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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **February/March 2023**

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.

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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, and then answer the question that follows it:

Godfrey: We on different roads, Lily.

Lily: Where are you going?

[*She moves closer to* GODFREY. GERTE *reenters.*]

Remember back in Pensacola before —

Gerte: Are you all right, darling?

Godfrey [*To* LILY]: I keep telling you, I ain't that man. You insult my wife, you insult me. All 'cause you got these big ideas about race and the world and we don't fit your picture.

Ernestine: Daddy, not now. You're —

Godfrey [*Snaps*]: And now you got my children taking up your lead.

Lily: You say that with such contempt for me. I'm getting tired of you constantly berating me with your sanctified notions. I'm sorry for what happened to you and Gerte, but I will never apologize for who I am. And every day in this apartment you make me and the gals feel like we got to. You'd have these children buried along with Sandra. Shucks, I let a memory carry me this far, but even that memory done run out of fuel. Where is my apology? GODFREY? Where is my apology for all the wrongs done to me? [*Brushes past* GERTE *and exits out the front door.*]

Ernestine: Sister! Sister!

[*She starts after* LILY; GODFREY *catches her arm.*]

Don't let her go. Daddy, you have no cause to treat Sister that way. She … she … You gonna let her go, you know where she's gonna go.

Godfrey: What can I do? Ernestine. [*Reluctantly takes out his notepad*] Gerte?

[GERTE *lifts the rag from over* GODFREY*'s eye.*]

Gerte: I'm sorry, I don't know what to do. [*To* ERNESTINE] Lily need not be a barrier. She is so full of ideas, but you must decide how you feel about me. [*Takes a deep breath*] And I don't see why she is here anyway? Has anyone thought about how that makes me feel? … Well?

Ernestine: She's blood.

Godfrey: She's my wife's sister.

Gerte: I am your wife.

Godfrey: What? You want me ask her to leave? You're asking me to cast off everything that came before.

Gerte: I have.

[GODFREY *jots something down on his pad.*]

Godfrey: I'll make a note to speak to her later.

Gerte: STOP! You've assembled lists that run miles and miles. There's

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an entire closet crowded with paper and scribbles of things you need to know, things you want to do, questions that must be answered. It would take three lifetimes to get through all of it. [*She retrieves boxes of lists hidden beneath the furniture. She rips up the individual pieces of paper.*]

Godfrey: What the … the devil are you doing?

Gerte: If you'd pay attention to the world around you, you wouldn't have so many questions to ask.

[GODFREY *tries to stop* GERTE*; they struggle wildly. She throws the papers into the air like a shower of confetti.* GODFREY *scrambles to retrieve the pieces of torn paper. In the midst of the struggle, they recognize the absurdity and begin to laugh as they throw the papers in air.* ERNESTINE *revels in the shower of paper.*]

Ernestine [*To audience*]: And upstairs, Mrs Levy watches television, too loud for this time of night, laughing.

[*Laughter fills the stage.* GERTE *kisses* GODFREY*'s wound.*]

[*To audience*] Showered in my father's uncertainty, no more questions unanswered.

[*Suddenly, blue, flickering light engulfs* GODFREY *and* GERTE*, who kiss passionately, like film stars. A swell of music.*]

[*To audience*] We'd recovered my father from Divine only to lose him to passion. The kiss. The transforming kiss that could solve all of their problems. Their kiss, a movie-time solution.

Gerte: Now make a decision!

(*from* Act 2, Scene 3)

How does Nottage make this moment in the play so powerful?

Or **1 (b)** Explore the ways in which Nottage makes Ermina such a memorable character.

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R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

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

Stanhope: Why didn't you come down to supper when I told you to?

Raleigh: I – I wasn't hungry. I had rather a headache. It's cooler up there.

Stanhope: You insulted Trotter and Hibbert by not coming. You realize that, I suppose?

Raleigh: I didn't mean to do anything like that.

Stanhope: Well, you did. You know now – don't you?

[RALEIGH *makes no reply. He is trying to understand why* STANHOPE*'s temper has risen to a trembling fury.* STANHOPE *can scarcely control his voice.*]

Stanhope [*loudly*]: I say – you *know* now, don't you?

Raleigh: Yes, I'm sorry.

Stanhope: My officers work *together.* I'll have no damn prigs.

Raleigh: I'll speak to Trotter and Hibbert. I didn't realize –

[STANHOPE *raises his cigar. His hand trembles so violently that he can scarcely take the cigar between his teeth.* RALEIGH *looks at* STANHOPE*, fascinated and horrified.*]

Stanhope: What are you looking at?

Raleigh [*lowering his head*]: Nothing.

Stanhope: Anything – *funny* about me?

Raleigh: No. [*After a moment's silence,* RALEIGH *speaks in a low, halting voice.*] I'm awfully sorry, Dennis, if – if I annoyed you by coming to your company.

Stanhope: What on *earth* are you talking about? What do you mean?

Raleigh: You resent my being here.

Stanhope: Resent you *being* here?

Raleigh: Ever since I came –

Stanhope: I don't know what you mean. I resent you being a damn fool, that's all. [*There is a pause.*] Better eat your dinner before it's cold.

Raleigh: I'm not hungry, thanks.

Stanhope: Oh, for God's sake, sit down and eat it like a man!

Raleigh: I can't eat it, thanks.

Stanhope [*shouting*]: Are you going to eat your dinner?

Raleigh: Good God! Don't you understand? How *can* I sit down and eat that – when – [*his voice is nearly breaking*] – when Osborne's – lying – out there –

[STANHOPE *rises slowly. His eyes are wide and staring; he is fighting for breath, and his words come brokenly.*]

Stanhope: My God! You bloody little swine! You think I don't care – you think you're the only soul that cares!

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Raleigh: And yet you can sit there and drink champagne – and smoke cigars –

Stanhope: The one man I could trust – my best friend – the one man I could talk to as man to man – who understood everything – and you think I don't care –

Raleigh: But how can you when –?

Stanhope: To forget, you little fool – to forget! D'you understand? To forget! You think there's no limit to what a man can bear? [*He turns quickly from* RALEIGH *and goes to the dark corner by* OSBORNE*'s bed. He stands with his face towards the wall, his shoulders heaving as he fights for breath.*]

Raleigh: I'm awfully sorry, Dennis. I – I didn't understand.

[STANHOPE *makes no reply.*]

You don't know how – I –

Stanhope: Go away, please – leave me alone.

Raleigh: Can't I –

[STANHOPE *turns wildly upon* RALEIGH.]

Stanhope: Oh, get out! For God's sake, get out!

[RALEIGH *goes away into his dugout, and* STANHOPE *is alone. The Very lights rise and fall outside, softly breaking the darkness with their glow – sometimes steel-blue, sometimes grey. Through the night there comes the impatient grumble of gunfire that never dies away.*]

THE CURTAIN FALLS

(*from* Act 3, Scene 2)

How does Sherriff make this such an intense ending to the scene?

Or **2 (b)** In what ways does Sherriff portray Trotter as a likeable character?

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

Remember to support your ideas with details from the writing.

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

Resident: Make your report man.

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Poor Simon …

(*from* Scene 4)

How does Soyinka make this such a revealing moment in the play?

Or **3 (b)** In what ways does Soyinka make Elesin's enjoyment of life so dramatically compelling?

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WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

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

[*Enter* ANTONIO *and* SEBASTIAN.]

Antonio: Will you stay no longer; nor will you not that I go with you?

Sebastian: By your patience, no. My stars shine darkly over me; the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone. It were a bad recompense for your love to lay any of them on you.

Antonio: Let me yet know of you whither you are bound.

Sebastian: No, sooth, sir; my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I call'd Roderigo; my father was that Sebastian of Messaline whom I know you have heard of. He left behind him myself and a sister, both born in an hour; if the heavens had been pleas'd, would we had so ended! But you, sir, alter'd that; for some hour before you took me from the breach of the sea was my sister drown'd.

Antonio: Alas the day!

Sebastian: A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair. She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more.

Antonio: Pardon me, sir, your bad entertainment.

Sebastian: O good Antonio, forgive me your trouble.

Antonio: If you will not murder me for my love, let me be your servant.

Sebastian: If you will not undo what you have done – that is, kill him whom you have recover'd – desire it not. Fare ye well at once; my bosom is full of kindness, and I am yet so near the manners of my mother that, upon the least occasion more, mine eyes will tell tales of me. I am bound to the Count Orsino's court. Farewell.

[*Exit.*

Antonio: The gentleness of all the gods go with thee!
I have many enemies in Orsino's court,
Else would I very shortly see thee there.
But come what may, I do adore thee so
That danger shall seem sport, and I will go.

[*Exit.*

(*from* Act 2, Scene 1)

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How does Shakespeare make this introduction to Antonio and Sebastian so intriguing?

Or **4 (b)** Explore how Shakespeare amusingly portrays the relationship between Sir Toby Belch and Sir Andrew Aguecheek.

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WILLIAM SHAKESPEARE: *Othello*

Remember to support your ideas with details from the writing.

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

Iago: No, he must die. Be 't so. I hear him coming.

[*Enter* CASSIO.]

Roderigo: I know his gait, 'tis he. Villain, thou diest!

[*Thrusts at* CASSIO.

Cassio: That thrust had been mine enemy indeed
But that my coat is better than thou know'st.
I will make proof of thine.

[*Draws, and wounds* RODERIGO.

Roderigo: O, I am slain!

[IAGO *stabs* CASSIO *from behind in the leg, and exit.*

Cassio: I am maim'd for ever. Help, ho! murder! murder!

[*Falls.*

[*Enter* OTHELLO *at a distance.*]

Othello: The voice of Cassio. Iago keeps his word.

Roderigo: O, villain that I am!

Othello: It is even so.

Cassio: O, help, ho! light! a surgeon!

Othello: 'Tis he. O brave Iago, honest and just,
That hast such noble sense of thy friend's wrong!
Thou teachest me – minion, your dear lies dead,
And your unblest fate hies. Strumpet, I come.
Forth of my heart those charms, thine eyes, are blotted;
Thy bed, lust-stain'd, shall with lust's blood be spotted.

[*Exit.*

[*Enter* LODOVICO *and* GRATIANO *at a distance.*]

Cassio: What, ho! No watch? No passage? Murder! murder!

Gratiano: 'Tis some mischance; the voice is very direful.

Cassio: O, help!

Lodovico: Hark!

Roderigo: O wretched villain!

Lodovico: Two or three groan.'Tis heavy night;
These may be counterfeits; let's think't unsafe
To come in to the cry without more help.

Roderigo: Nobody come? Then shall I bleed to death.

[*Re-enter* IAGO *with a light.*]

Lodovico: Hark!

Gratiano: Here's one comes in his shirt, with light and weapons.

Iago: Who's there? Whose noise is this that cries on murder?

Lodovico: We do not know.

Iago: Did not you hear a cry?

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Cassio: Here, here! For heaven's sake, help me!

Iago: What's the matter?

Gratiano: This is Othello's ancient, as I take it.

Lodovico: The same indeed; a very valiant fellow.

Iago: What are you here that cry so grievously? *45*

Cassio: Iago? O, I am spoil'd, undone by villains!
Give me some help.

Iago: O me, Lieutenant! What villains have done this?

Cassio: I think that one of them is hereabout,
And cannot make away. *50*

Iago: O treacherous villains! –
[*To* LODOVICO *and* GRATIANO] What are you there? Come in, and give some help.

Roderigo: O, help me there!

Cassio: That's one of them. *55*

Iago: O murd'rous slave! O villain!
[*Stabs* RODERIGO.

Roderigo: O damn'd Iago! O inhuman dog!

(*from* Act 5, Scene 1)

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

Or **5 (b)** How far does Shakespeare encourage you to sympathise with Othello?

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