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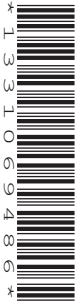
LITERATURE IN ENGLISH

0475/22

Paper 2 Drama

February/March 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 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:

<i>Ernestine</i>	[<i>To audience</i>]: My essay was entitled “The Colored Worker in the United States”; the mistake was using the word “worker” too liberally. The principal called in Daddy Goodness and told him to stop mingling with the Jews at his job and everything would be all right. Daddy didn’t bother to tell him that his coworkers were all colored. And the Jews on our block won’t speak to us. Well, except the Levys, who if they didn’t talk to us they’d have to sit in the darkness on Friday night.	5
	[<i>Lights rise on GODFREY shining his shoes in the living room. LILY sits in the armchair reading a movie magazine.</i>]	10
<i>Godfrey</i>	[<i>Hushed</i>]: Whole school thinks I’m a communist. It’s all your fault, ya know.	
<i>Lily</i> :	And I suppose I’m to blame for segregation, war and polio as well.	
<i>Godfrey</i> :	You can’t ever leave well enough alone. It’s fine for you and your smart set, but I’m a working man gotta ride the bus each morning.	15
<i>Lily</i> :	Surprised you ain’t walking as tight as you are.	
<i>Godfrey</i> :	Don’t change the subject on me.	
<i>Lily</i> :	Well, hell, Godfrey I ain’t said nothing about nothing. I can’t help it if that child got eyes and ears, and a mind that ain’t limited to a few pages in the Bible. I ain’t seen you this spirited since I got here ... in fact, I think being a communist agrees with you.	20
	[<i>LILY gives GODFREY a few playful jabs. GODFREY feigns laughter.</i>]	25
<i>Godfrey</i> :	That’s funny! Try telling that to the fellas at work, ain’t none of them speaking to me. [<i>Pointing to LILY</i>] This is your doing. Got that old bad magic rubbing off on us.	
<i>Lily</i> :	Don’t get superstitious on me. [<i>Laughs</i>]	30
<i>Godfrey</i> :	My little voice told me something like this could happen.	
<i>Lily</i> :	That little voice got you wound too tight! Shucks, I think you need to come uptown with me and get a little taste of reality.	
<i>Godfrey</i> :	Sister, I don’t care what you think, that’s the honest-to-God truth. But I do care what my gals think. [<i>To ERNESTINE</i>] Darling, you gonna have to go up to school and apologize.	35
<i>Ernestine</i> :	Why’s that, Daddy?	
<i>Lily</i> :	Ya gonna make the chile do that? Punish her for having thoughts. How are we ever gonna get ahead? Have you read it? It might be a fine piece of writing, Godfrey. Look here, it says –	40
<i>Godfrey</i> :	I don’t care what it say, but it upset that white teacher and she seemed like a smart lady.	
	[<i>LILY makes a show of sitting down to read the essay.</i>]	

<i>Lily:</i>	I like the way it starts already. Simple, don't bother with them highfalutin words. [GODFREY <i>snatches the essay out of LILY's hand.</i>]	45
<i>Godfrey:</i>	She gonna apologize! [ERNESTINE <i>shakes her head furiously.</i>] And I'm going to tell you once, then I'm gonna leave it alone: we were doing just fine without your sorta learning. We don't want and we don't need it.	50
<i>Lily:</i>	Well, I promised my mama I'd look after these babies. They need a woman's voice in this house, that's what they need.	
<i>Godfrey:</i>	Maybe you ain't the right woman. [LILY <i>stares long and hard, fighting back the urge to respond.</i> GODFREY <i>turns away from her and jots down some notes in his pad.</i>]	55
<i>Lily:</i>	That's right! Go on, ask Father Divine! Ask him what to think. [<i>Lights begin to fade on a simmering GODFREY, leaving ERNESTINE and a laughing LILY in separate pools of light.</i>]	60
<i>Ernestine:</i>	I ... Darling Angel, apologize for anything in my essay that might suggest that communism is a good thing. My intent was to deal with the labor movement in the United States, which primarily consists of God-fearing patriotic Americans dedicated to improving the conditions for the working man. [<i>She crosses her heart. The National Anthem plays.</i>] I pledge allegiance to the flag of the United States of America ... [<i>Her eyes cloud over with tears</i>]	65

(from Act 1, Scene 3)

How does Nottage powerfully convey the conflict between Godfrey and Lily at this moment in the play?

Or 1 (b) Explore the ways in which Nottage movingly depicts the marriage between Gerte and Godfrey.

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:

Iyaloja: We called you leader and oh, how you led us on.

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There are some who choose to reverse
the cycle of our being.

(from Scene 5)

How does Soyinka make this such a powerful moment in the play?

Or 2(b) Explore how Soyinka strikingly conveys the way Simon Pilkings thinks and feels about Yoruba customs.

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:

Stella: My sister lived at Belle Reve.

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[The bathroom door is opened and BLANCHE thrusts her head out holding a towel about her hair.]

(from Scene 7)

In what ways does Williams make this moment in the play so shocking?

- Or** **3(b)** Explore how Williams vividly conveys the feelings Blanche and Mitch have for each other.

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>Lysander:</i>	How now, my love! Why is your cheek so pale? How chance the roses there do fade so fast?	
<i>Hermia:</i>	Belike for want of rain, which I could well Beteem them from the tempest of my eyes.	
<i>Lysander:</i>	Ay me! for aught that I could ever read, Could ever hear by tale or history, The course of true love never did run smooth; But either it was different in blood –	5
<i>Hermia:</i>	O cross! too high to be enthrall'd to low.	
<i>Lysander:</i>	Or else misgraffed in respect of years –	10
<i>Hermia:</i>	O spite! too old to be engag'd to young.	
<i>Lysander:</i>	Or else it stood upon the choice of friends –	
<i>Hermia:</i>	O hell! to choose love by another's eyes.	
<i>Lysander:</i>	Or, if there were a sympathy in choice, War, death, or sickness, did lay siege to it, Making it momentary as a sound, Swift as a shadow, short as any dream, Brief as the lightning in the collied night That, in a spleen, unfolds both heaven and earth, And ere a man hath power to say 'Behold!' The jaws of darkness do devour it up; So quick bright things come to confusion.	15 20
<i>Hermia:</i>	If then true lovers have been ever cross'd, It stands as an edict in destiny. Then let us teach our trial patience, Because it is a customary cross, As due to love as thoughts and dreams and sighs, Wishes and tears, poor Fancy's followers.	25
<i>Lysander:</i>	A good persuasion; therefore, hear me, Hermia: I have a widow aunt, a dowager Of great revenue, and she hath no child – From Athens is her house remote seven leagues – And she respects me as her only son. There, gentle Hermia, may I marry thee; And to that place the sharp Athenian law Cannot pursue us. If thou lovest me then, Steal forth thy father's house to-morrow night; And in the wood, a league without the town, Where I did meet thee once with Helena To do observance to a morn of May, There will I stay for thee.	30 35 40
<i>Hermia:</i>	My good Lysander! I swear to thee by Cupid's strongest bow, By his best arrow, with the golden head, By the simplicity of Venus' doves,	45

By that which knitteth souls and prospers loves,
And by that fire which burn'd the Carthage Queen,
When the false Troyan under sail was seen,
By all the vows that ever men have broke,
In number more than ever women spoke,
In that same place thou hast appointed me,
To-morrow truly will I meet with thee.

50

Lysander: Keep promise, love.

(from Act 1, Scene 1)

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

Or 4(b) How does Shakespeare's use of magic contribute to the dramatic impact of the play?

<i>Othello:</i>	So please your Grace, my ancient; A man he is of honesty and trust. To his conveyance I assign my wife, With what else needful your good Grace shall think To be sent after me.	50
<i>Duke:</i>	Let it be so. Good night to every one. [To BRABANTIO] And, noble signior, If virtue no delighted beauty lack, Your son-in-law is far more fair than black.	
<i>1 Senator:</i>	Adieu, brave Moor; use Desdemona well.	55
<i>Brabantio:</i>	Look to her, Moor, if thou hast eyes to see: She has deceiv'd her father, and may thee.	
	[Exeunt DUKE, SENATORS, OFFICERS]	
<i>Othello:</i>	My life upon her faith! – Honest Iago, My Desdemona must I leave to thee. I prithee let thy wife attend on her.	60

(from Act 1, Scene 3)

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

Or **5(b)** To what extent does Shakespeare suggest that Emilia is to blame for Desdemona's death?

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