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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **February/March 2024**

45 minutes

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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 carefully, and then answer the question that follows it:

Ernestine [*To audience*]: My essay was entitled "The Colored Worker in the United States"; the mistake was using the word "worker" too liberally. The principal called in Daddy Goodness and told him to stop mingling with the Jews at his job and everything would be all right. Daddy didn't bother to tell him that his coworkers were all colored. And the Jews on our block won't speak to us. Well, except the Levys, who if they didn't talk to us they'd have to sit in the darkness on Friday night.

[*Lights rise on* GODFREY *shining his shoes in the living room.* LILY *sits in the armchair reading a movie magazine.*]

Godfrey [*Hushed*]: Whole school thinks I'm a communist. It's all your fault, ya know.

Lily: And I suppose I'm to blame for segregation, war and polio as well.

Godfrey: You can't ever leave well enough alone. It's fine for you and your smart set, but I'm a working man gotta ride the bus each morning.

Lily: Surprised you ain't walking as tight as you are.

Godfrey: Don't change the subject on me.

Lily: Well, hell, Godfrey I ain't said nothing about nothing. I can't help it if that child got eyes and ears, and a mind that ain't limited to a few pages in the Bible. I ain't seen you this spirited since I got here … in fact, I think being a communist agrees with you.

[LILY *gives* GODFREY *a few playful jabs.* GODFREY *feigns laughter.*]

Godfrey: That's funny! Try telling that to the fellas at work, ain't none of them speaking to me. [*Pointing to* LILY] This is your doing. Got that old bad magic rubbing off on us.

Lily: Don't get superstitious on me. [*Laughs*]

Godfrey: My little voice told me something like this could happen.

Lily: That little voice got you wound too tight! Shucks, I think you need to come uptown with me and get a little taste of reality.

Godfrey: Sister, I don't care what you think, that's the honest-to-God truth. But I do care what my gals think. [*To* ERNESTINE] Darling, you gonna have to go up to school and apologize.

Ernestine: Why's that, Daddy?

Lily: Ya gonna make the chile do that? Punish her for having thoughts. How are we ever gonna get ahead? Have you read it? It might be a fine piece of writing, Godfrey. Look here, it says –

Godfrey: I don't care what it say, but it upset that white teacher and she seemed like a smart lady.

[LILY *makes a show of sitting down to read the essay.*]

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Lily: I like the way it starts already. Simple, don't bother with them highfalutin words.

[GODFREY *snatches the essay out of* LILY*'s hand.*]

Godfrey: She gonna apologize!

[ERNESTINE *shakes her head furiously.*]

And I'm going to tell you once, then I'm gonna leave it alone: we were doing just fine without your sorta learning. We don't want and we don't need it.

Lily: Well, I promised my mama I'd look after these babies. They need a woman's voice in this house, that's what they need.

Godfrey: Maybe you ain't the right woman.

[LILY *stares long and hard, fighting back the urge to respond.* GODFREY *turns away from her and jots down some notes in his pad.*]

Lily: That's right! Go on, ask Father Divine! Ask him what to think.

[*Lights begin to fade on a simmering* GODFREY*, leaving* ERNESTINE *and a laughing* LILY *in separate pools of light.*]

Ernestine: I … Darling Angel, apologize for anything in my essay that might suggest that communism is a good thing. My intent was to deal with the labor movement in the United States, which primarily consists of God-fearing patriotic Americans dedicated to improving the conditions for the working man.

[*She crosses her heart. The National Anthem plays.*]

I pledge allegiance to the flag of the United States of America … [*Her eyes cloud over with tears*]

(*from* Act 1, Scene 3)

How does Nottage powerfully convey the conflict between Godfrey and Lily at this moment in the play?

Or **1 (b)** Explore the ways in which Nottage movingly depicts the marriage between Gerte and Godfrey.

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

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:

Iyaloja: We called you leader and oh, how you led us on.

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There are some who choose to reverse
the cycle of our being.

(*from* Scene 5)

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

Or **2 (b)** Explore how Soyinka strikingly conveys the way Simon Pilkings thinks and feels about Yoruba customs.

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TENNESSEE WILLIAMS: *A Streetcar Named Desire*

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:

Stella: My sister lived at Belle Reve.

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[*The bathroom door is opened and* BLANCHE *thrusts her head out holding a towel about her hair.*]

(*from* Scene 7)

In what ways does Williams make this moment in the play so shocking?

Or **3 (b)** Explore how Williams vividly conveys the feelings Blanche and Mitch have for each other.

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WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

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:

Lysander: How now, my love! Why is your cheek so pale?
How chance the roses there do fade so fast?

Hermia: Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.

Lysander: Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;
But either it was different in blood –

Hermia: O cross! too high to be enthrall'd to low.

Lysander: Or else misgraffed in respect of years –

Hermia: O spite! too old to be engag'd to young.

Lysander: Or else it stood upon the choice of friends –

Hermia: O hell! to choose love by another's eyes.

Lysander: Or, if there were a sympathy in choice,
War, death, or sickness, did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream,
Brief as the lightning in the collied night
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say 'Behold!'
The jaws of darkness do devour it up;
So quick bright things come to confusion.

Hermia: If then true lovers have been ever cross'd,
It stands as an edict in destiny.
Then let us teach our trial patience,
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor Fancy's followers.

Lysander: A good persuasion; therefore, hear me, Hermia:
I have a widow aunt, a dowager
Of great revenue, and she hath no child –
From Athens is her house remote seven leagues –
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian law
Cannot pursue us. If thou lovest me then,
Steal forth thy father's house to-morrow night;
And in the wood, a league without the town,
Where I did meet thee once with Helena
To do observance to a morn of May,
There will I stay for thee.

Hermia: My good Lysander!
I swear to thee by Cupid's strongest bow,
By his best arrow, with the golden head,
By the simplicity of Venus' doves,

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By that which knitteth souls and prospers loves,
And by that fire which burn'd the Carthage Queen,
When the false Troyan under sail was seen,
By all the vows that ever men have broke,
In number more than ever women spoke,
In that same place thou hast appointed me,
To-morrow truly will I meet with thee.

Lysander: Keep promise, love.

(*from* Act 1, Scene 1)

In what ways does Shakespeare make this early moment in the play so memorable?

Or **4 (b)** How does Shakespeare's use of magic contribute to the dramatic impact of the play?

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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:

Desdemona: I would not there reside,
To put my father in impatient thoughts
By being in his eye. Most gracious Duke,
To my unfolding lend your prosperous ear,
And let me find a charter in your voice
T' assist my simpleness.

Duke: What would you, Desdemona?

Desdemona: That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world. My heart's subdu'd
Even to the very quality of my lord:
I saw Othello's visage in his mind;
And to his honours and his valiant parts
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites for why I love him are bereft me,
And I a heavy interim shall support
By his dear absence. Let me go with him.

Othello: Let her have your voice.
Vouch with me, heaven, I therefore beg it not
To please the palate of my appetite;
Nor to comply with heat – the young affects
In me defunct – and proper satisfaction;
But to be free and bounteous to her mind.
And heaven defend your good souls that you think
I will your serious and great business scant
For she is with me. No, when light-wing'd toys
Of feather'd Cupid seel with wanton dullness
My speculative and offic'd instruments,
That my disports corrupt and taint my business,
Let huswives make a skillet of my helm,
And all indign and base adversities
Make head against my estimation!

Duke: Be it as you shall privately determine,
Either for her stay or going. Th' affair cries haste,
And speed must answer it. You must away to-night.

Desdemona: To-night, my lord!

Duke: This night.

Othello: With all my heart.

Duke: At nine i' th' morning here we'll meet again.
Othello, leave some officer behind,
And he shall our commission bring to you;
With such things else of quality and respect
As doth import you.

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Othello: So please your Grace, my ancient;
A man he is of honesty and trust.
To his conveyance I assign my wife,
With what else needful your good Grace shall think
To be sent after me.

Duke: Let it be so.
Good night to every one. [*To* BRABANTIO] And, noble signior,
If virtue no delighted beauty lack,
Your son-in-law is far more fair than black.

1 Senator: Adieu, brave Moor; use Desdemona well.

Brabantio: Look to her, Moor, if thou hast eyes to see:
She has deceiv'd her father, and may thee.

[*Exeunt* DUKE, SENATORS, OFFICERS]

Othello: My life upon her faith! – Honest Iago,
My Desdemona must I leave to thee.
I prithee let thy wife attend on her.

(*from* Act 1, Scene 3)

How does Shakespeare strikingly portray the characters at this early moment in the play?

Or **5 (b)** To what extent does Shakespeare suggest that Emilia is to blame for Desdemona's death?

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