



Cambridge IGCSE™

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
	[Exit Ghost. 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! [Exeunt Lords and Attendants.	
<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

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'red 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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