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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/23**

Paper 2 Drama **May/June 2024**

1 hour 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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INSTRUCTIONS

- Answer **two** questions.
- Your answers must be on **two** different set texts.
- You must answer **one** (a) passage-based question and **one** (b) essay 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.

INFORMATION

- The total mark for this paper is 50.
- 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:

[*The blue, flickering light shifts into subway lights, which reveal* GODFREY *on the* IRT *train*. *He sits with his hat pulled over his eyes, asleep*. GERTE*, a thirty-year-old German woman, sits next to him with her luggage surrounding her feet*. *She nudges* GODFREY. GERTE *has the posture of a film star from the thirties and the waning beauty of a showgirl*.]

Gerte: Is this the Bronx?

Godfrey: This may well be the Bronx.

Gerte [*German expletive*]: The gentlemen said, 'Lady, if you reach the Bronx, you know you've gone too far.'

[GODFREY *pulls his hat over his eyes*. GERTE *laughs at her mistake*.]

Do you know Pierre Boussard?

Godfrey: Should I?

Gerte: I have his address in New Orleans. I was told I must go to Pennsylvania Station to catch the train. [*Unfolds the address and shows it to* GODFREY]

Godfrey: Probably the case. I wouldn't know.

Gerte: It is far, New Orleans?

Godfrey: It far.

Gerte: I'm from Germany, I recently arr—

Godfrey: How about that, you the first German I seen that ain't in a newsreel.

[GERTE *shuffles in her sea*t. GODFREY *moves away slightly*.]

Gerte: Do you mind if I talk with you?

Godfrey: We talking already.

Gerte [*Laughing*]: I guess we are.

Godfrey: What, ya trying to git me in trouble?

Gerte: Have I done something wrong?

Godfrey: Oh no! Shove on, sister, I ain't one of those uptown cats. I ain't like those adventurous colored fellas. I'm a family man.

[GODFREY *stands up.* GERTE *self-consciously checks to make sure all of her clothing is in order. The train pulls into the station.* GODFREY *moves away.*]

Gerte: Are you getting off?

[GODFREY *does not respond*.]

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[*Panicked*] Should I get off here? Which way should I be going?

Godfrey: I don't know where it is ya going, ma'am.

[GERTE *stands. The train pulls out.* GERTE *returns to her seat and begins to weep.* GODFREY *pulls his hat back over his eyes. A moment*.]

[*Lifting his hat*] Are you all right?

Gerte: No.

[*A moment*.]

Godfrey: Ya want a cookie?

Gerte: Thank you.

[GODFREY *hands her a cookie. She greedily stuffs it in her mouth*.]

May I have another?

[GODFREY *gives her another cookie*.]

These are good . . . Your wife make?

Godfrey: I made.

[GERTE *manages a smile*.]

Ain't so bad, you'll find your way.

[GERTE *nods;* GODFREY *moves away again. The train pulls into the station*.]

Gerte: You're not getting off, are you?

Godfrey: Not yet.

Gerte: Good.

[GODFREY *looks down at the bags. He sits back down next to* GERTE.]

Godfrey: Looks like you got the world there.

[*Darkness. The roar of the train.* GERTE *screams. Lights rise on* GERTE *clinging to* GODFREY*'s arm*. GODFREY *looks at* GERTE *and untangles her from his arm*.]

(*from* Act 1, Scene 5)

Explore the ways in which Nottage makes this a striking introduction to Gerte.

Or 1(b)

What does Nottage's portrayal of Lily persuade you to feel about her?

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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, and then answer the question that follows it:

Elesin: I cannot approach.

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Lights fade to a blackout.]

(*from* Scene 5)

How does Soyinka make this such a powerful ending to the play?

Or 2(b)

How far does Soyinka make Jane Pilkings a likeable character?

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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, and then answer the question that follows it:

Stella: What have I done to my sister?

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Steve: This game is seven-card stud.

[*Curtain*]

(*from* Scene 11)

In what ways does Williams make this ending to the play so disturbing?

Or 3(b)

How does Williams strikingly contrast Stella and Blanche in the play?

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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, and then answer the question that follows it:

Theseus: Go, bid the huntsmen wake them with their horns.

[*Horns and shout within. The sleepers awake and kneel to* THESEUS.]

Good-morrow, friends. Saint Valentine is past;
Begin these wood-birds but to couple now?

Lysander: Pardon, my lord.

Theseus: I pray you all, stand up.

I know you two are rival enemies;
How comes this gentle concord in the world
That hatred is so far from jealousy
To sleep by hate, and fear no enmity?

Lysander: My lord, I shall reply amazedly,
Half sleep, half waking; but as yet, I swear,
I cannot truly say how I came here,
But, as I think – for truly would I speak,
And now I do bethink me, so it is –
I came with Hermia hither. Our intent
Was to be gone from Athens, where we might,
Without the peril of the Athenian law –

Egeus: Enough, enough, my Lord; you have enough;
I beg the law, the law upon his head.
They would have stol'n away, they would, Demetrius,
Thereby to have defeated you and me:
You of your wife, and me of my consent,
Of my consent that she should be your wife.

Demetrius: My lord, fair Helen told me of their stealth
Of this their purpose hither to this wood;
And I in fury hither followed them,
Fair Helena in fancy following me.
But, my good lord, I wot not by what power –
But by some power it is – my love to Hermia,
Melted as the snow, seems to me now
As the remembrance of an idle gaud
Which in my childhood I did dote upon;
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye,
Is only Helena. To her, my lord,

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Was I betroth'd ere I saw Hermia.
But, like a sickness, did I loathe this food;
But, as in health, come to my natural taste,
Now I do wish it, love it, long for it,
And will for evermore be true to it.

Theseus: Fair lovers, you are fortunately met;
Of this discourse we more will hear anon.
Egeus, I will overbear your will;
For in the temple, by and by, with us
These couples shall eternally be knit.
And, for the morning now is something worn,
Our purpos'd hunting shall be set aside.
Away with us to Athens, three and three;
We'll hold a feast in great solemnity.
Come, Hippolyta.

(*from* Act 4, Scene 1)

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

Or 4(b)

Explore **two** moments in the play which Shakespeare makes particularly entertaining for you.

Do **not** use the passage printed in **Question 4(a)** in answering this question.

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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: The Moor! I know his trumpet.

Cassio: 'Tis truly so.

Desdemona: Let's meet him, and receive him.

Cassio: Lo, where he comes!

[*Enter* OTHELLO *and* ATTENDANTS.]

Othello: O my fair warrior!

Desdemona: My dear Othello!

Othello: It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death,
And let the labouring bark climb hills of seas
Olympus-high and duck again as low
As hell's from heaven. If it were now to die,
'Twere now to be most happy; for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.

Desdemona: The heavens forbid
But that our loves and comforts should increase
Even as our days do grow!

Othello: Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here; it is too much of joy.
And this, and this, the greatest discords be
[*They kiss*.]
That e'er our hearts shall make!

Iago [*Aside*]: O, you are well tun'd now!
But I'll set down the pegs that make this music,
As honest as I am.

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Othello: Come, let us to the castle.
News, friends: our wars are done; the Turks are drown'd.
How do our old acquaintance of the isle?
Honey, you shall be well desir'd in Cyprus;
I have found great love amongst them. O my sweet,
I prattle out of fashion, and I dote
In mine own comforts. I prithee, good Iago,
Go to the bay, and disembark my coffers;
Bring thou the Master to the Citadel;
He is a good one, and his worthiness
Does challenge much respect. Come, Desdemona,
Once more well met at Cyprus.

[*Exeunt all but* IAGO *and* RODERIGO.]

Iago [*To one leaving*]: Do thou meet me presently at the harbour. [*To* RODERIGO] Come hither. If thou be'st valiant – as they say base men being in love have then a nobility in their natures more than is native to them – list me. The Lieutenant to-night watches on the court of guard. First, I must tell thee this: Desdemona is directly in love with him.

Roderigo: With him! Why, 'tis not possible.

Iago: Lay thy finger thus, and let thy soul be instructed. Mark me with what violence she first lov'd the Moor, but for bragging and telling her fantastical lies. To love him still for prating? – let not thy discreet heart think it. Her eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be – again to inflame it, and to give satiety a fresh appetite – loveliness in favour, sympathy in years, manners, and beauties – all which the Moor is defective in.

(*from* Act 2, Scene 1)

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

Or 5(b)

How does Shakespeare dramatically portray the relationship between Iago and Emilia?

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