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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **May/June 2022**

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.

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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 writing.

Either 1(a)

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

Ermina: Why'd you lose your job?

Lily: Well, babies, a Negro woman with my gumption don't keep work so easily. It's one of the hazards of being an independent thinker. If I've ever had me a job for more than a few weeks then I knew it was beneath me. You see what I'm saying?

Ermina: Ernie wanna be a movie star.

Ernestine: Hush up!

Lily: 'Darling Angel, the star of stage and screen, the virginal vixen.' [*Laughs*.]

Ernestine: But I'd change my name to something special. Like 'Sylvie Montgomery.' Or 'Laura Saint Germaine'; that's French.

Lily: Well, pardon me, Miss Bette Davis, when'd you git to be so big and black?

Ermina: Oooooooo.

[ERNESTINE *wraps a towel around her hair, feigning brushing long silky hair*.]

Ernestine [*Playfully*.]: It runs in the family. But don't you worry yourself. When I'm onscreen I sure can act very white. That's why I'm a star.

Lily: If only they knew you began as a poor colored child.

Ernestine: Imagine that.

[LILY *laughs*.]

Lily: Imagine that. Miss Bette, I must say, I like ya a wee bit better, just a wee bit now, as a colored child. When's your next picture? I hear it's a romance.

[*A moment*.]

Ermina: She ain't never gonna make no romance until she get rid of some of the butt.

[ERNESTINE *sucks her teeth*.]

Lily: Hush! Romance is overrated. I've known too many women who relinquished their common sense for a dose of ... romance.

Ermina: Sister, why ain't you been married?

[LILY *laughs long and hard*.]

Lily: You're just filled with questions. 'Cause I ain't. [*Tugs* ERMINA*'s head straight, wielding the hot comb like a weapon*.]

Ermina: Nobody ask you?

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Lily: Nobody ask me ... Besides, I never plan to marry. How you like that? I'm exerting my own will, and since the only thing ever willed for me was marriage, I choose not to do it. And why take just one man, when you can have a lifetime full of so many. Listen up, that may be the best advice I give you babies. And you needn't share that little pearl of wisdom with your daddy. Now, Ermina, sit still! *35*

Ernestine [*To audience.*]: We were Lily's family now, kinda like buying flowers from a store without having to plant the seeds.

[ERMINA *squirms in the chair*.]

Lily: Sit still, don't fight me on this. Choose your battles carefully, chile, a nappy head in this world might as well fly the white flag and surrender! *40*

[*from* Act 1, Scene 3]

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

Or 1(b)

In what ways does Nottage's portrayal of Gerte create such a powerful impact in the play?

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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:

Abigail: She makes me drink blood!

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Someone you know.

[*from* Act 1]

How does Miller make this such a powerful and significant moment in the play?

Or 2(b)

How does Miller make the relationship between Abigail Williams and John Proctor so disturbing?

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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:

Raleigh: Hullo – Dennis –

Stanhope: Well, Jimmy – [*He smiles.*] – you got one quickly. [*There is silence for a while.* STANHOPE *is sitting on a box beside* RALEIGH*. Presently* RALEIGH *speaks again – in a wondering voice*.]

Raleigh: Why – how did I get down here?

Stanhope: Sergeant-major brought you down. [RALEIGH *speaks again, vaguely, trying to recollect*.]

Raleigh: Something – hit me in the back – knocked me clean over – sort of – winded me – I'm all right now. [*He tries to rise.*]

Stanhope: Steady, old boy. Just lie there quietly for a bit.

Raleigh: I'll be better if I get up and walk about. It happened once before – I got kicked in just the same place at rugger; it – it soon wore off. It – it just numbs you for a bit. [*There is a pause.*] What's that rumbling noise?

Stanhope: The guns are making a bit of a row.

Raleigh: Our guns?

Stanhope: No. Mostly theirs. [*Again there is silence in the dugout. A very faint rose light is beginning to glow in the dawn sky.* RALEIGH *speaks again – uneasily*.]

Raleigh: I say – Dennis –

Stanhope: Yes, old boy?

Raleigh: It – it hasn't gone through, has it? It only just hit me? – and knocked me down?

Stanhope: It's just gone through a bit, Jimmy.

Raleigh: I won't have to – go on lying here?

Stanhope: I'm going to have you taken away.

Raleigh: Away? Where?

Stanhope: Down to the dressing-station – then hospital – then home. [*He smiles.*] You've got a Blighty one, Jimmy.

Raleigh: But I – I can't go home just for – for a knock in the back. [*He stirs restlessly.*] I'm certain I'll be better if – if I get up. [*He tries to raise himself, and gives a sudden cry.*] Oh – God! It does hurt!

Stanhope: It's bound to hurt, Jimmy.

Raleigh: What's – on my legs? Something holding them down –

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Stanhope: It's all right, old chap; it's just the shock – numbed them. [*Again there is a pause. When* RALEIGH *speaks, there is a different note in his voice*.]

Raleigh: It's awfully decent of you to bother, Dennis. I feel rotten lying here – everybody else – up there.

Stanhope: It's not your fault, Jimmy.

Raleigh: So – damn – silly – getting hit. [*Pause.*] Is there – just a drop of water?

Stanhope [*Rising quickly*]: Sure. I've got some here. [*He pours some water into the mug and brings it to* RALEIGH. *Cheerfully.*] Got some tea-leaves in it. D'you mind?

Raleigh: No. That's all right – thanks – [STANHOPE *holds the mug to* RALEIGH*'s lips, and the boy drinks*.] I say, Dennis, don't you wait – if – if you want to be getting on.

Stanhope: It's quite all right, Jimmy.

Raleigh: Can you stay for a bit?

Stanhope: Of course I can.

Raleigh [*Faintly*.]: Thanks awfully. [*There is quiet in the dugout for a long time.* STANHOPE *sits with one hand on* RALEIGH*'s arm, and* RALEIGH *lies very still. Presently he speaks again – hardly above a whisper*.] Dennis –

Stanhope: Yes, old boy?

Raleigh: Could we have a light? It's – It's so frightfully dark and cold.

[*from* Act 3, Scene 3]

How does Sherriff make this such a moving moment in the play?

Or 3(b)

Explore how Sherriff powerfully portrays the friendship between Stanhope and Osborne.

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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:

[OLIVIA'*s* garden.]

[*Enter* OLIVIA *and* MARIA.]

Olivia: I have sent after him; he says he'll come.
How shall I feast him? What bestow of him?
For youth is bought more oft than begg'd or borrow'd.
I speak too loud.
Where's Malvolio? He is sad and civil,
And suits well for a servant with my fortunes.
Where is Malvolio?

Maria: He's coming, madam; but in very strange manner. He is sure possess'd, madam.

Olivia: Why, what's the matter? Does he rave?

Maria: No, madam, he does nothing but smile. Your ladyship were best to have some guard about you if he come; for sure the man is tainted in's wits.

Olivia: Go call him hither. [*Exit* MARIA.]
I am as mad as he,
If sad and merry madness equal be
[*Re-enter* MARIA *with* MALVOLIO.]
How now, Malvolio!

Malvolio: Sweet lady, ho, ho.

Olivia: Smil'st thou?
I sent for thee upon a sad occasion.

Malvolio: Sad, lady? I could be sad. This does make some obstruction in the blood, this cross-gartering; but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one and please all'.

Olivia: Why, how dost thou, man? What is the matter with thee?

Malvolio: Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.

Olivia: Wilt thou go to bed, Malvolio?

Malvolio: To bed? Ay, sweetheart, and I'll come to thee.

Olivia: God comfort thee! Why dost thou smile so, and kiss thy hand so oft?

Maria: How do you, Malvolio?

Malvolio: At your request? Yes, nightingales answer daws!

Maria: Why appear you with this ridiculous boldness before my lady?

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Malvolio: ‘Be not afraid of greatness.’ ’Twas well writ.

Olivia: What mean’st thou by that, Malvolio?

Malvolio: ‘Some are born great,’ –

Olivia: Ha?

Malvolio: ‘Some achieve greatness,’ –

Olivia: What say’st thou?

Malvolio: ‘And some have greatness thrust upon them.’

Olivia: Heaven restore thee!

Malvolio: ‘Remember who commended thy yellow stockings,’ –

Olivia: Thy yellow stockings?

Malvolio: ‘And wish’d to see thee cross-garter’d.’

Olivia: Cross-garter’d?

Malvolio: ‘Go to, thou art made, if thou desir’st to be so;’ –

Olivia: Am I made?

Malvolio: ‘If not, let me see thee a servant still.’

Olivia: Why, this is very midsummer madness.

[*from* Act 3, Scene 4]

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

Or 4(b)

In what ways does Shakespeare make Feste such a fascinating character?

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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:

Othello: Will you walk, sir? O, Desdemona!

Desdemona: My lord?

Othello: Get you to bed on th' instant; I will be return'd forthwith. Dispatch your attendant there. Look't be done.

Desdemona: I will, my lord.

[*Exeun*t OTHELLO, LODOVICO, *and Attendants*.]

Emilia: How goes it now? He looks gentler than he did.

Desdemona: He says he will return incontinent.
He hath commanded me to go to bed,
And bade me to dismiss you.

Emilia: Dismiss me!

Desdemona: It was his bidding; therefore, good Emilia,
Give me my nightly wearing, and adieu.
We must not now displease him.

Emilia: I would you had never seen him.

Desdemona: So would not I: my love doth so approve him
That even his stubbornness, his checks, his frowns –
Prithee unpin me – have grace and favour in them.

Emilia: I have laid those sheets you bade me on the bed.

Desdemona: All's one. Good faith, how foolish are our minds!
If I do die before thee, prithee shroud me
In one of these same sheets.

Emilia: Come, come, you talk.

Desdemona: My mother had a maid call'd Barbary:
She was in love; and he she lov'd prov'd mad,
And did forsake her. She had a song of 'willow';
An old thing 'twas, but it express'd her fortune,
And she died singing it. That song to-night
Will not go from my mind; – I have much to do
But to go hang my head all at one side
And sing it like poor Barbary. Prithee dispatch.

Emilia: Shall I go fetch your night-gown?

Desdemona: No, unpin me here.
This Lodovico is a proper man.

Emilia: A very handsome man.

Desdemona: He speaks well.

Emilia: I know a lady in Venice would have walk'd barefoot to Palestine for a touch of his nether lip.

Desdemona [*Sings*.]: The poor soul sat sighing by a sycamore tree.
Sing all a green willow;
Her hand on her bosom, her head on her knee.
Sing willow, willow, willow.
The fresh streams ran by her, and murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her and soft'ned the stones;
Sing willow –
Lay by these –
willow, willow. –
Prithee, hie thee; he'll come anon. –
Sing all a green willow must be my garland.
Let nobody blame him; his scorn I approve –
Nay, that's not next. Hark! who is't that knocks?

Emilia: It is the wind.

[*from* Act 4, Scene 3]

In what ways does Shakespeare make this such a sad moment in the play?

Or 5(b)

How does Shakespeare's portrayal of Cassio contribute to the dramatic impact of the play?

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