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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/33**

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:

[ERNESTINE *stands in a spotlight wearing her white graduation gown, with the ragged lace border around the collar. She holds a diploma in her hand*.]

Ernestine [*To audience*]: The principal says the world is to be approached like a newborn, 'handled with care.' What he didn't say was what happens when the world doesn't care for you.

[*Lights rise on the living room, which is decorated for a graduation celebration. A huge white cake sits on the table*.]

Godfrey, Gerte and Ermina: Surprise!

Godfrey: I hope you don't mind if I take that diploma down to the job with me, I want to show it off to the boys.

Ernestine: Just don't get anything on it.

Ermina: Better not!

Godfrey: Look! Your favorite cake, three layers, custard filling.

Ermina: But you gotta open the gifts before anything.

[ERNESTINE *lifts one of her presents*.]

Godfrey: Oooo, and I got a surprise for ya also.

Gerte: Not yet, Godfrey.

Godfrey: I can't wait ... Down at the bakery they need another gal. One word from me and you're as good as in.

Ernestine [*To audience*]: Bakery? Imagine a life in the bakery by his side with no greater expectation than for the bread to rise.

[*A moment*. GODFREY *smiles gloriously*.]

[*To Godfrey*] I don't know that that's what I want to do.

Gerte: It's a good job, Ernie, steady.

Godfrey: I ... I already told the folks at the bakery that you'd be working for them.

Ernestine: You should have asked me, Daddy.

Godfrey [*Wounded*]: I don't see what the problem is. You have no job promised and nobody's knocking down this door to ask for your hand in marriage. I'm offering you something wonderful, Ernie.

[ERNESTINE *turns away from her father*.]

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Ernestine: But Daddy, I'm going to Harlem.

Godfrey: Forget about Lily, you follow her you know what you'll be taking on. Don't be this way, it's a happy day. Gerte cooked up a meal and ya got a whole room full of presents.

Ernestine: I ain't following Lily.

Godfrey: Then why else would you want to go?

Ernestine: Why are you always blaming somebody else? Maybe this doesn't have anything to do with anybody but you and me. You're always making the right choice for yourself, but you never think about how I may feel.

Godfrey: That ain't true. I came North for you gals, please, Darling –

Ernestine: I'm not Darling Angel, I'm Ernestine Crump, it says so on my diploma.

Godfrey: I didn't mean it that way.

Ernestine: But you did!

Godfrey: Look at you, Ernie. You're my little gal, you really don't know what's out there.

Ermina: Why ya gonna go?

[*Lights slowly begin to fade on all but* ERNESTINE.]

Ernestine [*To audience, smiling*]: Poor Ermina. She'll carry my memory in her leg now, a limp that will never quite heal.

[ERMINA *limps across the room to* ERNESTINE.]

[*To audience*] The room in the basement. The mourning. The prayers. The dinner table. The television upstairs. The sweets.

Godfrey: You're old enough to make up your own mind. I fed you for years, I took up where your mother left off. If you ain't happy, you've gotten what I can give.

Gerte: Godfrey, she'll be all right.

[*from* Epilogue]

How does Nottage make you feel happy for Ernestine at this moment in the play?

Or 1(b)

In what ways does Nottage powerfully portray racial tensions in the play?

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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:

Osborne: We've got to make a raid tomorrow afternoon.

Trotter: Oh, Lord! What – all of us?

Osborne: Two officers and ten men.

Trotter: Who's got to do it?

Osborne: Raleigh and I.

Trotter: Raleigh!

Osborne: Yes.

Trotter: But 'e's only just come!

Osborne: Apparently that's the reason.

Trotter: And you're going too?

Osborne: Yes.

Trotter: Let's 'ear all about it.

Osborne: I know nothing yet. Except that it's got to be done.

Trotter: What a damn nuisance!

Osborne: It is, rather.

Trotter: I reckon the Boche are all ready waiting for it. Did you 'ear about the raid just south of 'ere the other night?

Osborne: Nothing much.

Trotter: The trench-mortars go and knock an 'ole in the Boche wire to let our fellers through – and in the night the Boche went out and tied bits o' red rag on each side of the 'ole!

Osborne: Yes. I heard about that.

Trotter: And even then our fellers 'ad to make the raid. It was murder. Doesn't this tea taste of onions?

Osborne: It does a bit.

Trotter: Pity Mason don't clean 'is pots better.

[MASON *brings some bread on a plate*.]

This tea tastes of onions.

Mason: I'm sorry, sir. Onions do 'ave such a way of cropping up again.

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Trotter: Yes, but we 'aven't 'ad onions for days!

Mason: I know, sir. That's what makes it so funny.

Trotter: Well, you better do something about it.

Mason: I'll look into it, sir.

[*He goes out.* OSBORNE *and* TROTTER *prepare themselves slices of bread and jam*.]

Trotter: Joking apart. It's damn ridiculous making a raid when the Boche are expecting it.

Osborne: We're not doing it for fun.

Trotter: I know.

Osborne: You might avoid talking to Raleigh about it.

Trotter: Why? How do you mean?

Osborne: There's no need to tell him it's murder –

Trotter: Oh, Lord! no. [*He pauses*.] I'm sorry 'e's got to go. 'E's a nice young feller –

[OSBORNE *turns to his book. There is silence*.]

[*from* Act 2, Scene 2]

In what ways does Sherriff make this such a dramatic and significant moment in the play?

Or 2(b)

How far does Sherriff portray Stanhope as a hero in the play?

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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: Then I slowly realised that your greatest art is the art of survival.

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You're just a savage like all the rest.

[*from* Scene 4]

How does Soyinka strikingly convey the characters' thoughts and feelings at this moment in the play?

Or 3(b)

How does Soyinka's portrayal of the market women and girls contribute to the dramatic impact of the play?

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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:

Sir Toby: Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possess'd him, yet I'll speak to him.

Fabian: Here he is, here he is. How is't with you, sir?

Sir Toby: How is't with you, man?

Malvolio: Go off; I discard you. Let me enjoy my private; go off.

Maria: Lo, how hollow the fiend speaks within him! Did not I tell you? Sir Toby, my lady prays you to have a care of him.

Malvolio: Ah, ha! does she so?

Sir Toby: Go to, go to; peace, peace; we must deal gently with him. Let me alone. How do you, Malvolio? How is't with you? What, man, defy the devil; consider, he's an enemy to mankind.

Malvolio: Do you know what you say?

Maria: La you, an you speak ill of the devil, how he takes it at heart! Pray God he be not bewitch'd.

Fabian: Carry his water to th' wise woman.

Maria: Marry, and it shall be done tomorrow morning, if I live. My lady would not lose him for more than I'll say.

Malvolio: How now, mistress!

Maria: O Lord!

Sir Toby: Prithee hold thy peace; this is not the way. Do you not see you move him? Let me alone with him.

Fabian: No way but gentleness – gently, gently. The fiend is rough, and will not be roughly us'd.

Sir Toby: Why, how now, my bawcock! How dost thou, chuck?

Malvolio: Sir!

Sir Toby: Ay, Biddy, come with me. What, man, 'tis not for gravity to play at cherry-pit with Satan. Hang him, foul collier!

Maria: Get him to say his prayers, good Sir Toby, get him to pray.

Malvolio: My prayers, minx!

Maria: No, I warrant you, he will not hear of godliness.

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Malvolio: Go, hang yourselves all! You are idle shallow things; I am not of your element; you shall know more hereafter.

[*Exit.*

Sir Toby: Is't possible?

Fabian: If this were play'd upon a stage now, I could condemn it as an improbable fiction. *35*

Sir Toby: His very genius hath taken the infection of the device, man.

Maria: Nay, pursue him now, lest the device take air and taint.

Fabian: Why, we shall make him mad indeed.

Maria: The house will be the quieter.

Sir Toby: Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad. We may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him; at which time we will bring the device to the bar and crown thee for a finder of madmen. *40*

[*from* Act 3, Scene 4]

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

Or 4(b)

Explore **two** moments in the play when Shakespeare memorably depicts love which is not returned.

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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:

Duke: Valiant Othello, we must straight employ you
Against the general enemy Ottoman.
[*To* BRABANTIO] I did not see you; welcome, gentle signior;
We lack'd your counsel and your help to-night.

Brabantio: So did I yours. Good your Grace, pardon me;
Neither my place, nor aught I heard of business,
Hath rais'd me from my bed; nor doth the general care
Take hold on me; for my particular grief
Is of so flood-gate and o'erbearing nature
That it engluts and swallows other sorrows,
And it is still itself.

Duke: Why, what's the matter?

Brabantio: My daughter! O, my daughter!

All: Dead?

Brabantio: Ay, to me.
She is abus'd, stol'n from me, and corrupted,
By spells and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not.

Duke: Whoe'er he be that in this foul proceeding
Hath thus beguil'd your daughter of herself,
And you of her, the bloody book of law
You shall yourself read in the bitter letter
After your own sense; yea, though our proper son
Stood in your action.

Brabantio: Humbly I thank your Grace.
Here is the man – this Moor whom now, it seems,
Your special mandate for the state affairs
Hath hither brought.

All: We are very sorry for't.

Duke [*To* OTHELLO]: What, in your own part, can you say to this?

Brabantio: Nothing, but this is so.

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Othello: Most potent, grave, and reverend signiors,
My very noble and approv'd good masters:
That I have ta'en away this old man's daughter,
It is most true; true, I have married her –
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,
And little blest with the soft phrase of peace;
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have us'd
Their dearest action in the tented field;
And little of this great world can I speak
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnish'd tale deliver
Of my whole course of love – what drugs, what charms,
What conjuration, and what mighty magic,
For such proceedings am I charg'd withal,
I won his daughter.

[*from* Act 1, Scene 3]

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

Or 5(b)

To what extent does Shakespeare encourage you to feel sorry for Cassio?

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