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Cambridge Assessment International Education

Cambridge IGCSE™ (9-1)

LITERATURE IN ENGLISH **0992/32**

Paper 3 Drama (Open Text) **May/June 2023**

45 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

Candidates may take their set texts into the exam room, but these must NOT contain personal annotations, highlighting or underlining.

INSTRUCTIONS

- Answer **one** 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.
- You may take your set text into the exam room, but this must **not** contain personal annotations, highlighting or underlining.

INFORMATION

- The total mark for this paper is 25.
- 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 text.

Either 1(a)

Read this passage, and then answer the question that follows it:

Ermina: Well, could we at least go up to the Levys' to listen the radio? They says so. We'd appreciate this moment all the more.

[ERNESTINE *perks up with anticipation*.]

Godfrey: They's being polite ... Running up there to them white peoples every time you get a chance, they're gonna think you don't got a proper home.

Ermina: They old! ... They don't think nothing.

Godfrey: Oh you God now, you knows what they think!

Ermina: Nah, sir! [*Wrinkles her nose*]

Ernestine [*To audience*]: Mr Levy gives us a quarter on the Sabbath to turn on the lights, the stove and of course his smacking-new television.

Ermina: It's practically the size of a car. For real.

Godfrey: They white people, don't know any better than to spend their money on foolishness.

Ernestine [*To audience*]: There you have it! 'They white' – with those two words he can dismiss our wants, our desires, even our simplest pleasures. 'They white.'

[ERMINA *sits down and mopes, her leg shaking furiously*.]

It doesn't matter that his Father Divine has gone off and married himself a 'spotless white virgin,' who remains untarnished despite marital vows. Oh yes! There'll always be that great divide between us and them. Divine was God, and God was liable do as he pleased, but you see Daddy was just a poor colored man –

[GODFREY *looks up from his newspaper*.]

Godfrey and Ernestine: ... from Pensacola, and I gone out my way to keep trouble a few arms' lengths 'way. I don' want to wind up like them Scottsboro boys, but you wouldn't remember.

[GODFREY *continues to speak*; ERNESTINE *mouths the words*:]

Godfrey: Terrible mess, terrible mess.

[GODFREY *takes out a little notepad and takes notes. He then returns to reading with his magnifying glass.* ERNESTINE *runs her hands across the chair as if she could feel the memory coming to life.* GODFREY *becomes choked up; he tries to restrain his sobs, but is unable to do so*.]

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Ernestine [*To audience*]: Brooklyn ... Evenings; listening to Daddy weep, missing Mommy and staring at the radio. A Radiola Mommy won, she guessed the number of marbles in a jar: seven hundred and two. Daddy will win playing that number some years from now. Only number he will ever play.

[*She and* ERMINA *stare at the radio longingly. Laughter fills the stage*.]

Can hear Mrs Levy upstairs in her rocking chair shifting back and forth from laughter. Can hear the television in the Friedlanders' apartment. We sit and listen to all the white laughter. Seems to us only white folks can laugh on Sunday.

[*Laughter fills the stage. The three stare out into space. Silence*.]

Godfrey: I almost forgot, [*Singsong*] something in my pocket for my babies.

[ERMINA *and* ERNESTINE *rush over to* GODFREY*'s worn overcoat hanging over the chair.* ERNESTINE *pulls out a handful of cookies*.]

Ernestine [*To audience*]: Again, he's bought us off with cookies and shortcake. [*Savoring the words*] Love is candied peanuts and sugar babies, day-old cinnamon buns and peach cobbler.

Godfrey: Well, maybe when I find me a 'better' job we'll, we'll, take a walk maybe, and maybe look at some television sets. I do want the best for my babies.

Ernestine [*To audience*]: Something better is always on the horizon.

[ERNESTINE *stuffs her mouth with sugar cookies, gobbling them down obsessively*.]

[*from* Prologue]

How does Nottage vividly convey the unhappiness of the Crump family at this moment in the play?

Or 1(b)

To what extent does Nottage's portrayal persuade you to admire Lily?

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R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the text.

Either 2(a)

Read this passage, and then answer the question that follows it:

Trotter: I don't like the look of things a bit.

Osborne: You mean – the quiet?

Trotter: Yes. Standing up there in the dark last night there didn't seem a thing in the world alive – except the rats squeaking and my stomach grumbling about the cutlet.

Osborne: It's quiet even now.

Trotter: Too damn quiet. You can bet your boots the Boche is up to something. The big attack soon, I reckon. I don't like it, Uncle. Pass the jam.

Osborne: It's strawberry.

Trotter: Is it? I'm glad we've got rid o' that raspberry jam. Can't stand raspberry jam. Pips get be'ind your plate.

Osborne: Did Stanhope tell you he wants two wiring parties out tonight?

Trotter: Yes. He's fixing it up now. [*He pauses, and goes on in a low voice.*] My goodness, Uncle, doesn't he look ill!

Osborne: I'm afraid he's not well.

Trotter: Nobody'd be well who went on like he does. [*There is another pause.*] You know when you came up to relieve me last night?

Osborne: Yes?

Trotter: Well, Raleigh and me came back here, and there was Stanhope sitting on that bed drinking a whisky. He looked as white as a sheet. God, he looked awful; he'd drunk the bottle since dinner. I said, ''Ullo!' and he didn't seem to know who I was. Uncanny, wasn't it, Raleigh?

Raleigh [*with lowered head*]: Yes.

Trotter: He just said, 'Better go to bed, Raleigh' – just as if Raleigh'd been a school kid.

Osborne: Did he? [*There is a pause.*] Look at the sun. It'll be quite warm soon.

[*They look at the pale square of sunlight on the floor.*]

Trotter: It's warm now. You can feel it on your face outside if you stand in it. First time this year. 'Ope we 'ave an 'ot summer.

Osborne: So do I.

Trotter: Funny about that bird. Made me feel quite braced up. Sort of made me think about my garden of an evening – walking round in me slippers after supper, smoking me pipe.

Osborne: You keen on gardening?

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Trotter: Oh, I used to do a bit of an evening. I 'ad a decent little grass plot in front, with flower-borders – geraniums, lobelia, and calceolaria – you know, red, white, and blue. Looked rather nice in the summer.

Osborne: Yes.

Trotter: 'Ad some fine 'olly'ocks out the back. One year I 'ad one eight feet 'igh. Took a photer of it. [*He fumbles in his pocket case.*] Like to look at it?

Osborne: I would. [*He looks at the photo.*] By Jove, it's a beauty.

Trotter [*looking over* OSBORNE*'s shoulder*]: You see that, just there?

Osborne: Yes?

Trotter: That's the roof of the summer-'ouse.

Osborne: Is it really!

Trotter: Just shows the 'ite of the 'olly'ock.

Osborne: It does. [*He shows the photo to* RALEIGH.] A beauty, isn't it?

Raleigh: Rather!

Trotter: It never wanted no stick to keep it straight, neether. [*There is a pause.*] You keen on gardening?

Osborne: Yes. A bit. I made a rockery when I was home on leave. I used to cycle out to the woods and get primroses and things like that, and try and get 'em to grow in my garden.

Trotter: I don't suppose they would!

Osborne: They would if you pressed a bit of moss round them –

Trotter: – to make 'em feel at 'ome, eh? [*He laughs.*]

Osborne: They'll be coming out again soon if they've got this sun at home.

[*from* Act 2, Scene 1]

How does Sherriff strikingly portray Trotter and Osborne at this moment in the play?

Or 2(b)

In what ways does Sherriff make the relationship between Stanhope and Raleigh so compelling?

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WOLE SOYINKA: *Death and the King's Horseman*

Remember to support your ideas with details from the text.

Either 3(a)

Read this passage, and then answer the question that follows it:

Elesin: Iyaloja, who is she?

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I dare not refuse.

[*from* Scene 1]

In what ways does Soyinka make this such a dramatic moment in the play?

Or 3(b)

What does Soyinka's portrayal of Simon Pilkings encourage you to feel about him?

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WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the text.

Either 4(a)

Read this passage, and then answer the question that follows it:

[*The sea-coast*.]

[*Enter* VIOLA, *a* CAPTAIN, *and* SAILORS.]

Viola: What country, friends, is this?

Captain: This is Illyria, lady.

Viola: And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drown'd – what think you, sailors?

Captain: It is perchance that you yourself were saved.

Viola: O my poor brother! and so perchance may he be.

Captain: True, madam, and, to comfort you with chance,
Assure yourself, after our ship did split,
When you, and those poor number saved with you,
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself –
Courage and hope both teaching him the practice –
To a strong mast that liv'd upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

Viola: For saying so, there's gold.
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

Captain: Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.

Viola: Who governs here?

Captain: A noble duke, in nature as in name.

Viola: What is his name?

Captain: Orsino.

Viola: Orsino! I have heard my father name him.
He was a bachelor then.

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Captain: And so is now, or was so very late;
For but a month ago I went from hence,
And then 'twas fresh in murmur – as, you know,
What great ones do the less will prattle of –
That he did seek the love of fair Olivia.

Viola: What's she?

Captain: A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,
Who shortly also died; for whose dear love,
They say, she hath abjur'd the company
And sight of men.

Viola: O that I serv'd that lady,
And might not be delivered to the world,
Till I had made mine own occasion mellow,
What my estate is!

Captain: That were hard to compass,
Because she will admit no kind of suit –
No, not the Duke's.

Viola: There is a fair behaviour in thee, Captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee, and I'll pay thee bounteously,
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke.

[*from* Act 1, Scene 2]

How does Shakespeare make this introduction to Viola so striking?

Or 4(b)

Explore how Shakespeare uses mistaken identity to create dramatic impact.

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WILLIAM SHAKESPEARE: *Othello*

Remember to support your ideas with details from the text.

Either 5(a)

Read this passage, and then answer the question that follows it:

[*Cyprus. A sea-port.*]

[*Enter* MONTANO, *Governor of Cyprus, with two other* GENTLEMEN.]

Montano: What from the cape can you discern at sea?

1 Gentleman: Nothing at all; it is a high-wrought flood.
I cannot 'twixt the heaven and the main
Descry a sail.

Montano: Methinks the wind hath spoke aloud at land;
A fuller blast ne'er shook our battlements.
If it ha ruffian'd so upon the sea,
What ribs of oak, when mountains melt on them,
Can hold the mortise? What shall we hear of this?

2 Gentleman: A segregation of the Turkish fleet.
For do but stand upon the banning shore,
The chidden billow seems to pelt the clouds;
The wind-shak'd surge, with high and monstrous mane,
Seems to cast water on the burning Bear,
And quench the guards of th' ever-fired pole.
I never did like molestation view
On the enchafed flood.

Montano: If that the Turkish fleet
Be not enshelter'd and embay'd, they are drown'd:
It is impossible they bear it out.

[*Enter a third* GENTLEMAN.]

3 Gentleman: News, lads! Your wars are done.
The desperate tempest hath so bang'd the Turk
That their designment halts. A noble ship of Venice
Hath seen a grievous wreck and sufferance
On most part of their fleet.

Montano: How! Is this true?

3 Gentleman: The ship is here put in,
A Veronesa; Michael Cassio,
Lieutenant to the warlike Moor Othello,
Is come ashore: the Moor himself at sea,
And is in full commission here for Cyprus.

Montano: I am glad on't; 'tis a worthy governor.

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3 Gentleman: But this same Cassio, though he speak of comfort
Touching the Turkish loss, yet he looks sadly
And prays the Moor be safe; for they were parted
With foul and violent tempest.

Montano: Pray heaven he be;
For I have serv'd him, and the man commands
Like a full soldier. Let's to the sea-side, ho!
As well to see the vessel that's come in
As to throw out our eyes for brave Othello,
Even till we make the main and th' aerial blue
An indistinct regard.

3 Gentleman: Come, let's do so;
For every minute is expectancy
Of more arrivance.

[*Enter* CASSIO.]

Cassio: Thanks you, the valiant of this war-like isle,
That so approve the Moor. O, let the heavens
Give him defence against their elements,
For I have lost him on a dangerous sea!

Montano: Is he well shipp'd?

Cassio: His bark is stoutly timber'd, and his pilot
Of very expert and approv'd allowance;
Therefore my hopes, not surfeited to death,
Stand in bold cure.

[*Within:* A sail, a sail, a sail!]

[*from* Act 2, Scene 1]

In what ways does Shakespeare make this opening to Act 2 so dramatic?

Or 5(b)

What do you think makes Shakespeare's portrayal of Iago so fascinating?

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