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Cambridge Assessment International Education

Cambridge IGCSE™ (9–1)

LITERATURE IN ENGLISH **0992/22**

Paper 2 Drama **October/November 2021**

1 hour 30 minutes

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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.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

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:

Walter: I been out talking with people who understand me.

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Well, it's all starting to slip away from us …

(*from* Act 2)

How does Hansberry movingly portray Walter and Ruth's relationship at this moment in the play?

Or **1(b)** Explore the ways in which Hansberry powerfully conveys conflict between Mama and Beneatha.

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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:

Cheever: I have a warrant for your wife.

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Why, I – I think it is mine.

(*from* Act 2)

How does Miller make this moment in the play so shocking?

Or **2(b)** John Proctor thinks of himself as a ‘fraud’.

To what extent does Miller’s portrayal of Proctor persuade you to agree?

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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:

[*There is silence in the dugout.*

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Raleigh: Shelling?

(*from* Act 3, Scene 1)

How does Sherriff vividly create tension at this moment in the play?

Or **3(b)** Explore how Sherriff conveys the impact on Stanhope of Raleigh joining C Company.

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

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:

[*Enter* ROMEO.]

Romeo: Can I go forward when my heart is here?
Turn back, dull earth, and find thy centre out.

[*He climbs the wall and leaps down within it. Enter* BENVOLIO *with* MERCUTIO.]

Benvolio: Romeo! my cousin, Romeo! Romeo!

Mercutio: He is wise,
And, on my life, hath stol'n him home to bed.

Benvolio: He ran this way, and leapt this orchard wall.
Call, good Mercutio.

Mercutio: Nay, I'll conjure too.
Romeo! humours! madman! passion! lover!
Appear thou in the likeness of a sigh;
Speak but one rhyme and I am satisfied;
Cry but 'Ay me!' pronounce but 'love' and 'dove';
Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Young Adam Cupid, he that shot so trim
When King Cophetua lov'd the beggar-maid!
He heareth not, he stirreth not, he moveth not;
The ape is dead, and I must conjure him.
I conjure thee by Rosaline's bright eyes,
By her high forehead and her scarlet lip,
By her fine foot, straight leg, and quivering thigh,
And the demesnes that there adjacent lie,
That in thy likeness thou appear to us.

Benvolio: An if he hear thee, thou wilt anger him.

Mercutio: This cannot anger him: 'twould anger him
To raise a spirit in his mistress' circle
Of some strange nature, letting it there stand
Till she had laid it and conjur'd it down;
That were some spite. My invocation
Is fair and honest: in his mistress' name,
I conjure only but to raise up him.

Benvolio: Come, he hath hid himself among these trees
To be consorted with the humorous night:
Blind is his love, and best befits the dark.

Mercutio: If love be blind, love cannot hit the mark.
Now will he sit under a medlar tree,
And wish his mistress were that kind of fruit
As maids call medlars when they laugh alone.
O Romeo, that she were, O that she were
An open et cetera, thou a pop'rin pear!
Romeo, good night. I'll to my truckle bed;
This field-bed is too cold for me to sleep.
Come, shall we go?

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Benvolio: Go, then; for 'tis in vain
To seek him here that means not to be found. [*Exeunt.*]

(*from* Act 2, Scene 1)

What vivid impressions of Mercutio does Shakespeare create for you at this moment in the play?

Or **4(b)** How far does Shakespeare persuade you that Lady Capulet truly cares for Juliet?

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WILLIAM SHAKESPEARE: *Twelfth Night*

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:

Duke: One face, one voice, one habit, and two persons!
A natural perspective, that is and is not.

Sebastian: Antonio, O my dear Antonio!
How have the hours rack'd and tortur'd me
Since I have lost thee!

Antonio: Sebastian are you?

Sebastian: Fear'st thou that, Antonio?

Antonio: How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?

Olivia: Most wonderful!

Sebastian: Do I stand there? I never had a brother;
Nor can there be that deity in my nature
Of here and everywhere. I had a sister
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman, what name, what parentage?

Viola: Of Messaline; Sebastian was my father.
Such a Sebastian was my brother too;
So went he suited to his watery tomb;
If spirits can assume both form and suit,
You came to fright us.

Sebastian: A spirit I am indeed,
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say 'Thrice welcome, drowned Viola!'

Viola: My father had a mole upon his brow.

Sebastian: And so had mine.

Viola: And died that day when Viola from her birth
Had numb'red thirteen years.

Sebastian: O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.

Viola: If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola; which to confirm,
I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserv'd to serve this noble Count.
All the occurrence of my fortune since
Hath been between this lady and this lord.

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Sebastian [*To* OLIVIA]: So comes it, lady, you have been mistook;
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceiv'd;
You are betroth'd both to a maid and man. *50*

Duke: Be not amaz'd; right noble is his blood.
If this be so, as yet the glass seems true,
I shall have share in this most happy wreck.
[*To* VIOLA]: Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me. *55*

Viola: And all those sayings will I overswear;
And all those swearings keep as true in soul
As doth that orbed continent the fire
That severs day from night.

Duke: Give me thy hand; *60*
And let me see thee in thy woman's weeds.

(*from* Act 5, Scene 1)

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

Or **5(b)** In what ways does Shakespeare memorably portray Orsino's love for Olivia?

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