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LITERATURE IN ENGLISH **0475/31**

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

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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 text.

Either 1(a)

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

[*The living room*. ERMINA *is dressed for a visit to the Peace Mission in a pristine white pinafore. A very drunk and disheveled* LILY *enters. She accidentally knocks into* ERNESTINE*'s dressmaker's dummy, which displays the beginnings of a white graduation dress*. LILY *catches it just as it's toppling over and does a halfhearted cha-cha with the dummy as her partner*.]

Lily [*Seeing* ERMINA]: Oh! YOU STILL UP!

Ermina: Shh!

Lily: WHY YA UP SO LATE?

Ermina: It's morning.

Lily: That's what I told 'em. [*A moment*] Where ya going? You playing doctor or something?

Ermina: We're going to the Peace Mission. Help get ready for Sweet Father's visit.

Lily: He's finally letting you out of the house, and you're going out dressed like that. Little pixies. Oh no, not me.

[*Plops down*]

Ermina: I don't wanna go, but Ernie won't say nothing to Daddy.

Lily: THEN WHY GO?

[ERNESTINE *rushes in. She is also dressed in a pristine white pinafore*.]

Ermina: Shh! Daddy here.

[LILY *cackles*.]

Ernestine: You wanna lie down? Please Sister, wish ya would ... Don't let Daddy find you this way.

Lily: He's the one that talk to me first. He was leaning against the window smiling at me. He says he's from Cuba, but he sure didn't look like no Desi Arnaz. Black like coal ... But he do speak Spanish, of course he could have learned it from a correspondence book. Right? Like my friend Janice did. He could of been right from Florida, I'm telling you. He was splendid to look at, hair like a wave breaking, good hair. It just fall flat by itself. And he wasn't no good-time boy, a real gentleman like from your movies, Ernie.

[*A slow mambo begins to play*.]

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He tipped his hat and everything, asked if he could escort me home. I told him up front, 'I ain't like those gals standing big-bellied in a state line 'cause they gave themselves for an evening at the Savoy and a pair of silk stockings. I'm a grown woman with a different set of requirements. You see, Mr Cuba, I'm a thinking woman, I'm communist!' He laughed and said, 'Baby, so am I, tonight.'

[*She stands up. The girls look on with disbelief*.]

I danced the mambo. Our hips pressed together. Me and Papo.

Ernestine: You did what?

Lily: I danced the mambo. [*Demonstrates the steps*] Oh, gimme your hand, [*Teasing*] Darling Angel.

Ernestine: Please don't call me that.

Lily: Hell, ya dressed for the part.

[*The mambo music grows louder*. LILY *grabs* ERNESTINE, *wrapping her wiry arm around her niece's thick frame*.]

Ya stiffer than a board. Ain't you never danced up close with somebody?

Ernestine: Why would I want to do that?

[LILY *draws* ERNESTINE *in close*.]

Ermina: Daddy ain't gonna like the mambo!

Lily: He a man, I imagine a man invented the mambo.

Ermina: What about me? I want to do the mambo.

Lily: You too young yet, ain't supposed to get that close to a man's privates, might be a little surprise ya ain't ready for.

[ERMINA *sucks her teeth*.]

Ermina: Been closer up to a boy than Ernie ever been.

[*from* Scene 4]

In what ways does Nottage make this an entertaining moment in the play?

Or 1(b)

How does Nottage memorably portray Godfrey's relationship with Father Divine and his Peace Mission?

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R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the text.

Either 2(a)

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

Colonel: All right, sergeant-major. Send him straight back to my headquarters. I'll question him again there.

S-M: Very good, sir. [*He turns to the* GERMAN.] Come on, sonny, up you go.

[*He points up the steps. The* GERMAN BOY, calm now, bows stiffly to the COLONEL *and goes away, followed by the two* SOLDIERS *and the* SERGEANT-MAJOR. *The* COLONEL *is deeply absorbed in the* GERMAN'*s pay-book. He mutters* 'Splendid!' *to himself, then looks at his watch and rises quickly*. STANHOPE *comes slowly down the steps*.]

Colonel [*excitedly*]: Splendid, Stanhope! We've got all we wanted – 20th Wurtembergers! His regiment came into the line last night. I must go right away and 'phone the brigadier. He'll be very pleased about it. It's a feather in our cap, Stanhope.

[STANHOPE *has given one look of astonishment at the* COLONEL *and strolled past him. He turns at the table and speaks in a dead voice*.]

Stanhope: How awfully nice – if the brigadier's pleased.

[*The* COLONEL *stares at* STANHOPE *and suddenly collects himself*.]

Colonel: Oh – er – what about the raiding-party – are they all safely back?

Stanhope: Did you expect them to be all safely back, sir?

Colonel: Oh – er – what – er –

Stanhope: Four men and Raleigh came safely back, sir.

Colonel: Oh, I say, I'm sorry! That's – six men and – er – Osborne?

Stanhope: Yes, sir.

Colonel: I'm very sorry. Poor Osborne!

Stanhope: Still it'll be awfully nice if the brigadier's pleased.

Colonel: Don't be silly, Stanhope. Do you know – er – what happened to Osborne?

Stanhope: A hand grenade – while he was waiting for Raleigh.

Colonel: I'm very sorry. And the six men?

Stanhope: Machine-gun bullets, I suppose.

Colonel: Yes. I was afraid – er –

[*His words trail away; he fidgets uneasily as* STANHOPE *looks at him with a pale, expressionless face.* RALEIGH *comes slowly down the steps, walking as though he were asleep; his hands are bleeding.* The COLONEL *turns to the boy with enthusiasm*.]

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Very well done, Raleigh. Well done, my boy. I'll get you a Military Cross for this! Splendid!

[RALEIGH *looks at the* COLONEL *and tries to speak. He raises his hand to his forehead and sways. The* COLONEL *takes him by the arm*.]

Sit down here, my boy.

[RALEIGH *sits on the edge of* OSBORNE*'s bed*.]

Have a good rest. Well, I must be off.

[*He moves towards the steps, and, turning once more to* RALEIGH *as he leaves*]

Very well done.

[*With a quick glance at* STANHOPE, *the* COLONEL *goes away. There is silence now in the trenches outside; the last shell has whistled over and crashed. Dusk is beginning to fall over the German lines. The glow of Very lights begins to rise and fade against the evening sky.* STANHOPE *is staring dumbly at the table – at* OSBORNE*'s watch and ring. Presently he turns his haggard face towards* RALEIGH, *who sits with lowered head, looking at the palms of his hands.* STANHOPE *moves slowly across towards the doorway, and pauses to look down at* RALEIGH. RALEIGH *looks up into* STANHOPE*'s face, and their eyes meet. When* STANHOPE *speaks, his voice is still expressionless and dead*.]

Stanhope: Must you sit on Osborne's bed?

[*He turns and goes slowly up the steps.* RALEIGH *rises unsteadily, murmurs* 'Sorry' *and stands with lowered head. Heavy guns are booming miles away.*]

THE CURTAIN FALLS

[*from* Act 3, Scene 2]

In what ways does Sherriff make this such a powerful moment in the play?

Or 2(b)

How does Sherriff vividly portray the soldiers' memories of life back home in England?

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

Remember to support your ideas with details from the text.

Either 3(a)

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

Olunde: Ever since I learnt of the King's death.

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Excuse me a minute.

[*from* Scene 4]

How does Soyinka make this moment in the play so uncomfortable?

Or 3(b)

In what ways does Soyinka powerfully portray Iyaloja?

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the text.

Either 4(a)

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

Maria: Get ye all three into the box-tree.
Malvolio's coming down this walk. He has been yonder i' the sun practising behaviour to his own shadow this half hour. Observe him, for the love of mockery, for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! [*As the men hide she drops a letter*] Lie thou there; for here comes the trout that must be caught with tickling.

[*Exit*.]

[*Enter* MALVOLIO.]

Malvolio: 'Tis but fortune; all is fortune. Maria once told me she did affect me; and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on't?

Sir Toby: Here's an overweening rogue!

Fabian: O, peace! Contemplation makes a rare turkey-cock of him; how he jets under his advanc'd plumes!

Sir Andrew: 'Slight, I could so beat the rogue –

Sir Toby: Peace, I say.

Malvolio: To be Count Malvolio!

Sir Toby: Ah, rogue!

Sir Andrew: Pistol him, pistol him.

Sir Toby: Peace, peace!

Malvolio: There is example for't: the Lady of the Strachy married the yeoman of the wardrobe.

Sir Andrew: Fie on him, Jezebel!

Fabian: O, peace! Now he's deeply in; look how imagination blows him.

Malvolio: Having been three months married to her, sitting in my state –

Sir Toby: O, for a stone-bow to hit him in the eye!

Malvolio: Calling my officers about me, in my branch'd velvet gown, having come from a day-bed – where I have left Olivia sleeping –

Sir Toby: Fire and brimstone!

Fabian: O, peace, peace!

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Malvolio: And then to have the humour of state; and after a demure travel of regard, telling them I know my place as I would they should do theirs, to ask for my kinsman Toby –

Sir Toby: Bolts and shackles!

Fabian: O, peace, peace, peace! Now, now.

Malvolio: Seven of my people, with an obedient start, make out for him. I frown the while, and perchance wind up my watch, or play with my – some rich jewel. Toby approaches; curtsies there to me –

Sir Toby: Shall this fellow live?

Fabian: Though our silence be drawn from us with cars, yet peace.

Malvolio: I extend my hand to him thus, quenching my familiar smile with an austere regard of control –

Sir Toby: And does not Toby take you a blow o' the lips then?

Malvolio: Saying 'Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech' –

Sir Toby: What, what?

Malvolio: 'You must amend your drunkenness' –

Sir Toby: Out, scab!

[*from* Act 2, Scene 5]

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

Or 4(b)

Explore how Shakespeare makes the relationship between Olivia and Cesario/Viola so fascinating.

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WILLIAM SHAKESPEARE: *Othello*

Remember to support your ideas with details from the text.

Either 5(a)

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

Othello: Be not afraid though you do see me weapon'd;
Here is my journey's end, here is my butt,
And very sea-mark of my utmost sail.
Do you go back dismay'd? 'Tis a lost fear;
Man but a rush against Othello's breast,
And he retires. Where should Othello go?
Now, how dost thou look now? O ill-starr'd wench!
Pale as thy smock! When we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl!
Even like thy chastity. O cursed, cursed slave!
Whip me, ye devils,
From the possession of this heavenly sight.
Blow me about in winds, roast me in sulphur,
Wash me in steep-down gulfs of liquid fire.
O Desdemona! Dead! Desdemona! Dead!
O! O!

[*Enter* LODOVICO, MONTANO, CASSIO *carried in a chair, and Officers, with* IAGO *prisoner*.]

Lodovico: Where is this rash and most unfortunate man?

Othello: That's he that was Othello – here I am.

Lodovico: Where is that viper? Bring the villain forth.

Othello: I look down towards his feet – but that's a fable.
If that thou be'st a devil, I cannot kill thee.

[*Wounds* IAGO.

Lodovico: Wrench his sword from him.

Iago: I bleed, sir; but not kill'd.

Othello: I am not sorry neither: I'd have thee live;
For, in my sense, 'tis happiness to die.

Lodovico: O thou Othello, that was once so good,
Fall'n in the practice of a damned slave,
What shall be said to thee?

Othello: Why, any thing:
An honourable murderer, if you will;
For nought I did in hate, but all in honour.

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Lodovico: This wretch hath part confess'd his villainy.
Did you and he consent in Cassio's death?

Othello: Ay.

Cassio: Dear General, I never gave you cause.

Othello: I do believe it, and I ask your pardon. *40*
Will you, I pray, demand that demi-devil
Why he hath thus ensnar'd my soul and body?

Iago: Demand me nothing. What you know, you know.
From this time forth I never will speak word.

[*from* Act 5, Scene 2]

What striking impressions of Othello and Iago does Shakespeare create at this moment in the play?

Or 5(b)

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

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