



Cambridge IGCSE[®] (9–1)

LITERATURE IN ENGLISH

0992/02B

Paper 2 Drama

For examination from 2020

SPECIMEN PAPER

1 hour 30 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions.
- Your questions 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.

The specimen questions in this document are for general illustrative purposes.

Please see the syllabus for the relevant year of examination for details of the set texts.

This document has **12** pages. Blank pages are indicated.

BRIAN CLARK: *Whose Life is it Anyway?*

Remember to support your ideas with details from the text.

Either 1 (a) Read this passage, and then answer the question that follows it:

- Ken:* Any reasonable definition of life must include the idea of its being self-supporting. I seem to remember something in the papers – when all the heart transplant controversy was on – about it being alright to take someone’s heart if they require constant attention from respirators and so on to keep them alive. 5
- Judge:* There also has to be absolutely no brain activity at all. Yours is certainly working.
- Ken:* It is and sanely.
- Judge:* That is the question to be decided. 10
- Ken:* My Lord, I am not asking anyone to kill me. I am only asking to be discharged from this hospital.
- Judge:* It comes to the same thing.
- Ken:* Then that proves my point; not just the fact that I will spend the rest of my life in hospital, but that whilst I am here, everything is geared just to keeping my brain active, with no real possibility of it ever being able to direct anything. As far as I can see, that is an act of deliberate cruelty. 15
- Judge:* Surely, it would be more cruel if society let people die, when it could, with some effort, keep them alive. 20
- Ken:* No, not *more* cruel, *just* as cruel.
- Judge:* Then why should the hospital let you die – if it is just as cruel?
- Ken:* The cruelty doesn’t reside in saving someone or allowing them to die. It resides in the fact that the choice is removed from the man concerned. 25
- Judge:* But a man who is very desperately depressed is not capable of making a reasonable choice.
- Ken:* As you said, my Lord, that is the question to be decided.
- Judge:* Alright. You tell me why it is a reasonable choice that you decide to die. 30
- Ken:* It is a question of dignity. Look at me here. I can do nothing, not even the basic primitive functions. I cannot even urinate, I have a permanent catheter attached to me. Every few days my bowels are washed out. Every few hours two nurses have to turn me over or I would rot away from bedsores. Only my brain functions unimpaired but even that is futile because I can’t act on any conclusions it comes to. This hearing proves that. Will you please listen. 35

[from Act 2]

In what ways does Clark make this such a powerful and significant moment in the play?

Or **1 (b)** Explore in detail **two** moments in the play which Clark makes particularly amusing for you.

ALAN AYCKBOURN: *A Small Family Business*

Remember to support your ideas with details from the text.

Either 2 (a) Read this passage, and then answer the question that follows it:

	[A silence. Benedict stares at him.]	
Jack	[slightly nervously]: Does that seem fair enough to you?	
Benedict:	Frankly no, Mr McCracken. It doesn't seem fair to me at all.	
Jack:	Ah.	
Benedict:	Not fair to anyone, in fact. Not to the firm, not to Mr Ayres, not to me nor indeed, most important, to the course of justice.	5
	[Slight pause.]	
Jack:	Yes, well. Fair enough. I meant to add, of course, that – that we were all – when we talked – so impressed with your – work to date – Mr Hough – that it was generally felt overall that a – bonus would be in order. A cash bonus. [Pause.] A large cash bonus.	10
Benedict:	I see.	
Jack:	The figure talked of was five thousand pounds. [Slight pause.] Five thousand five hundred pounds. Cash.	15
	[A chilly pause.]	
	I don't know how that strikes you.	
Benedict:	It strikes me as most offensive, Mr McCracken.	
Jack:	Ah. [Pause.] I – er ... now, where did I put it? – [He slaps his pockets.] ... I may have got it slightly wrong, the sum ... You know, I've had a head full of figures all day ... It could have been nearer six thousand, now I come to think of it ... where did I – ? I wrote it down somewhere ...	20
	[Jack opens the attaché case so that Benedict gets a clear view of the contents, then closes it again.]	25
	No. It's not in there. No, I'm almost certain now I think about it, that it was six. Six, seven, something like that.	
Benedict	[quietly]: Mr McCracken, what is the maximum sum you have been authorized to offer me?	
Jack:	Ten.	30
Benedict:	Ten?	
Jack:	Yes. Thousand. [With sudden courage.] That's it. Take it or leave it.	
Benedict:	I'm afraid you're left with it, Mr McCracken.	
Jack:	Well, that's that. [Making to shake hands.] It's certainly refreshing in this world, Mr Hough, to meet an incorruptible man. I'm sorry I –	35
Benedict:	Oh no, Mr McCracken, I'm eminently corruptible, don't worry on that score. It's just that I do have a very good assessment of my own worth.	40
Jack:	Yes. I see. And that ...? Roughly? Would you care to put a value on that, Mr Hough? On your worth?	

- Benedict:* Shall we say fifty thousand?
- Jack* [*blinking*]: Yes. Well, I have to tell you, Mr Hough, you can take it from me, right now – that you are whistling up a gum tree, old chum. 45
- Benedict:* Believe me, Mr McCracken, if this is not resolved to my satisfaction, I shall be whistling on every street corner until you cannot see across this room for blue uniforms. I have some idea of the sums involved over the years – maybe you don't. Just thank your lucky stars I'm not demanding a 10 per cent finder's fee or I could be into you to the tune of a quarter of a million pounds. You tell that to your – associates. 50
- Jack* [*rather shaken*]: Yes. I will. Right. Now, you mean? Right. I shall need to – telephone, you understand. Will you excuse me a moment? 55
- Benedict:* Of course. [*Glancing at his watch.*] I don't have a lot of –
- Jack:* Neither do I. Excuse me.
- [*He goes to the door, remembers the briefcase, returns and walks out with it, maintaining as much dignity as he can muster.*] 60
- Excuse me.
- [*Benedict remains calmly seated and relaxed, sipping his drink.*]

[from Act 2]

How does Ayckbourn make this conversation so amusing and yet so shocking?

Or 2 (b) Does Ayckbourn make you sympathise with Jack or despise him?

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the text.

Either 3 (a) Read this passage, and then answer the question that follows it:

<i>Portia:</i>	Why then, thus it is: You must prepare your bosom for his knife.	
<i>Shylock:</i>	O noble judge! O excellent young man!	
<i>Portia:</i>	For the intent and purpose of the law Hath full relation to the penalty, Which here appeareth due upon the bond.	5
<i>Shylock:</i>	'Tis very true. O wise and upright judge, How much more elder art thou than thy looks!	
<i>Portia:</i>	Therefore, lay bare your bosom.	
<i>Shylock:</i>	Ay, his breast – So says the bond; doth it not, noble judge? 'Nearest his heart', those are the very words.	10
<i>Portia:</i>	It is so. Are there balance here to weigh The flesh?	
<i>Shylock:</i>	I have them ready.	15
<i>Portia:</i>	Have by some surgeon, Shylock, on your charge, To stop his wounds, lest he do bleed to death.	
<i>Shylock:</i>	Is it so nominated in the bond?	
<i>Portia:</i>	It is not so express'd, but what of that? 'Twere good you do so much for charity.	20
<i>Shylock:</i>	I cannot find it; 'tis not in the bond.	
<i>Portia:</i>	You, merchant, have you anything to say?	
<i>Antonio:</i>	But little: I am arm'd and well prepar'd. Give me your hand Bassanio; fare you well. Grieve not that I am fall'n to this for you, For herein Fortune shows herself more kind Than is her custom. It is still her use To let the wretched man outlive his wealth, To view with hollow eye and wrinkled brow An age of poverty; from which ling'ring penance Of such misery doth she cut me off. Commend me to your honourable wife; Tell her the process of Antonio's end; Say how I lov'd you; speak me fair in death; And, when the tale is told, bid her be judge Whether Bassanio had not once a love. Repent but you that you shall lose your friend, And he repents not that he pays your debt; For if the Jew do cut but deep enough, I'll pay it instantly with all my heart.	25 30 35 40
<i>Bassanio:</i>	Antonio, I am married to a wife Which is as dear to me as life itself; But life itself, my wife, and all the world, Are not with me esteem'd above thy life; I would lose all, ay, sacrifice them all Here to this devil, to deliver you.	45

Portia: Your wife would give you little thanks for that,
If she were by to hear you make the offer.

Gratiano: I have a wife who I protest I love;
I would she were in heaven, so she could
Entreat some power to change this currish Jew. 50

Nerissa: 'Tis well you offer it behind her back;
The wish would make else an unquiet house.

Shylock [*Aside*]: These be the Christian husbands! I have a daughter –
Would any of the stock of Barrabas
Had been her husband, rather than a Christian! – 55
We trifle time; I pray thee pursue sentence.

Portia: A pound of that same merchant's flesh is thine.
The court awards it and the law doth give it.

[from Act 4 Scene 1]

How does Shakespeare make this such a powerful and memorable moment in the play?

Or 3 (b) How far does Shakespeare's writing convince you that Bassanio deserves Portia?

WILLIAM SHAKESPEARE: *The Tempest*

Remember to support your ideas with details from the text.

Either 4 (a) Read this passage, and then answer the question that follows it:

Enter CALIBAN, with a burden of wood.

A noise of thunder heard.

Caliban: All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease! His spirits hear me, 5
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' th' mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me; 10
Sometime like apes that mow and chatter at me,
And after bite me; then like hedgehogs which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues 15
Do hiss me into madness.

Enter TRINCULO.

Lo, now, lo!

Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat; 20
Perchance he will not mind me.

Trinculo: Here's neither bush nor shrub to bear off any weather at all,
and another storm brewing; I hear it sing i' th' wind.
Yond same black cloud, yond huge one, looks like a foul
bombard that would shed his liquor. If it should thunder as 25
it did before, I know not where to hide my head. Yond same
cloud cannot choose but fall by pailfuls. What have we here?
a man or a fish? dead or alive? A fish: he smells like a fish; a
very ancient and fish-like smell; a kind of not-of-the-newest
Poor-John. A strange fish! Were I in England now, as once 30
I was, and had but this fish painted, not a holiday fool there
but would give a piece of silver. There would this monster
make a man; any strange beast there makes a man; when
they will not give a doit to relieve a lame beggar, they will lay
out ten to see a dead Indian. Legg'd like a man, and his fins 35
like arms! Warm, o' my troth! I do now let loose my opinion;
hold it no longer: this is no fish, but an islander, that hath
lately suffered by a thunderbolt.
[*Thunder*] Alas, the storm is come again! My best way is
to creep under his gaberdine; there is no other shelter 40
hereabout. Misery acquaints a man with strange bedfellows.
I will here shroud till the dregs of the storm be past.

Enter STEPHANO singing; a bottle in his hand.

Stephano: I shall no more to sea, to sea,
Here shall I die ashore – 45
This is a very scurvy tune to sing at a man's funeral; well,
here's my comfort. [Drinks.]

- The master, the swabber, the boatswain, and I,
 The gunner, and his mate,
 Lov'd Mall, Meg, and Marian, and Margery, 50
 But none of us car'd for Kate;
 For she had a tongue with a tang,
 Would cry to a sailor 'Go hang!'
 She lov'd not the savour of tar nor of pitch,
 Yet a tailor might scratch her where'er she did itch. 55
 Then to sea, boys, and let her go hang!
- This is a scurvy tune too; but here's my comfort. [Drinks.]
- Caliban:* Do not torment me. O!
- Stephano:* What's the matter? Have we devils here? Do you put tricks
 upon's with savages and men of Ind? Ha! I have not scap'd 60
 drowning to be afeard now of your four legs; for it hath been
 said: As proper a man as ever went on four legs cannot
 make him give ground; and it shall be said so again, while
 Stephano breathes at nostrils.
- Caliban:* The spirit torments me. O! 65
- Stephano:* This is some monster of the isle with four legs, who hath got,
 as I take it, an ague. Where the devil should he learn our
 language? I will give him some relief, if it be but for that. If I
 can recover him, and keep him tame, and get to Naples with
 him, he's a present for any emperor that ever trod on neat's 70
 leather.
- Caliban:* Do not torment me, prithee; I'll bring my wood home faster.
- Stephano:* He's in his fit now, and does not talk after the wisest. He shall
 taste of my bottle; if he have never drunk wine afore, it will
 go near to remove his fit. If I can recover him, and keep him 75
 tame, I will not take too much for him; he shall pay for him
 that hath him, and that soundly.
- Caliban:* Thou dost me yet but little hurt; thou wilt anon, I know it by
 thy trembling; now Prosper works upon thee.

[from Act 2 Scene 2]

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

Or 4 (b) To what extent do you think that Shakespeare portrays Prospero as a cruel master?

OSCAR WILDE: *The Importance of Being Earnest*

Remember to support your ideas with details from the text.

Either 5 (a) Read this passage, and then answer the question that follows it:

- Cecily:* Uncle Jack! Oh, I am pleased to see you back. But what horrid clothes you have got on. Do go and change them.
- Miss Prism:* Cecily!
- Chasuble:* My child! my child. [*CECILY goes towards JACK; he kisses her brow in a melancholy manner.*] 5
- Cecily:* What is the matter, Uncle Jack? Do look happy! You look as if you had toothache, and I have got such a surprise for you. Who do you think is in the dining-room? Your brother!
- Jack:* Who?
- Cecily:* Your brother Ernest. He arrived about half an hour ago. 10
- Jack:* What nonsense! I haven't got a brother.
- Cecily:* Oh, don't say that. However badly he may have behaved to you in the past he is still your brother. You couldn't be so heartless as to disown him. I'll tell him to come out. And you will shake hands with him, won't you, Uncle Jack? [*Runs back into the house.*] 15
- Chasuble:* These are very joyful tidings.
- Miss Prism:* After we had all been resigned to his loss, his sudden return seems to me peculiarly distressing.
- Jack:* My brother is in the dining-room? I don't know what it all means. I think it is perfectly absurd. 20
[*Enter ALGERNON and CECILY hand in hand. They come slowly up to JACK.*]
- Jack:* Good heavens! [*Motions ALGERNON away.*]
- Algernon:* Brother John, I have come down from town to tell you that I am very sorry for all the trouble I have given you, and that I intend to lead a better life in the future. [*JACK glares at him and does not take his hand.*] 25
- Cecily:* Uncle Jack, you are not going to refuse your own brother's hand? 30
- Jack:* Nothing will induce me to take his hand. I think his coming down here disgraceful. He knows perfectly well why.
- Cecily:* Uncle Jack, do be nice. There is some good in everyone. Ernest has just been telling me about his poor invalid friend Mr Bunbury whom he goes to visit so often. And surely there must be much good in one who is kind to an invalid, and leaves the pleasures of London to sit by a bed of pain. 35
- Jack:* Oh! he has been talking about Bunbury, has he?
- Cecily:* Yes, he has told me all about poor Mr Bunbury, and his terrible state of health. 40
- Jack:* Bunbury! Well, I won't have him talk to you about Bunbury or about anything else. It is enough to drive one perfectly frantic.
- Algernon:* Of course I admit that the faults were all on my side. But I must say that I think that Brother John's coldness to me is

	peculiarly painful. I expected a more enthusiastic welcome especially considering it is the first time I have come here.	45
<i>Cecily:</i>	Uncle Jack, if you don't shake hands with Ernest I will never forgive you.	
<i>Jack:</i>	Never forgive me?	
<i>Cecily:</i>	Never, never, never!	50
<i>Jack:</i>	Well, this is the last time I shall ever do it. [<i>Shakes hands with ALGERNON and glares.</i>]	
<i>Chasuble:</i>	It's pleasant, is it not, to see so perfect a reconciliation? I think we might leave the two brothers together.	
<i>Miss Prism:</i>	Cecily, you will come with us.	55
<i>Cecily:</i>	Certainly, Miss Prism. My little task of reconciliation is over.	
<i>Chasuble:</i>	You have done a beautiful action today, dear child.	
<i>Miss Prism:</i>	We must not be premature in our judgements.	
<i>Cecily:</i>	I feel very happy. [<i>They all go off except JACK and ALGERNON.</i>]	60
<i>Jack:</i>	You young scoundrel, Algy, you must get out of this place as soon as possible. I don't allow any Bunburying here. [<i>Enter MERRIMAN.</i>]	
<i>Merriman:</i>	I have put Mr Ernest's things in the room next to yours, sir. I suppose that is all right?	65
<i>Jack:</i>	What?	
<i>Merriman:</i>	Mr Ernest's luggage, sir. I have unpacked it and put it in the room next to your own.	
<i>Jack:</i>	His luggage?	
<i>Merriman:</i>	Yes, sir. Three portmanteaus, a dressing-case, two hat-boxes, and a large luncheon-basket.	70
<i>Algernon:</i>	I am afraid I can't stay more than a week this time.	

[from Act 2]

How does Wilde make this moment in the play so entertaining?

Or 5 (b) Explore the ways in which Wilde makes the relationship between Dr Chasuble and Miss Prism so delightfully amusing.

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