



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/21

Paper 2 Drama

October/November 2024

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 sets of 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 carefully, and then answer the question that follows it:

	<i>[ERMINA's leg stops twitching. She quickly approaches her father and throws her arms around his waist.]</i>	
Ernestine:	Ermina!	
	<i>[ERMINA reaches into her father's pocket and retrieves a cookie.]</i>	
Ermina:	WELL!	5
Godfrey:	That's my girl ... Had to bear my head, bring me order to things I think everything's gonna be all right ... I got someone for you all to meet.	
	<i>[GERTE, wearing a haggard smile, steps into the apartment carrying a suitcase. She clears her throat.]</i>	10
	Darling, Deut, this is Gerte.	
	<i>[ERNESTINE and ERMINA stare at GERTE.]</i>	
	My new wife.	
	<i>[The girls are dumbfounded, caught off guard by the declaration. GERTE gracefully extends her hand as if practiced.]</i>	15
Gerte	<i>[By rote]:</i> I'm very pleased to meet you. I'm sure we will get on fondly. I've heard charming stories about you both. Deut, you are as pretty as your father said, and Darling, congratulations are in order for completing your studies this morning summer.	
	<i>[Both girls gasp. GERTE turns to GODFREY to ensure that she has produced the correct information; he nods affectionately.]</i>	20
Ermina:	She white!	
	<i>[Awkward silence.]</i>	
Godfrey:	Well, could we all sit?	
Ermina:	Why? She won't be white if we sit down?	25
	<i>[GODFREY clumsily fumbles for GERTE's hand. The gesture is mechanical, the mark of unfamiliarity.]</i>	
Gerte:	It is a lovely apartment.	
Godfrey:	She won't bite. Will she?	
	<i>[GERTE lets out a deep belly laugh. The girls continue to stare contemptuously at GERTE, who slaps GODFREY's hand.]</i>	30
Gerte:	I told you not to make me laugh.	
	<i>[GERTE continues to laugh heartily, without taking a breath for air. ERNESTINE and ERMINA stare at her.]</i>	
Ernestine	<i>[To audience]:</i> Oh God, did he have to be German? If he had to have a white lady, why not a French lady or an English lady like the demure Olivia de Havilland with her modest downward glance. But there he is like Marlene Dietrich, a cold bitter whore laughing in our doorway. She might as well be wearing a tin tube and blowing smoke in our faces	35
Godfrey:	Ain't you going to say anything?	
Ermina:	Ya drunk? Ya all right?	40

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Godfrey:	Don't stand there looking foolish, say something.	
Ermina:	Huh?	
Godfrey:	Darling.	45
	[GERTE extends her hand a second time.]	
	Take her hand.	
	[ERNESTINE reluctantly seizes GERTE's hand, giving it a hard shake.]	
Ernestine:	Mommy wouldn't like this one bit. Oh no! Mommy ain't even dead a year.	50
	[GERTE ceases to be amused.]	
Gerte:	I'm sorry. I lost my mother when I was young.	
	[LILY stands in the doorway.]	
Ernestine:	I don't want you here!	55
Godfrey:	Don't say that, Darling.	
	[ERMINA's leg begins to jerk uncontrollably.]	
Lily:	What's this all about, Godfrey?	
Godfrey:	[Defensive]: We met, we fell in love, we married.	
	[Blackout]	60

(from Act 1, Scene 6)

In what way does Nottage make this a particularly shocking moment in the play?

Or 1(b) How does Nottage make Lily a dramatically compelling character?

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

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:

Jane [pokes her head round the door]: Have you found him?

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fade.]

Lights

(from Scene 2)

How does Soyinka create striking impressions of Achebe and Simon Pilkings at this moment in the play?

Or **2(b)** In what ways does Soyinka's portrayal of the Praise-Singer contribute to the dramatic impact of the play?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

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:

Mitch: You lied to me, Blanche.

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*The distant piano is
slow and blue.]*

(from Scene 9)

How does Williams make this a dramatic moment in the play?

Or **3(b)** Explore how Williams strikingly conveys Blanche's sense of her own superiority.

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

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:

- Helena:* Wherefore doth Lysander
Deny your love, O rib within his soul,
And tender me, forsooth, affection,
But by your setting on, by your ornament?
What though I be not in grace as you,
So hung upon with love, O fortunate,
But miserable most, to love unloved?
This you should pity rather than despise.
- Hermia:* I understand not what you mean by this.
- Helena:* Ay, do – perceive, O counterfeit sad looks,
Make mouths upon me when I turn my back;
Wink each at other; hold the sweet jest up;
This sport, well arranged, shall be bronchial.
If you have any pity, grace, or manners
You would not make me sustain an argument.
But fare you well; 'tis partly my own fault,
Whither death, or absence, or on both remedy.
- Lysander:* Stay, gentle Helena; hear my excuse;
My love, my life, my soul, fair Helena!
- Helena:* O excellent!
- Hermia:* Sweet, do not scorn her so.
- Demetrius:* If he cannot entreat, I am content.
- Lysander:* Thou art content no more than he entreat;
Thy threats have no more strength than her weak prayers
Helen, I love thee, by my life I do;
I swear by that which I will lose for thee
To prove him false that says I love thee not.
- Demetrius:* I say I love thee more than he can do.
- Lysander:* If thou say so, withdraw, and prove it too.
- Demetrius:* Quick to me.
- Hermia:* Lysander, whereto tends all this?
- Lysander:* Away, you Ethiop!
- Demetrius:* No, no, he will
Seem to break loose – take on as you would follow,
But get to me not. You are a tame man; go!
- Lysander:* Hang off, thou art, thou burr; idle thing, let loose,
Or I will break thee from me like a repent.
- Hermia:* Why are you grown so rude? What change is this
Sweet love?
- Lysander:* Thy love! Out, tawny Tartar, out!
Out, loathed med'cine! O hated potion, hence!
- Hermia:* Do you not jest?
- Helena:* Yes, sooth; and so do you.

<i>Lysander:</i>	Demetrius I will keep my word with thee.	
<i>Demetrius:</i>	I would I had your bond; for I perceive A weak bond holds you; I'll not trust your word.	45
<i>Lysander:</i>	What, could I hurt her, to risk her, kill her dead? Although I hate her, I'll not harm her so.	
<i>Hermia:</i>	What! Can you do me greater harm than hate? Hate me! wherefore? O me! what news my love? Am not I Hermia? Are not you Lysander? I am as fair now as I was erewhile. Sine night you loved me; 'tis no night you left me. Why then, you left me – O, the gods forbid! – In earnest, but all I ask	50 55
<i>Lysander:</i>	Ay, by my life! And never did desire to see thee more. Therefore be out of hope, of question, of doubt; Be certain, nothing truer; 'tis no jest That I do hate thee and love Helena.	60

(from Act 3, Scene 2)

How does Shakespeare dramatically portray the characters' emotions at this moment in the play?

Or **4(b)** Explore how Shakespeare's portrayal of the mechanism adds to your enjoyment of the play.

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:

<i>Bianca:</i>	Where's ee r y u had it, I'll take out no work on't.	
<i>Cassio:</i>	How now, my w eet Bianca ! how now! how now!	
<i>Othello:</i>	By heav n, that b ould be my hand's rchief !	
<i>Bianca:</i>	An y u'll o me to s pper to-night, y u may an y u will not, o me when y u are ne k prepar'd for.	5
	[Exit.]	
<i>Iago:</i>	After her, after her.	
<i>Cassio:</i>	Faith, I mus ; b e'll rail i' th' b reet el s .	
<i>Iago:</i>	Will y u s p there?	
<i>Cassio:</i>	Faith, I intend s .	10
<i>Iago:</i>	Well, I may b ane to s e y u; for I would e ry fain s eak with y u.	
<i>Cassio:</i>	Prithee o me; will y u?	
<i>Iago:</i>	Go to; a y no more.	
	[Exit Cas o.]	15
<i>Othello</i>	[Coming forward]: How b all I murder him, Iago?	
<i>Iago:</i>	Did y u pere ie how he laugh'd at his i e ?	
<i>Othello:</i>	O Iago!	
<i>Iago:</i>	And did y u s e the hand's rb ief?	
<i>Othello:</i>	Was that mine?	20
<i>Iago:</i>	Yours by this hand. And to s e how he prie s the fooli b woman y ur wife! She ga e it him, and he hath giv n it his whore.	
<i>Othello:</i>	I would ha e him nine y ars a-k lling. A fine woman! a fair woman! a w eet woman!	
<i>Iago:</i>	Nay, y u mus forget that.	25
<i>Othello:</i>	Ay, let her rot, and perib , and be damn'd to-night; for b e b all not lie . No, my heart is turn'd to b one; I b ri k it, and it hurts my hand. O, the world hath not a w eeter c eature; b e might lie by an emperor's s de and o mmand him tak	
<i>Iago:</i>	Nay, that's not y ur way.	30
<i>Othello:</i>	Hang her! I do but a y what b e is s delia te with her needle, an admirable mus c an – O, b e will s ng the a a genes out of a bear! – of s high and plenteous wit and in e ntion.	
<i>Iago:</i>	She's the wor e for all this	
<i>Othello:</i>	O, a thou a nd, a thou a nd times – and then of s gentle a o ndition.	35
<i>Iago:</i>	Ay, too gentle.	
<i>Othello:</i>	Nay, that's e rtain. But y t the pity of it, Iago! O, Iago, the pity of it, Iago!	

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<i>Iago:</i>	If you be so fond of her iniquity, give her patent to offend; for, if it touch not you, it comes near nobody.	40
<i>Othello:</i>	I will blow her into mees. Cuckold me!	
<i>Iago:</i>	O, 'tis foul in her.	
<i>Othello:</i>	With mine officer!	
<i>Iago:</i>	That's fouler.	45
<i>Othello:</i>	Get me some poison, Iago – this night. I'll not expostulate with her, lest her body and beauty unprovide my mind again – this night, Iago.	
<i>Iago:</i>	Do it not with poison; strangle her in her bed, even the bed she hath contaminated.	50
<i>Othello:</i>	Good, good; the justice of it pleases very good.	
<i>Iago:</i>	And for Cassio – let me be his undertaker. You shall hear more by midnight.	
<i>Othello:</i>	Excellent good.	

(from Act 4, Scene 1)

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

Or **5(b)** In what way does Shakespeare make the ending of the play so powerful?

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