Cambridge Assessment International Education

# Cambridge IGCSE™

**LITERATURE IN ENGLISH** **0475/22**

Paper 2 Drama **February/March 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.

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## 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:* Didn't you hear me ringing the bell, nearly froze my ass out there. [*She displays her legs*.] These stockings, thank God for 'em, just ain't no competition for this weather. Remind me, take a note, need for weather-resistant stockings. Period. Stop! [*to* ERMINA] Ernestine, is that my gal?

*Ernestine* [*to audience*]: And there now is Aunt Lily, the first colored woman we'd seen dressed up like a white lady. Smart looking and posture straight. She'd been to Harlem … For us country folk that is the equivalent of reaching the promised land.

*Lily:* Ernestine, is that my gal?

*Ermina:* Ermina! [*Shuts the door*]

*Lily:* But haven't you grown. Ladyish and whatnot. How's my baby doing? Where's my hug?

*Ermina:* Don't know who you is. Can't be giving out loving to anybody that ask.

[LILY *laughs.* GODFREY *enters to investigate the noise.*]

*Lily:* Ain't that the truth. [*Strikes a pose, then takes off her coat and throws it across the chair*]

*Ermina:* Who you?

*Lily:* Who I? Precious! If that ain't a question! It's me, your Aunt Lily, Sister.

[ERMINA *takes a long hard look.* GODFREY *gawks.*]

[*Tentatively*] Now Godfrey, ain't you got words for me?

*Godfrey:* Sister Lily? Sister Lily Ann Green?

*Lily:* Who else? Never thought you'd bring your country ass on up here. You ole alligator bait. But don't you look … good, Daddy.

[LILY *walks over and embraces* GODFREY*. He stiffens awkwardly, uncomfortable with the display of affection.* GODFREY *takes a few steps backward and looks down at the ground.*]

*Godfrey:* I'll be damned! This here is your Mama's sister. Remember?

[*The girls do not respond.*]

*Lily:* That's all right. Memories need maintenance. I won't hold it against y'all. You're still "y'all," 'cause some folks come North get all siddity on [*Relishes*] "y'all."

[GODFREY *sits, then stands.*]

*Godfrey:* Lawd, I've gotten so used to seeing strangers, barely know what to do with a familiar face. You're looking … smart, Sister Lily.

*Lily:* Now don't tell me you're surprised!

*Godfrey* [*jokes in a familiar way*]: Used up all my surprise on the first day in Brooklyn. Ain't surprised, pleased though. Some pleasures you never stop looking forward to.

*Lily* [*flirtatiously*]: Well now! That tongue still got a taste of honey.

[*An awkward moment.* GODFREY *looks away from* LILY*, who smiles seductively.*]

*Godfrey:* Ain't heard no word from you since … since … Well. [*Bows his head, unable to continue*] We tried to track you down up there in Harlem. Ain't like a small town where your bizness is a matter of public record.

*Lily* [*amused*]: This the big city, Godfrey, don't want everybody to know ya. They got names for women like that. Oh hell, that's why there's the telephone … But I forgot ya from the country, probably don't know how to use the telephone. [*Cackles*] And don't think it was easy to find "y'all." Do like to say it, "y'all." I can smell the orange blossom and the pig roasting on the spit …

(*from* Act 1 Scene 2)

How does Nottage make this such an entertaining introduction to Aunt Lily?

**Or** **1 (b)** 'Nottage makes striking use of Ernestine as a narrator.'

How does this contribute to your enjoyment of 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:

*Parris:* Prove to us that you can faint by your own will, as you claim.

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[*With a hysterical cry* MARY WARREN *starts to run*.]

(*from* Act 3)

In what ways does Miller make this moment in the play powerfully dramatic?

**Or** **2 (b)** How does Miller memorably convey Reverend Hale's changing feelings as the play progresses?

## 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:

*Osborne:* I expect Stanhope would like to see you before you go.

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It just shows the state he's in.

(*from* Act 1)

How does Sherriff make this early moment in the play so revealing?

**Or** **3 (b)** Explore **two** moments in the play which Sherriff makes particularly shocking for you.

## 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:

*Malvolio:* M – Malvolio; M – why, that begins my name.

*Fabian:* Did not I say he would work it out? The cur is excellent at faults.

*Malvolio:* M – But then there is no consonancy in the sequel; that suffers under probation: A should follow, but O does.

*Fabian:* And O shall end, I hope.

*Sir Toby:* Ay, or I'll cudgel him, and make him cry 'O!'

*Malvolio:* And then I comes behind.

*Fabian:* Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you.

*Malvolio:* M. O. A. I. This simulation is not as the former; and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose.

[*Reads*] 'If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wish'd to see thee ever cross-garter'd. I say, remember. Go to, thou art made, if thou desir'st to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,

THE FORTUNATE-UNHAPPY.'

Daylight and champain discovers not more. This is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-garter'd; and in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-garter'd, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

[*Reads*] 'Thou canst not choose but know who I am. If thou entertain'st my love, let it appear in thy smiling; thy smiles become thee well. Therefore in my presence still smile, dear my sweet, I prithee.'

Jove, I thank thee. I will smile; I will do everything that thou wilt have me. [*Exit.*

*Fabian:* I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

*Sir Toby:* I could marry this wench for this device. *50*

*Sir Andrew:* So could I too.

*Sir Toby:* And ask no other dowry with her but such another jest.

(*from* Act 2 Scene 5)

Explore how Shakespeare makes this moment in the play so entertaining.

**Or** **4 (b)** How far does Shakespeare encourage you to admire Olivia?

## 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:

*Iago:* There are a kind of men so loose of soul
That in their sleeps will mutter their affairs:
One of this kind is Cassio.
In sleep I heard him say 'Sweet Desdemona,
Let us be wary, let us hide our loves',
And then, sir, would he gripe and wring my hand,
Cry 'O sweet creature!' then kiss me hard,
As if he pluck'd up kisses by the roots,
That grew upon my lips – then laid his leg
Over my thigh – and sigh'd, and kiss'd, and then
Cried 'Cursed fate that gave thee to the Moor!'

*Othello:* O monstrous! monstrous!

*Iago:* Nay, this was but his dream.

*Othello:* But this denoted a foregone conclusion.

*Iago:* 'Tis a shrewd doubt, though it be but a dream,
And this may help to thicken other proofs
That do demonstrate thinly.

*Othello:* I'll tear her all to pieces.

*Iago:* Nay, but be wise; yet we see nothing done;
She may be honest yet. Tell me but this:
Have you not sometimes seen a handkerchief
Spotted with strawberries in your wife's hand?

*Othello:* I gave her such a one; 'twas my first gift.

*Iago:* I know not that; but such a handkerchief –
I am sure it was your wife's – did I to-day
See Cassio wipe his beard with.

*Othello:* If it be that –

*Iago:* If it be that, or any that was hers,
It speaks against her with the other proofs.

*Othello:* O that the slave had forty thousand lives!
One is too poor, too weak for my revenge.
Now do I see 'tis true. Look here, Iago –
All my fond love thus do I blow to heaven.
'Tis gone.
Arise, black vengeance, from the hollow hell.
Yield up, O love, thy crown and hearted throne
To tyrannous hate! Swell, bosom, with thy fraught,
For 'tis of aspics' tongues.

*Iago:* Yet be content.

*Othello:* O, blood, blood, blood!

*Iago:* Patience, I say; your mind perhaps may change.

*Othello:* Never, Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont;

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Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up. [*He kneels*] Now, by yond marble heaven,
In the due reverence of a sacred vow
I here engage my words.

*Iago* [*kneeling*]: Do not rise yet.
Witness, you ever-burning lights above,
You elements that clip us round about,
Witness that here Iago doth give up
The execution of his wit, hands, heart,
To wrong'd Othello's service!

(*from* Act 3 Scene 3)

How does Shakespeare make this moment in the play so disturbing?

**Or** **5 (b)** Iago calls Roderigo a 'silly gentleman'.

How far does Shakespeare's portrayal of Roderigo encourage you to agree?

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