
| Arthur | [<i>chuckling</i>]: One up to the New Woman. | |

- Grace: Nonsense. [*She turns and goes towards the window.*] She misunderstood me that's all. Just look at the rain! [*She turns to CATHERINE.*] Kate, darling, does Desmond know about you and John? 45
- Catherine: I haven't told him. On the other hand, if he hasn't guessed, he must be very dense.
- Arthur: He *is* very dense.
- Grace: Oh, no. He's quite clever, if you really get under his skin.
- Arthur: Oddly enough, I've never had that inclination. 50
[CATHERINE *smiles.*]
- Grace: I think he's a dear. Kate, darling, you *will* be kind to him, won't you?
- Catherine [*patiently*]: Yes, Mother. Of course I will.

[from Act 1]

How does Rattigan make this such an intriguing introduction to Catherine Winslow (Kate)?

Or 3(b) To what extent does Rattigan persuade you to feel sorry for Dickie Winslow?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 4(a) Read this passage, and then answer the question that follows it:

| | | |
|----------------------|---|--|
| <i>Macbeth:</i> | What man dare, I dare. Approach thou like the rugged Russian bear, The arm'd rhinoceros, or th' Hyrcan tiger; Take any shape but that, and my firm nerves Shall never tremble. Or be alive again, And dare me to the desert with thy sword; If trembling I inhabit, then protest me The baby of a girl. Hence, horrible shadow! Unreal mock'ry, hence! | 5 |
| | <i>[Exit Ghost.</i> | |
| | Why, so; being gone, I am a man again. Pray you, sit still. | 10 |
| <i>Lady Macbeth:</i> | You have displac'd the mirth, broke the good meeting, With most admir'd disorder. | |
| <i>Macbeth:</i> | Can such things be, And overcome us like a summer's cloud, Without our special wonder? You make me strange Even to the disposition that I owe, When now I think you can behold such sights And keep the natural ruby of your cheeks, When mine is blanch'd with fear. | 15 20 |
| <i>Ross:</i> | What sights, my lord? | |
| <i>Lady Macbeth:</i> | I pray you speak not; he grows worse and worse; Question enrages him. At once, good night. Stand not upon the order of your going, But go at once. | 25 |
| <i>Lennox:</i> | Good night; and better health Attend his Majesty! | |
| <i>Lady Macbeth:</i> | A kind good night to all! <i>[Exeunt Lords and Attendants.</i> | |
| <i>Macbeth:</i> | It will have blood; they say blood will have blood. Stones have been known to move, and trees to speak; Augurs and understood relations have By maggot-pies and choughs and rooks brought forth The secret'st man of blood. What is the night? | 30 |
| <i>Lady Macbeth:</i> | Almost at odds with morning, which is which. | 35 |
| <i>Macbeth:</i> | How say'st thou that Macduff denies his person At our great bidding? | |
| <i>Lady Macbeth:</i> | Did you send to him, sir? | |
| <i>Macbeth:</i> | I hear it by the way; but I will send – There's not a one of them but in this house I keep a servant fee'd – I will to-morrow. And betimes I will to the Weird Sisters; More shall they speak; for now I am bent to know By the worst means the worst. For mine own good All causes shall give way. I am in blood Stepp'd in so far that, should I wade no more, | 40 45 |

9

Returning were as tedious as go o'er.
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd.

Lady Macbeth: You lack the season of all natures, sleep.

50

Macbeth: Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use.
We are yet but young in deed.

[*Exeunt.*

[*from Act 3, Scene 4*]

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

Or **4(b)** How does Shakespeare make the relationship between Macbeth and the witches so compelling?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either 5(a) Read this passage, and then answer the question that follows it:

| | | | |
|-------------------|--|------------|--|
| <i>Paris:</i> | What cursed foot wanders this way to-night To cross my obsequies and true love's rite? What, with a torch! Muffle me, night, awhile. | [Retires.] | |
| | [Enter ROMEO and BALTHASAR, with a torch, a mattock, and a crow of iron.] | | 5 |
| <i>Romeo:</i> | Give me that mattock and the wrenching iron. Hold, take this letter; early in the morning See thou deliver it to my lord and father. Give me the light; upon thy life I charge thee, Whate'er thou hearest or seest, stand all aloof And do not interrupt me in my course. Why I descend into this bed of death Is partly to behold my lady's face, But chiefly to take thence from her dead finger A precious ring – a ring that I must use In dear employment; therefore hence, be gone. But if thou, jealous, dost return to pry In what I farther shall intend to do, By heaven, I will tear thee joint by joint, And strew this hungry churchyard with thy limbs. The time and my intents are savage-wild, More fierce and more inexorable far Than empty tigers or the roaring sea. | | 10 15 20 |
| <i>Balthasar:</i> | I will be gone, sir, and not trouble ye. | | |
| <i>Romeo:</i> | So shalt thou show me friendship. Take thou that; Live and be prosperous; and farewell, good fellow. | | 25 |
| <i>Balthasar</i> | [Aside]: For all this same, I'll hide me hereabout; His looks I fear, and his intents I doubt. | [Retires.] | |
| <i>Romeo:</i> | Thou detestable maw, thou womb of death, Gorg'd with the dearest morsel of the earth, Thus I enforce thy rotten jaws to open, [Breaking open the tomb. And, in despite, I'll cram thee with more food.] | | 30 |
| <i>Paris:</i> | This is that banish'd haughty Montague That murd'ered my love's cousin – with which grief It is supposed the fair creature died – And here is come to do some villainous shame To the dead bodies. I will apprehend him. Stop thy unhallowed toil, vile Montague. Can vengeance be pursued further than death? Condemned villain, I do apprehend thee. Obey, and go with me; for thou must die. | | 35 40 |
| <i>Romeo:</i> | I must indeed; and therefore came I hither. Good gentle youth, tempt not a desp'rate man; Fly hence, and leave me. Think upon these gone; Let them affright thee. I beseech thee, youth, | | 45 |

| | | |
|---------------|---|----|
| | Put not another sin upon my head By urging me to fury; O, be gone! By heaven, I love thee better than myself, For I come hither arm'd against myself. Stay not, be gone; live, and hereafter say A madman's mercy bid thee run away. | 50 |
| <i>Paris:</i> | I do defy thy conjuration, And apprehend thee for a felon here. | |
| <i>Romeo:</i> | Wilt thou provoke me? Then have at thee, boy! [<i>They fight.</i>] | 55 |
| <i>Page:</i> | O lord, they fight! I will go call the watch. [<i>Exit. Paris falls.</i>] | |
| <i>Paris:</i> | O, I am slain! If thou be merciful, Open the tomb, lay me with Juliet. [<i>Dies.</i>] | 60 |

[from Act 5, Scene 3]

In what ways does Shakespeare make this moment in the play so distressing?

- Or **5(b)** How does Shakespeare's portrayal of the hatred between the Capulets and the Montagues contribute to the dramatic impact of the play?

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