



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/23

Paper 2 Drama

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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 carefully, and then answer the question that follows it:

Lily:	Ernie, I a me up here juſt li e u, b othing ſ worn and b iny folk wouldn't ee n gie me the time of day. I a me with ſ mu b o untry in my bags folk got teary ee d and reminis ent as I'd pas It was the p ar white folk had burned out old Johnſ on, and we'd gathered at Ree rend Duke tt's b urb , liſ ening to him preab on the ei ſ ls of ū m Crow for the umpteenth time, p eak ng the words as though they alone o uld purge the demon. He whipped us into a terrible frenz that wore us out. I'd li e to a y I a ught the p irit, but inſ ead I p o e my mind ... A few mi a lo lated words not k owing I was intended to remain ſ lent. You k ow what a miſ a lo lation iſ It's a y ng, 'If y all peasy head Negroes ain't happy, why don't u go up to c ty hall and demand ſ me rep et . I'm tired of pray ng, goddamnit!' Mind a , I alway wanted to lea . And mind a , I might not ha e a id 'goddamn.' But thoſ words p o e n by a poor o lo red gal in a m all c a e r town meant u're morally o rrupt. A o mmuniſ , Ernie. Whole town ſ a red me down, nobody would gie me a word. It was finally the ſ a res that dro e me North. Stares from folk of our e ry perſ aſ on, not juſ the c a e rs You want to be part of my reo lution? You k ow what I a y to that, get u re If a profes on li e a nu e or ſ mething ſ no matter where u are or what they a y, u a n alway walk into a room with u r head held high, 'a uſ u'll alway be ee ntial. Period. Stop! But u gotta find u r own 'root' to the truth. That's what I do. Was true, is true, a n be true, will be true. You ain't a o mmuniſ , Ernie!	5
Ernestine:	No?	
Lily:	Not u t! You juſ think ng, b ile. A moiv e ſ ar a n't ha e politiſ [LILY laughs. A moment. GERTE enters from the bedroom, flustered.]	10
Gerte:	E e me. I heard the noiſ . I thought Godfrey was home. Sometimes I get a red in the dark when he is at work I fix m . If ſ mething to eat and I feel better. [Gives ERNESTINE an imploring smile, then heads toward the kitchen]	15
Lily:	Do u want a drin e [GERTE stops short.]	20
Gerte	[Surprised]: Thank u. [LILY passes her glass to GERTE. GERTE knocks the drink back.]	25
Lily:	Eaſ does it. [GERTE refrains from making eye contact with LILY.] It's a little quiet, ain't it? Wouldn't mind ſ me muſ c [ERNESTINE turns on the radio. Mambo music plays. LILY pours GERTE another drink. The women stand awkwardly for a moment. LILY offers GERTE her hand. GERTE accepts it.	30
		35
		40
		45

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	<i>The music swells as they are swathed in the brilliant, flickering glow of the cinema. LILY and GERTE do an elaborate mambo.</i>	
Ernestine	[To audience]: At least I wish they had. But there they stand. [The music stops abruptly. The women stand silently, facing each other.]	50
Lily:	Are you sure you don't want a drink?	
Gerte:	I should go to sleep, really. [She begins to leave] Good night. [As she leaves, she touches LILY's shoulder] I wish –	
Lily:	Please don't embarrass me with your articulation of regrets [GERTE smiles and exits.]	55
	[To ERNESTINE] You're looking a little tired, aren't you?	
Ernestine:	Will you turn out the light? [LILY gives ERNESTINE a hug. ERNESTINE exits. LILY makes her way over to ERNESTINE's graduation dress. She rips the lace off of the bottom of her slip and begins to sew it around the collar.]	60

(from Act 2, Scene 4)

How does Nottage vividly depict the relationships between the three women in this ending to Act 2?

Or **1(b)** To what extent does Nottage's portrayal of Godfrey make you sympathetic with him?

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:

Elesin: Wait.

The hidden path to me.

(from Scene 3)

How does Soyinka make this moment in the play so dramatic and mysterious?

Or **2(b)** How far does Soyinka suggest that Pilkings is responsible for the failure of Eleon's ritual death?

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:

Blanche: I am not being or feeling at all superior, Stella.

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As the lights fade away, with a lingering brightness on their embrace, the music of the 'blue piano' and trumpet and drums is heard.]

(from Scene 4)

How does Williams make this a memorable and significant moment in the play?

Or **3(b)** Explore the way in which Williams powerfully portrays Stanley's cruelty.

Do **not** use the passage printed in **Question 3(a)** in answering this question.

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:

<i>Snout:</i>	What a y o u, Bottom?	
<i>Bottom:</i>	Some man or other must press nt Wall; and let him have s me plaster, or s me loam, or s me rough-a s about him, to signify wall; and let him hold his fingers thus – and through that canny b all Pyamus and Thisby whip er .	5
<i>Quince:</i>	If that may be, then all is well. Come, sit down, every mother's s n, and rehearse y our parts Pyamus y u begin; when y u have spoke n y our s eeb, enter into that brake; and s every one according to his a e.	
	[Enter PUCK behind.]	10
<i>Puck:</i>	What hempen home s uns have we swagg'ring here, So near the candle of the Fairy Queen? What, a play toward! I'll be an auditor; An actor too perhaps if I s e a us .	
<i>Quince:</i>	Speak Pyamus Thisby, sit and forth.	15
<i>Bottom:</i>	<i>Thisby, the flowers of odious savours sweet –</i>	
<i>Quince:</i>	'Odious – odorous	
<i>Bottom:</i>	– – odours savours sweet; <i>So hath thy breath, my dearest Thisby dear. But hark, a voice! Stay thou but here awhile, And by and by I will to thee appear.</i>	20
	[Exit.]	
<i>Puck:</i>	A stranger Pyamus than e'er played here!	
	[Exit.]	
<i>Flute:</i>	Must I speak now?	25
<i>Quince:</i>	Ay, marry, must y u; for y u must under s and he goes but to s e a noise that he heard, and is to come again.	
<i>Flute:</i>	<i>Most radiant Pyramus, most lily-white of hue, Of colour like the red rose on triumphant brier, Most brisky juvenal, and eke most lovely Jew, As true as truest horse, that yet would never tire, I'll meet thee, Pyramus, at Ninny's tomb.</i>	30
<i>Quince:</i>	'Ninus' tomb', man! Why, y u must not speak that y t; that y u answer to Pyamus. You speak all y ur part at once, a es and all. Pyamus enter: y ur a e is past; it is 'never tire'.	35
<i>Flute:</i>	O – <i>As true as truest horse, that yet would never tire.</i> [Re-enter PUCK, and BOTTOM with an ass's head.]	
<i>Bottom:</i>	<i>If I were fair, Thisby, I were only thine.</i>	
<i>Quince:</i>	O monstrous O strange! We are haunted. Pray masters! fly, masters! Help!	40
	[Exeunt all but BOTTOM and PUCK.]	
<i>Puck:</i>	I'll follow you; I'll lead y u about a round, Through bog, through bush, through brake, through brier;	

Sometime a horse I'll be, sometime a hound,
 A hog, a headless bear, sometime a fire;
 And neigh, and bark and grunt, and roar, and burn,
 Like horse, hound, hog, bear, fire, at every turn.

[Exit.]

Bottom: Why do they run away? This is a mockery of them to make me
 afraid. 50

[Re-enter SNOUT.]

Snout: O Bottom, thou art bragg'd! What do I see on thee?

Bottom: What do you see? You see an ass head of your own, do you?
 [Exit SNOUT.]

[Re-enter QUINCE.] 55

Quince: Bless thee, Bottom, bless thee! Thou art translated.

[Exit.]

Bottom: I see their mockery: this is to make an ass of me; to fright me, if
 they could. But I will not stir from this place, do what they can; I
 will walk up and down here, and I will sing, that they shall hear
 I am not afraid. 60

[Sings.]

The ox looks so black of hue,
 With orange-tawny bill,
 The thrush with his note so true,
 The wren with little quill. 65

(from Act 3, Scene 1)

Explore the ways in which Shakespeare makes this moment in the play so entertaining.

Or **4(b)** Helena feels that she is treated unfairly.

How does Shakespeare vividly convey this?

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>Othello:</i>	She had eyes and bore me. No, Iago; I'll see before I doubt; when I doubt, prove; And, on the proof, there is no more but this – Away at once with love or jealousy	
<i>Iago:</i>	I am glad of this for now I shall have reason To show the love and duty that I bear you With franker spirit. Therefore, as I am bound, Reeve it from me. I speak not of proof. Look to your wife; observe her well with Cassio; Wear your eyes thus; not jealous nor distrustful. I would not have your free and noble nature Out of self-bounty be abused; look to't. I know our country disposition well: In Venice they do let God see the prank They dare not show their husbands their best of friends Is not to leave't undone, but keep't unknown.	5 10 15
<i>Othello:</i>	Dost thou say so?	
<i>Iago:</i>	She did deceive her father, marrying you; And when she seemed to love and fear your looks She loved them most.	20
<i>Othello:</i>	And she did.	
<i>Iago:</i>	Why, go to then! She that, so young, could give out such a seeming, To seal her father's eyes up close as oak – He thought 'twas with craft. But I am murther to blame; I humbly do beseech you of your pardon For too much loving you.	25
<i>Othello:</i>	I am bound to thee for ever.	
<i>Iago:</i>	I see this hath a little dash'd your spirits	
<i>Othello:</i>	Not a jot, not a jot.	30
<i>Iago:</i>	I'faith, I fear it has I hope you will consider what is spoke Comes from my love; but I do see you are moved. I am to pray you not to strain my speech To grosser issues nor to larger reach Than to suspicion.	35
<i>Othello:</i>	I will not.	
<i>Iago:</i>	Should you do so, my lord, My speech should fall into a blank verse Whence my thoughts aim'd not. Cassio's my worthy friend – My lord, I see you are moved.	40
<i>Othello:</i>	No, not murther moved. I do not think but Desdemona's honest.	
<i>Iago:</i>	Long live she so! and long live you to think so!	
<i>Othello:</i>	And yet, how nature erring from itself –	45

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Iago: Ay, there's the point: as – to be bold with ~~y~~ u –
 Not to affect many proposed matches
 Of her own clime, complexion, and degree,
 Whereto we see in all things nature tends –
 Foh! one may smell in ~~a~~ b a will most rank 50
 Foul disproportion, thoughts unnatural.
 But pardon me – I do not in position
 Disintelligibly speak of her; though I may fear
 Her will, yielding to her better judgment,
 May fall to match ~~y~~ u with her country forms 55
 And happily repent.

Othello: Farewell, farewell.
 If more thou dost perceive ~~ie~~, let me know more;
 Set on thy wife to observe ~~re~~. Leave me, Iago.

Iago: My lord, I take my leave. 60

[Going.]

Othello: Why did I marry? This honest creature doubts
 Sees and knows more – much more than he unfolds

(from Act 3, Scene 3)

How does Shakespeare strikingly portray Iago at this moment in the play?

Or **5(b)** Explore how Shakespeare dramatically portrays Roderigo as a victim.

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