



# Cambridge IGCSE™

## LITERATURE IN ENGLISH

0475/22

Paper 2 Drama

February/March 2023

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.

LYNN NOTTAGE: *Crumbs from the Table of Joy*

Remember to support your ideas with details from the writing.

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

<i>Godfrey:</i>	We on different roads Lily.	
<i>Lily:</i>	Where are you going? [ <i>She moves closer to GODFREY. GERTE reenters.</i> ] Remember back in Penacola before —	
<i>Gerte:</i>	Are you all right, darling?	5
<i>Godfrey</i>	[ <i>To LILY</i> ]: I keep telling you, I ain't that man. You insist my wife, you insist me. All 'cause you got these big ideas about race and the world and we don't fit your picture.	
<i>Ernestine:</i>	Daddy, not now. You're —	
<i>Godfrey</i>	[ <i>Snaps</i> ]: And now you got my children taking up your lead.	10
<i>Lily:</i>	You say that with a blatant contempt for me. I'm getting tired of you constantly berating me with your antiquated notions. I'm sorry for what happened to you and Gerte, but I will never apologise for who I am. And every day in this apartment you make me and the girls feel like we got to. You'd have these children buried along with Sandra. Shut up. I let a memory annoy me this far, but even that memory done run out of fuel. Where is my apology GODFREY? Where is my apology for all the wrongs done to me? [ <i>Brushes past GERTE and exits out the front door.</i> ]	15
<i>Ernestine:</i>	Sister! Sister! [ <i>She starts after LILY; GODFREY catches her arm.</i> ] Don't let her go. Daddy, you have no excuse to treat Sister that way. She ... be ... You gonna let her go, you know where be's gonna go.	20
<i>Godfrey:</i>	What ain't I do? Ernestine. [ <i>Reluctantly takes out his notepad</i> ] Gerte? [ <i>GERTE lifts the rag from over GODFREY's eye.</i> ]	
<i>Gerte:</i>	I'm sorry, I don't know what to do. [ <i>To ERNESTINE</i> ] Lily need not be a barrier. She is so full of ideas but you must decide how you feel about me. [ <i>Takes a deep breath</i> ] And I don't see why be is here anyway? Has anyone thought about how that makes me feel? ... Well?	25
<i>Ernestine:</i>	She's blood.	
<i>Godfrey:</i>	She's my wife's sister.	30
<i>Gerte:</i>	I am your wife.	
<i>Godfrey:</i>	What? You want me ask her to leave? You're asking me to ask off everything that came before.	
<i>Gerte:</i>	I have. [ <i>GODFREY jots something down on his pad.</i> ]	35
<i>Godfrey:</i>	I'll make a note to speak to her later.	
<i>Gerte:</i>	STOP! You've assembled lists that run miles and miles. There's	40

	an entire box crowded with paper and scribbles of things you need to know, things you want to do, questions that must be answered. It would take three lifetimes to get through all of it. [She retrieves boxes of lists hidden beneath the furniture. She rips up the individual pieces of paper.]	45
Godfrey:	What the ... the devil are you doing?	
Gerte:	If you'd pay attention to the world around you, you wouldn't have so many questions to ask	50
	[GODFREY tries to stop GERTE; they struggle wildly. She throws the papers into the air like a shower of confetti. GODFREY scrambles to retrieve the pieces of torn paper. In the midst of the struggle, they recognize the absurdity and begin to laugh as they throw the papers in air. ERNESTINE revels in the shower of paper.]	55
Ernestine	[To audience]: And upstairs Mrs Ley watches television, too loud for this time of night, laughing. [Laughter fills the stage. GERTE kisses GODFREY's wound.]	
	[To audience] Showered in my father's uncertainty, no more questions unanswered.	60
	[Suddenly, blue, flickering light engulfs GODFREY and GERTE, who kiss passionately, like film stars. A swell of music.]	
	[To audience] We'd rescued my father from Divine only to lose him to passion. The kisses The transforming kisses that could solve all of their problems Their kiss a movie-time solution.	65
Gerte:	Now make a decision!	

(from Act 2, Scene 3)

How does Nottage make this moment in the play so powerful?

Or 1(b) Explore the ways in which Nottage makes Ermina so memorable a character.

R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

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

<i>Stanhope:</i>	Why didn't you come down to supper when I told you to?	
<i>Raleigh:</i>	I – I wasn't hungry. I had rather a headache. It's cooler up there.	
<i>Stanhope:</i>	You insulted Trotter and Hibbert by not coming. You realize that, I suppose?	5
<i>Raleigh:</i>	I didn't mean to do anything like that.	
<i>Stanhope:</i>	Well, you did. You know now – don't you?	
	[RALEIGH makes no reply. He is trying to understand why STANHOPE's temper has risen to a trembling fury. STANHOPE can scarcely control his voice.]	10
<i>Stanhope</i>	[loudly]: I say – you know now, don't you?	
<i>Raleigh:</i>	Yes I'm sorry.	
<i>Stanhope:</i>	My officers work together. I'll have no damn prigs	
<i>Raleigh:</i>	I'll speak to Trotter and Hibbert. I didn't realize –	
	[STANHOPE raises his cigar. His hand trembles so violently that he can scarcely take the cigar between his teeth. RALEIGH looks at STANHOPE, fascinated and horrified.]	15
<i>Stanhope:</i>	What are you looking at?	
<i>Raleigh</i>	[lowering his head]: Nothing.	
<i>Stanhope:</i>	Anything – funny about me?	20
<i>Raleigh:</i>	No. [After a moment's silence, RALEIGH speaks in a low, halting voice.] I'm awfully sorry, Dennis – if I annoyed you by coming to your company.	
<i>Stanhope:</i>	What on earth are you talking about? What do you mean?	
<i>Raleigh:</i>	You resent my being here.	25
<i>Stanhope:</i>	Resent you being here?	
<i>Raleigh:</i>	Ever since I came –	
<i>Stanhope:</i>	I don't know what you mean. I resent you being a damn fool, that's all. [There is a pause.] Better eat your dinner before it's cold.	30
<i>Raleigh:</i>	I'm not hungry, thank	
<i>Stanhope:</i>	Oh, for God's sake, sit down and eat it like a man!	
<i>Raleigh:</i>	I can't eat it, thank	
<i>Stanhope</i>	[shouting]: Are you going to eat your dinner?	
<i>Raleigh:</i>	Good God! Don't you understand? How can I sit down and eat that – when – [his voice is nearly breaking] – when Osborne's – lying – out there –	35
	[STANHOPE rises slowly. His eyes are wide and staring; he is fighting for breath, and his words come brokenly.]	
<i>Stanhope:</i>	My God! You bloody little wine! You think I don't care – you think you're the only soul that cares	40

## 5

- Raleigh:* And you aren't there and drink champagne – and cigars –
- Stanhope:* The one man I would trust – my best friend – the one man I would talk to as man to man – who understands everything – and you think I don't care – 45
- Raleigh:* But how can you when –?
- Stanhope:* To forget, you little fool – to forget! Don't you understand? To forget! You think there's no limit to what a man can bear? [*He turns quickly from RALEIGH and goes to the dark corner by OSBORNE's bed. He stands with his face towards the wall, his shoulders heaving as he fights for breath.*] 50
- Raleigh:* I'm awfully sorry, Dennis I – I didn't understand.  
[*STANHOPE makes no reply.*]  
You don't know how – I – 55
- Stanhope:* Go away, please – leave me alone.
- Raleigh:* Can't I –  
[*STANHOPE turns wildly upon RALEIGH.*]
- Stanhope:* Oh, get out! For God's sake, get out!  
[*RALEIGH goes away into his dugout, and STANHOPE is alone. The Very lights rise and fall outside, softly breaking the darkness with their glow – sometimes steel-blue, sometimes grey. Through the night there comes the impatient grumble of gunfire that never dies away.*] 60
- THE CURTAIN FALLS 65

(*from Act 3, Scene 2*)

How does Sherriff make this an intense ending to the scene?

Or **2(b)** In what way does Sherriff portray Trotter as a likeable character?

**WOLE SOYINKA: *Death and the King's Horseman***

**Remember to support your ideas with details from the writing.**

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

*Resident:* Make your report man.

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Poor Simon ...

(from Scene 4)

How does Soyinka make this a realising moment in the play?

Or **3(b)** In what way does Soyinka make Eleonora's enjoyment of life so dramatically compelling?

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

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

[Enter ANTONIO and SEBASTIAN.]

- Antonio:* Will you say no longer; nor will you not that I go with you?  
*Sebastian:* By your patience, no. My stars bine darky over me; the malignancy of my fate might perhaps disemper yours therefore I b all care of you your leave that I may bear my evils alone. It were a bad recompense for your love to lay any of them on you. 5
- Antonio:* Let me first know of you whether you are bound.  
*Sebastian:* No, sooth, sir; my determinate voyage is mere extravagancy. But I perceive in you excellent a touch of modesty that you will not exert from me what I am willing to keep in; therefore it barges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I call'd Roderigo; my father was that Sebastian of Messina whom I know you have heard of. He left behind him myself and a sister, both born in an hour; if the heavens had been pleased, would we had ended! But you, sir, alter'd that; for some hour before you took me from the breast of the sea was my sister drown'd. 10
- Antonio:* Alas the day  
*Sebastian:* A lady, sir, though it was a maid she much resembled me, was first of many accounted beautiful; but though I could not with a believable wonder offer believe that, yet thus far I will boldly publish her: she bore a mind that any could not but all fair. She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more. 15
- Antonio:* Pardon me, sir, your bad entertainment.  
*Sebastian:* O good Antonio, forgive me your trouble.  
*Antonio:* If you will not murder me for my love, let me be your servant.  
*Sebastian:* If you will not undo what you have done – that is, kill him whom you have recover'd – desire it not. Fare you well at one; my bosom is full of kindness and I am yet so near the manners of my mother that, upon the least occasion more, mine eyes will tell tales of me. I am bound to the Count Orsino's court. Farewell. 20
- [Exit.]
- Antonio:* The gentleness of all the gods go with thee! I have many enemies in Orsino's court, Else would I try shortly see thee there. But come what may, I do adore thee so That danger b all seem port, and I will go. 25
- [Exit.]

(from Act 2, Scene 1)



How does Shakespeare make this introduction to Antonio and Sebastian so intriguing?

**Or** **4(b)** Explore how Shakespeare amusingly portrays the relationship between Sir Toby Belch and Sir Andrew Aguecheek

WILLIAM SHAKESPEARE: *Othello*

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>Iago:</i>	No, he must die. Be't so. I hear him coming. [Enter CASSIO.]	
<i>Roderigo:</i>	I know his gait, 'tis he. Villain, thou diest!  <i>[Thrusts at CASSIO.]</i>	
<i>Cassio:</i>	That thrust had been mine enemy indeed But that my coat is better than thou know'st. I will make proof of thine.  <i>[Draws, and wounds RODERIGO.]</i>	5
<i>Roderigo:</i>	O, I am slain!  <i>[IAGO stabs CASSIO from behind in the leg, and exit.]</i>	10
<i>Cassio:</i>	I am maim'd for ever. Help, ho! murder! murder!  <i>[Falls.]</i>  <i>[Enter OTHELLO at a distance.]</i>	
<i>Othello:</i>	The villain of Cassio. Iago keeps his word.	
<i>Roderigo:</i>	O, villain that I am!	15
<i>Othello:</i>	It is even so.	
<i>Cassio:</i>	O, help, ho! light! a surgeon!	
<i>Othello:</i>	'Tis he. O brave Iago, honest and just, That hast so noble sense of thy friend's wrong! Thou teachest me – minion, your dear lies dead, And your unblest fate hies Strumpet, I o me. Forth of my heart those bloody arms thine eyes are blotted; Thy bed, lust-stain'd, shall all with lust's blood be spotted.  <i>[Exit.]</i>	20
	<i>[Enter LODOVICO and GRATIANO at a distance.]</i>	25
<i>Cassio:</i>	What, ho! No watch? No passage? Murder! murder!	
<i>Gratiano:</i>	'Tis some mischance; the villain is very direful.	
<i>Cassio:</i>	O, help!	
<i>Lodovico:</i>	Hark	
<i>Roderigo:</i>	O wretched villain!	30
<i>Lodovico:</i>	Two or three groan. 'Tis heavy night; These may be counterfeit; let's think t'unafe To come in to the city without more help.	
<i>Roderigo:</i>	Nobody of me? Then shall I bleed to death.  <i>[Re-enter IAGO with a light.]</i>	35
<i>Lodovico:</i>	Hark	
<i>Gratiano:</i>	Here's one comes in his birth, with light and weapons	
<i>Iago:</i>	Who's there? Whose noise is this that cries on murder?	
<i>Lodovico:</i>	We do not know.	
<i>Iago:</i>	Did not you hear a cry	40

<i>Cassio:</i>	Here, here! For heaven's sake, help me!	
<i>Iago:</i>		What's the matter?
<i>Gratiano:</i>	This is Othello's ancient, as I take it.	
<i>Lodovico:</i>	The same indeed; a very valiant fellow.	
<i>Iago:</i>	What are you here that cry out grievous?	45
<i>Cassio:</i>	Iago? O, I am spoiled, undone by villains. Give me some help.	
<i>Iago:</i>	O me, Lieutenant! What villains have done this?	
<i>Cassio:</i>	I think that one of them is hereabout, And cannot make away.	50
<i>Iago:</i>	O treacherous villains – [To LODOVICO and GRATIANO] there? Come in, and give me help.	What are you
<i>Roderigo:</i>	O, help me there!	
<i>Cassio:</i>	That's one of them.	55
<i>Iago:</i>	O murderous slave! O villain!	
		[Stabs RODERIGO.]
<i>Roderigo:</i>	O damn'd Iago! O inhuman dog!	

(from Act 5, Scene 1)

How does Shakespeare make this a breathtaking moment in the play?

Or 5(b) How far does Shakespeare encourage you to sympathise with Othello?

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