



Cambridge IGCSE™ (9-1)

LITERATURE IN ENGLISH

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Paper 2 Drama

May/June 2022

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:

Ermina: Why'd you lose your job?

Lily: Well, babies, a Negro woman with my gumption don't keep work so easily. It's one of the hazards of being an independent thinker. If I've ever had me a job for more than a few weeks then I knew it was beneath me. You see what I'm saying?

5

Ermina: Ernie wanna be a movie star.

Ernestine: Hush up!

Lily: 'Darling Angel, the star of stage and screen, the virginal vixen.' [*Laughs.*]

Ernestine: But I'd change my name to something special. Like 'Sylvie Montgomery.' Or 'Laura Saint Germaine'; that's French.

10

Lily: Well, pardon me, Miss Bette Davis, when'd you git to be so big and black?

Ermina: Oooooooo.

[*ERNESTINE wraps a towel around her hair, feigning brushing long silky hair.*]

Ernestine [*Playfully.*]: It runs in the family. But don't you worry yourself. When I'm onscreen I sure can act very white. That's why I'm a star.

15

Lily: If only they knew you began as a poor colored child.

Ernestine: Imagine that.

[*LILY laughs.*]

Lily: Imagine that. Miss Bette, I must say, I like ya a wee bit better, just a wee bit now, as a colored child. When's your next picture? I hear it's a romance.

20

[*A moment.*]

Ermina: She ain't never gonna make no romance until she get rid of some of the butt.

[*ERNESTINE sucks her teeth.*]

Lily: Hush! Romance is overrated. I've known too many women who relinquished their common sense for a dose of ... romance.

25

Ermina: Sister, why ain't you been married?

[*LILY laughs long and hard.*]

Lily: You're just filled with questions. 'Cause I ain't. [*Tugs ERMINA's head straight, wielding the hot comb like a weapon.*]

Ermina: Nobody ask you?

30

Lily: Nobody ask me ... Besides, I never plan to marry. How you like that? I'm exerting my own will, and since the only thing ever willed for me was marriage, I choose not to do it. And why take just one man, when you can have a lifetime full of so many. Listen up, that may be the best advice I give you babies. And you needn't share that little pearl of wisdom with your daddy. Now, Ermina, sit still! 35

Ernestine [*To audience.*]: We were Lily's family now, kinda like buying flowers from a store without having to plant the seeds.

[*ERMINA squirms in the chair.*]

Lily: Sit still, don't fight me on this. Choose your battles carefully, chile, a nappy head in this world might as well fly the white flag and surrender! 40

[*from Act 1, Scene 3*]

How does Nottage make this moment in the play both amusing and serious?

Or 1(b)

In what ways does Nottage's portrayal of Gerte create such a powerful impact in the play?

ARTHUR MILLER: *The Crucible*

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:

Abigail: She makes me drink blood!

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know.

Someone you

[from Act 1]

How does Miller make this such a powerful and significant moment in the play?

Or 2(b)

How does Miller make the relationship between Abigail Williams and John Proctor so disturbing?

R C SHERRIFF: *Journey's End*

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:

- Raleigh:* Hullo – Dennis –
- Stanhope:* Well, Jimmy – [*He smiles.*] – you got one quickly. [*There is silence for a while. STANHOPE is sitting on a box beside RALEIGH. Presently RALEIGH speaks again – in a wondering voice.*]
- Raleigh:* Why – how did I get down here? 5
- Stanhope:* Sergeant-major brought you down. [*RALEIGH speaks again, vaguely, trying to recollect.*]
- Raleigh:* Something – hit me in the back – knocked me clean over – sort of – winded me – I'm all right now. [*He tries to rise.*]
- Stanhope:* Steady, old boy. Just lie there quietly for a bit. 10
- Raleigh:* I'll be better if I get up and walk about. It happened once before – I got kicked in just the same place at rigger; it – it soon wore off. It – it just numbs you for a bit. [*There is a pause.*] What's that rumbling noise?
- Stanhope:* The guns are making a bit of a row.
- Raleigh:* Our guns? 15
- Stanhope:* No. Mostly theirs. [*Again there is silence in the dugout. A very faint rose light is beginning to glow in the dawn sky. RALEIGH speaks again – uneasily.*]
- Raleigh:* I say – Dennis –
- Stanhope:* Yes, old boy?
- Raleigh:* It – it hasn't gone through, has it? It only just hit me? – and knocked me down? 20
- Stanhope:* It's just gone through a bit, Jimmy.
- Raleigh:* I won't have to – go on lying here?
- Stanhope:* I'm going to have you taken away.
- Raleigh:* Away? Where?
- Stanhope:* Down to the dressing-station – then hospital – then home. [*He smiles.*] You've got a Blighty one, Jimmy. 25
- Raleigh:* But I – I can't go home just for – for a knock in the back. [*He stirs restlessly.*] I'm certain I'll be better if – if I get up. [*He tries to raise himself, and gives a sudden cry.*] Oh – God! It does hurt!
- Stanhope:* It's bound to hurt, Jimmy. 30
- Raleigh:* What's – on my legs? Something holding them down –

- Stanhope:* It's all right, old chap; it's just the shock – numbed them. [*Again there is a pause. When RALEIGH speaks, there is a different note in his voice.*]
- Raleigh:* It's awfully decent of you to bother, Dennis. I feel rotten lying here – everybody else – up there. 35
- Stanhope:* It's not your fault, Jimmy.
- Raleigh:* So – damn – silly – getting hit. [*Pause.*] Is there – just a drop of water?
- Stanhope* [*Rising quickly*]: Sure. I've got some here. [*He pours some water into the mug and brings it to RALEIGH. Cheerfully.*] Got some tea-leaves in it. D'you mind?
- Raleigh:* No. That's all right – thanks – [*STANHOPE holds the mug to RALEIGH's lips, and the boy drinks.*] I say, Dennis, don't you wait – if – if you want to be getting on. 40
- Stanhope:* It's quite all right, Jimmy.
- Raleigh:* Can you stay for a bit?
- Stanhope:* Of course I can. 45
- Raleigh* [*Faintly*]: Thanks awfully. [*There is quiet in the dugout for a long time. STANHOPE sits with one hand on RALEIGH's arm, and RALEIGH lies very still. Presently he speaks again – hardly above a whisper.*] Dennis –
- Stanhope:* Yes, old boy?
- Raleigh:* Could we have a light? It's – It's so frightfully dark and cold. 50

[from Act 3, Scene 3]

How does Sherriff make this such a moving moment in the play?

Or 3(b)

Explore how Sherriff powerfully portrays the friendship between Stanhope and Osborne.

WILLIAM SHAKESPEARE: *Twelfth Night*

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:

[OLIVIA's garden.]

[Enter OLIVIA and MARIA.]

- Olivia:* I have sent after him; he says he'll come.
How shall I feast him? What bestow of him?
For youth is bought more oft than begg'd or borrow'd. 5
I speak too loud.
Where's Malvolio? He is sad and civil,
And suits well for a servant with my fortunes.
Where is Malvolio?
- Maria:* He's coming, madam; but in very strange manner. He is sure possess'd, madam. 10
- Olivia:* Why, what's the matter? Does he rave?
- Maria:* No, madam, he does nothing but smile. Your ladyship were best to have some guard about you if he come; for sure the man is tainted in's wits.
- Olivia:* Go call him hither. [Exit MARIA.] 15
I am as mad as he,
If sad and merry madness equal be
[Re-enter MARIA with MALVOLIO.]
How now, Malvolio!
- Malvolio:* Sweet lady, ho, ho.
- Olivia:* Smil'st thou? 20
I sent for thee upon a sad occasion.
- Malvolio:* Sad, lady? I could be sad. This does make some obstruction in the blood, this cross-gartering; but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one and please all'.
- Olivia:* Why, how dost thou, man? What is the matter with thee? 25
- Malvolio:* Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.
- Olivia:* Wilt thou go to bed, Malvolio?
- Malvolio:* To bed? Ay, sweetheart, and I'll come to thee.
- Olivia:* God comfort thee! Why dost thou smile so, and kiss thy hand so oft? 30
- Maria:* How do you, Malvolio?
- Malvolio:* At your request? Yes, nightingales answer daws!
- Maria:* Why appear you with this ridiculous boldness before my lady?

Malvolio: 'Be not afraid of greatness.' 'Twas well writ.

Olivia: What mean'st thou by that, Malvolio? 35

Malvolio: 'Some are born great,' –

Olivia: Ha?

Malvolio: 'Some achieve greatness,' –

Olivia: What say'st thou?

Malvolio: 'And some have greatness thrust upon them.' 40

Olivia: Heaven restore thee!

Malvolio: 'Remember who commended thy yellow stockings,' –

Olivia: Thy yellow stockings?

Malvolio: 'And wish'd to see thee cross-garter'd.'

Olivia: Cross-garter'd? 45

Malvolio: 'Go to, thou art made, if thou desir'st to be so;' –

Olivia: Am I made?

Malvolio: 'If not, let me see thee a servant still.'

Olivia: Why, this is very midsummer madness.

[from Act 3, Scene 4]

How does Shakespeare make this such a dramatic moment in the play?

Or 4(b)

In what ways does Shakespeare make Feste such a fascinating character?

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:

Othello: Will you walk, sir? O, Desdemona!

Desdemona: My lord?

Othello: Get you to bed on th' instant; I will be return'd forthwith. Dispatch your attendant there. Look't be done.

Desdemona: I will, my lord.

5

[*Exeunt OTHELLO, LODOVICO, and Attendants.*]

Emilia: How goes it now? He looks gentler than he did.

Desdemona: He says he will return incontinent.
He hath commanded me to go to bed,
And bade me to dismiss you.

10

Emilia: Dismiss me!

Desdemona: It was his bidding; therefore, good Emilia,
Give me my nightly wearing, and adieu.
We must not now displease him.

Emilia: I would you had never seen him.

15

Desdemona: So would not I: my love doth so approve him
That even his stubbornness, his checks, his frowns –
Prithee unpin me – have grace and favour in them.

Emilia: I have laid those sheets you bade me on the bed.

Desdemona: All's one. Good faith, how foolish are our minds!
If I do die before thee, prithee shroud me
In one of these same sheets.

20

Emilia: Come, come, you talk.

Desdemona: My mother had a maid call'd Barbary:
She was in love; and he she lov'd prov'd mad,
And did forsake her. She had a song of 'willow';
An old thing 'twas, but it express'd her fortune,
And she died singing it. That song to-night
Will not go from my mind; – I have much to do
But to go hang my head all at one side
And sing it like poor Barbary. Prithee dispatch.

25

30

Emilia: Shall I go fetch your night-gown?

Desdemona: No, unpin me here.
This Lodovico is a proper man.

<i>Emilia:</i>	A very handsome man.	35
<i>Desdemona:</i>	He speaks well.	
<i>Emilia:</i>	I know a lady in Venice would have walk'd barefoot to Palestine for a touch of his nether lip.	
<i>Desdemona</i>	[Sings.]: The poor soul sat sighing by a sycamore tree. Sing all a green willow; Her hand on her bosom, her head on her knee. Sing willow, willow, willow. The fresh streams ran by her, and murmur'd her moans; Sing willow, willow, willow; Her salt tears fell from her and soft'ned the stones; Sing willow – Lay by these – willow, willow. – Prithee, hie thee; he'll come anon. – Sing all a green willow must be my garland. Let nobody blame him; his scorn I approve – Nay, that's not next. Hark! who is't that knocks?	40 45 50
<i>Emilia:</i>	It is the wind.	

[from Act 4, Scene 3]

In what ways does Shakespeare make this such a sad moment in the play?

Or 5(b)

How does Shakespeare's portrayal of Cassio contribute to the dramatic impact of the play?

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