GradeMax

Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/22**

Paper 2 Drama **May/June 2022**

1 hour 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

8930566268

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.

© UCLES 2022

[Turn over

GradeMax

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?

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.

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.

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.

[*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.

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?

© UCLES 2022

GradeMax

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!

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!

[*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?

© UCLES 2022

GradeMax

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!

Content removed due to copyright restrictions.

© UCLES 2022

Content removed due to copyright restrictions.

Someone you know.

[*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?

© UCLES 2022

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?

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.

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 rugger; 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?

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?

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.

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.

Raleigh: What's – on my legs? Something holding them down –

GradeMax

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.

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.

Stanhope: It's quite all right, Jimmy.

Raleigh: Can you stay for a bit?

Stanhope: Of course I can.

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.

[*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.

© UCLES 2022

[Turn over

GradeMax

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.
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.

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.]
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?
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?

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?

Maria: How do you, Malvolio?

Malvolio: At your request? Yes, nightingales answer daws!

Maria: Why appear you with this ridiculous boldness before my lady?

© UCLES 2022

GradeMax

Malvolio: ‘Be not afraid of greatness.’ ’Twas well writ.

Olivia: What mean’st thou by that, Malvolio?

Malvolio: ‘Some are born great,’ –

Olivia: Ha?

Malvolio: ‘Some achieve greatness,’ –

Olivia: What say’st thou?

Malvolio: ‘And some have greatness thrust upon them.’

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?

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?

© UCLES 2022

[Turn over

GradeMax

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.

[*Exeun*t 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.

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.

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.

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.

Emilia: Shall I go fetch your night-gown?

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

© UCLES 2022

GradeMax

Emilia: A very handsome man.

Desdemona: He speaks well.

Emilia: I know a lady in Venice would have walk'd barefoot to Palestine for a touch of his nether lip.

Desdemona [*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?

Emilia: 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?

© UCLES 2022

GradeMax

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2022