



Cambridge IGCSE™ (9–1)

LITERATURE IN ENGLISH

0992/32

Paper 3 Drama (Open Text)

October/November 2024

45 minutes



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.

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:

Godfrey:	Thought you was lost up in Harlem. Selling books and whatnot.	
Lily:	Was. Changed my plans. Books with the television on I'm told there's no future in them. I'm ... an 'etymologist' now.	
Godfrey:	You don't say	
Ernestine:	Really?	5
Lily:	Nearly broke my neck with the studies. Well, somebody had to break the barrier, let those white boys know we are doing what we please.	
Godfrey:	How about that. Always said you was the better one.	
Ermina:	What do you get –	10
Lily:	I ain't gonna bore you with the details. I'll leave it at that. [She grabs her stomach. GODFREY takes out his little pad and jots down some notes.] Oh bile, listen to it, if that ain't my stomach saying hello.	
Godfrey:	Oh well, we ... we ain't prepared nothing for dinner yet. As a matter of fact, you ... you our first visitor ... [A moment. He impulsively straightens the furniture. Stops] Darling Angel! We got any fixings for Sister?	15
Ernestine:	I'm sure I can find something, Daddy.	
Lily:	Chile, don't go out your way. I ain't that hungry. [A beat] Whatever you got will be fine. [ERNESTINE turns to leave. LILY reaches out to ERNESTINE.] Ernestine, you better not leave this room without giving your aunt some sugar. [ERNESTINE bashfully approaches LILY and gives her a hug. LILY pinches ERNESTINE's buttocks.]	20
	What's that? I don't remember that being there last time. But haven't you gotten big! And look at those boobies. Bigger than mine and how old? Ya better watch yourself. If you're liable to attract a grown-up man. [LILY shimmies, shaking her shoulders and breasts. Aghast, ERNESTINE covers her breasts with her arms. LILY laughs. GODFREY laughs with discomfort.]	25
Ernestine:	I'm gonna go and see what's in the kitchen.	
Lily:	Now gal, don't want to have to take out this shit another inch ... Something light. [ERNESTINE exits into the kitchen with her arms covering her breasts.] And Godfrey, you going to leave my bags out in the hallway?	30
Godfrey:	Bag? You going somewhere?	35
Lily:	Not anymore.	
Godfrey:	What do you mean?	40

3

- Lily:* Oh hell, Godfrey, you know what I mean.
[She chuckles to herself. ERMINA gawks.]
 It does seem odder in Brooklyn, but don't it though? ... Didn't see a Negro face between here and 116th. HELLO white people!
[Waves. A moment] Living in their midst do have a way of wearing down your sensibility. *[Pats ERMINA on the shoulder, then strolls around the apartment. She runs her hand across the furniture.]* Never did have taste, Godfrey. 45
[LILY sinks into the chair. ERMINA plops down next to her. LILY swings her arm around ERMINA.]
- Godfrey:* But I see it's good enough to sit on.
- Lily:* You know how it is. These tired hams. And look at you, just standing there like you lose your tongue. What you got to stop on? I need a drink 55
- Godfrey:* We ... we don't keep liquor in this house.
[LILY bursts into laughter.]
- Lily:* Oh you a Christian now?
- Godfrey:* Well – 60
- Lily:* Oh please, Godfrey, don't make me sick. Gimme a drink will you, goddamnit!
[ERMINA's eyes grow big. LILY continues to laugh. GODFREY is horrified.]

(from Act 1, Scene 2)

In what way does Nottage make this moment in the play so entertaining?

Or 1(b) How does Nottage dramatically contrast Erminie and Ermina?

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

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:

Elesin: I am bitterly offended.

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(from Scene 1)

In what way does Sojourner make this early moment in the play striking?

Or **2(b)** How does Sojourner dramatically convey the importance of duty to Eleanor and Pilkington?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

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:

Blanche: Oh, in my youth I excited some admiration.

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(from Scene 2)

In what way does Williams powerfully create tension between Stanley and Blanche at this moment in the play?

Or **3(b)** How does Williams vividly depict Blanche's disturbed state of mind?

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

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:

<i>Theseus:</i>	'A tedious brief scene of young Pyramus And his love Thisby's tragedy I mirth.' Merry and tragedy!! tedious and brief! That is hot ice and wondrous strange snow. How shall we find the concord of this discord?	5
<i>Philostrate:</i>	A play there is, my lord, some ten words long, Which is as brief as I have known a play But by ten words, my lord, it is too long, Which makes it tedious for in all the play There is not one word apt, one player fitted. And tragedy, I, my noble lord, it is For Pyramus therein doth kill himself. Which when I saw rehearsed, I must confess Made mine eyes water; but more merry tears The passion of loud laughter never shed.	10 15
<i>Theseus:</i>	What are they that do play it?	
<i>Philostrate:</i>	Hard-handed men that work in Athens here, Which never labour'd in their minds till now; And now have toil'd their unbreathed memories With this some play against your nuptial.	20
<i>Theseus:</i>	And we will hear it.	
<i>Philostrate:</i>	No, my noble lord, It is not for you. I have heard it over, And it is nothing, nothing in the world; Unless you can find sport in their intents Extremely so rebeld and offend with cruel pain, To do you service.	25
<i>Theseus:</i>	I will hear that play For never anything can be amiss When simpleness and duty tender it. Go, bring them in; and take your places ladies	30
	[Exit PHILOSTRATE.]	
<i>Hippolyta:</i>	I love not to see wretchedness o'er-charged, And duty in his service perishing.	
<i>Theseus:</i>	Why, gentle sweet, you shall all see no bad thing.	35
<i>Hippolyta:</i>	He says they shall do nothing in this kind.	
<i>Theseus:</i>	The kinder we, to give them thanks for nothing. Our sport shall all be to take what they mislike; And what poor duty cannot do, noble respect Takes it in might, not merit. Where I have come, great thanks have purpos'd To greet me with premeditated welcomes Where I have seen them blush and look pale, Make periods in the midst of sentences Throttle their practice almost in their fears	40 45

And, in conclusion, dumbly have broke off,
 Not paying me a welcome. Trust me, sweet,
 Out of this silence yet I pick'd a welcome;
 And in the modesty of fearful duty
 I read as much as from the rattling tongue
 Of a ug and audacious eloquence.
 Love, therefore, and tongue-tied simplicity
 In least speak most to my affinity.

50

(from Act 5, Scene 1)

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

Or 4(b) Explore the way in which Shakespeare vividly portrays the relationship between Helena and Hermia.

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:

<i>Desdemona:</i>	What's the matter?	
<i>Othello:</i>	That handkerchief which I so loved and gave thee Thou gav'st to Cassio.	
<i>Desdemona:</i>	No, by my life and soul! Send for the man and ask him.	5
<i>Othello:</i>	Sweet soul, take heed, Take heed of perjury: thou art on thy death-bed.	
<i>Desdemona:</i>	Ay, but not 't to die.	
<i>Othello:</i>	Yes presently. Therefore confess thee freely of thy sin; For to deny each article with oath Cannot remove nor block the strong opinion That I do groan withal. Thou art to die.	10
<i>Desdemona:</i>	Then, Lord have mercy on me!	
<i>Othello:</i>	I pray, amen.	15
<i>Desdemona:</i>	And have you mercy too! I never did Offend you in my life; never loved Cassio But with such general warranty of heaven As I might love. I never gave him token.	
<i>Othello:</i>	By heaven, I saw my handkerchief in's hand. O perjur'd woman! thou dost break one my heart, And make me do all what I intend to do A murder, which I thought a sacrifice. I saw the handkerchief.	20
<i>Desdemona:</i>	He found it, then; I never gave it him. Send for him hither; Let him confess a truth.	25
<i>Othello:</i>	He hath confessed.	
<i>Desdemona:</i>	What, my lord?	
<i>Othello:</i>	That he hath – your death! – used thee.	30
<i>Desdemona:</i>	How? unlawfully?	
<i>Othello:</i>	Ay.	
<i>Desdemona:</i>	He will not say so.	
<i>Othello:</i>	No, his mouth is beset; Honest Iago hath taken order for't.	35
<i>Desdemona:</i>	O, my fear interprets! What, is he dead?	
<i>Othello:</i>	Had all his hairs been like my great revenge Had I so much to do for them all.	
<i>Desdemona:</i>	Alas, he is betrayed, and I undone!	
<i>Othello:</i>	Out, rumpet! Weep'st thou for him to my face?	40
<i>Desdemona:</i>	O, banish me, my lord, but kill me not!	
<i>Othello:</i>	Down, rumpet.	

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<i>Desdemona:</i>	Kill me to-morrow; let me lie to-night.	
<i>Othello:</i>	Nay, an you be true –	
<i>Desdemona:</i>	But half an hour!	45
<i>Othello:</i>	Being done, there is no pause.	
<i>Desdemona:</i>	But while I am your prayer!	
<i>Othello:</i>	It is too late.	
	[<i>Smotherers her.</i>]	
<i>Desdemona:</i>	O lord, Lord, Lord!	50
<i>Emilia</i>	[<i>Within</i>]: My lord, my lord! what, ho! my lord, my lord!	
<i>Othello:</i>	What noise is this? Not dead? not yet quite dead? I that am cruel am yet merciful; I would not have thee linger in thy pain. So, so.	55
<i>Emilia</i>	[<i>Within</i>]: What, ho! my lord, my lord!	
<i>Othello:</i>	Who's there?	
<i>Emilia</i>	[<i>Within</i>]: O, good my lord, I'd speak a word with you!	
<i>Othello:</i>	Yes – 'tis Emilia – by and by. She's dead. 'Tis like she comes to speak of Cassio's death; The noise was high. Ha! no more moving? Still as the grave. Shall she come in? Were't good? I think she stirs again. No. What's the best? If she come in she'll speak to my wife. My wife! my wife! what wife? I have no wife. O inopportune! O heavy hour! Methinks it should be now a huge eclipse Of sun and moon, and that the affrighted globe Did wince at alteration.	60 65

(from Act 5, Scene 2)

In what way does Shakespeare make this a dramatically powerful moment in the play?

Or 5(b) Explore how Shakespeare vividly conveys Iago's attitudes to the women in the play.

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