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Cambridge Assessment International Education

# Cambridge IGCSE™

**LITERATURE IN ENGLISH** **0475/32**

Paper 3 Drama (Open Text) **May/June 2024**

**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 **16** 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:

*Ernestine* [*To audience*]: The lace was the finest in the Woolworth's sewing section. Expensive. We'd gone by to touch it every day after school for two weeks. Finally, Ermina was the one that stole it, that's how girls do up North.

[*Lights rise on* ERMINA*. Her leg shakes.*]

*Ermina*: Mommy would really want you to have the lace. It will make the dress for sure.

*Ernestine*: So she tucked it under her sweater for me. Daddy had recently bought Gerte a pink cardigan with a satin rose and said he couldn't afford it.

[ERMINA*'s leg shakes violently.*]

*Ermina*: Leg will stop as soon as we get home. Don't worry.

*Ernestine*: Ermina's leg shook so violently on our bus ride home I thought it was gonna come right off. We soaked it in ice and prayed. That night her leg almost fell off.

*Ermina and Ernestine*: Please, Lord, forgive us for our sins, it was only this once that we transgressed, but it was for a very important cause.

*Ernestine* [*To audience*]: But that next day when we looked at the lace in the light of our bedroom it was all worthwhile.

[ERMINA *fades into the darkness.*]

*Lily*: Lace is a hobby for widows and those convalescing. Frilly clothing makes you look girlish, and that's how white people like to see Negroes. They don't want to think of us as adults. So the neckline's a little crooked, that per-sona-lies it.

*Ernestine* [*Wounded*]: What would you have me do?

*Lily*: You're only gonna wear it one day in your life and then it's over. Why spend so much time sewing the lace around the neckline. It ain't like you're getting married.

*Ernestine*: How would you know?

*Lily*: … All right, so maybe I don't know. Last time I wore white was to my baptism, and ask me whether I still believe in God.

*Ernestine*: Maybe you need to find that dress.

[LILY *laughs.*]

*Lily*: Ernie, I have a suit upon which I pinned many hopes. And now that suit is in the cleaners waiting for me to find the money to retrieve it. You see what I'm saying. You expecting too much from that blanched mess of fabric. What's it gonna get you?

*Ernestine*: I'm gonna graduate in it. I'll be grown.

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*Lily*: Grown. You think 'cause you got a diploma you grown. You'll be ready to step out that door in your white dress and get a job or a husband. Only time you go out this house is if the milk is sour or to see one of them stupid picture shows.

*Ernestine*: They ain't stupid. And I'm no more afraid of walking out that door than you are to get a real job.

*Lily*: Really? So where you gonna go, Miss Bette? Who is gonna open their door to you? Look at you. Oh, I forgot, you'll be a wearing a white dress. With or without the "V"?

*Ernestine*: You're the one that said that looking good is half the battle.

*Lily*: Did I?

*Ernestine*: I don't like the way that bottle got you talking. Why you getting on me, Sister? I worked so hard on this dress. You think that the only important thing is your uptown politics. You may have more spirit and heart than I do. But some of us don't have ideas that big. Some of us are struggling for little things, like graduating from high school.

[*from* Act 2, Scene 2]

How does Nottage encourage you to sympathise with Ernestine at this moment in the play?

**Or 1(b)**

To what extent do you think Nottage portrays Godfrey as a weak character?

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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:

*Girls* [*in turn.*

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[*They surge slowly forward.*]

[*from* Scene 3]

How does Soyinka make this moment in the play both amusing and serious?

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**Or 2(b)**

In what ways does Soyinka's portrayal of Olunde contribute to the play's dramatic impact?

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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:

*Blanche* [*softly*]: Hello!

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*Blanche*: I can't stand a naked light-bulb, any more than I can a rude remark or a vulgar action.

[*from* Scene 3]

In what ways does Williams make this first conversation between Blanche and Mitch so memorable?

**Or 3(b)**

How does Williams make the relationship between Stanley and Blanche so powerfully dramatic?

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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:

*Hermia*: O me! you juggler! you cankerblossom!
You thief of love! What! Have you come by night,
And stol'n my love's heart from him?

*Helena*: Fine, i' faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What! Will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet you!

*Hermia*: 'Puppet!' why so? Ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urg'd her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem
Because I am so dwarfish and so low?
How low am I, thou painted maypole? Speak.
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

*Helena*: I pray you, though you mock me, gentlemen,
Let her not hurt me. I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice;
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

*Hermia*: 'Lower' hark, again.

*Helena*: Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.
He followed you; for love I followed him;
But he hath chid me hence, and threat'ned me
To strike me, spurn me, nay, to kill me too;
And now, so you will let me quiet go,
To Athens will I bear my folly back,
And follow you no further. Let me go.
You see how simple and how fond I am.

*Hermia*: Why, get you gone! Who is't that hinders you?

*Helena*: A foolish heart that I leave here behind.

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*Hermia*: What! with Lysander?

*Helena*: With Demetrius.

*Lysander*: Be not afraid; she shall not harm thee, Helena.

*Demetrius*: No, sir, she shall not, though you take her part.

*Helena*: O, when she is angry, she is keen and shrewd;
She was a vixen when she went to school;
And, though she be but little, she is fierce.

*Hermia*: 'Little' again! Nothing but 'low' and 'little'!
Why will you suffer her to flout me thus?
Let me come to her.

*Lysander*: Get you gone, you dwarf;
You minimus, of hind'ring knot-grass made;
You bead, you acorn.

[*from* Act 3, Scene 2]

How does Shakespeare make this such an entertaining moment in the play?

**Or 4(b)**

To what extent does Shakespeare make Oberon a likeable character?

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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:

*Cassio*: My reputation, Iago, my reputation!

*Iago*: As I am an honest man, I had thought you had receiv'd some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition; oft got without merit, and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man! there are more ways to recover the General again; you are but now cast in his mood, a punishment more in policy than in malice; even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours.

*Cassio*: I will rather sue to be despis'd than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk! And speak parrot! And squabble, swagger, swear! And discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

*Iago*: What was he that you follow'd with your sword? What had he done to you?

*Cassio*: I know not.

*Iago*: Is't possible?

*Cassio*: I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! That we should with joy, pleasance, revel and applause, transform ourselves into beasts!

*Iago*: Why, but you are now well enough. How come you thus recovered?

*Cassio*: It hath pleas'd the devil drunkenness to give place to the devil wrath. One unperfectness shows me another, to make me frankly despise myself.

*Iago*: Come, you are too severe a moraller. As the time, the place, and the condition of this country stands, I could heartily wish this had not so befall'n; but since it is as it is, mend it for your own good.

*Cassio*: I will ask him for my place again: he shall tell me I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! Every inordinate cup is unblest, and the ingredience is a devil.

*Iago*: Come, come, good wine is a good familiar creature if it be well us'd; exclaim no more against it. And, good Lieutenant, I think you think I love you.

*Cassio*: I have well approv'd it, sir. I drunk!

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*Iago*: You or any man living may be drunk at a time, man. I'll tell you what you shall do. Our General's wife is now the General – I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement, of her parts and graces – confess yourself freely to her; importune her help to put you in your place again: she is of so free, so kind, so apt, so blessed a disposition, she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband entreat her to splinter; and, my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

*Cassio*: You advise me well.

*Iago*: I protest, in the sincerity of love and honest kindness.

*Cassio*: I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me.

[*from* Act 2, Scene 3]

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

**Or 5(b)**

How far does Shakespeare encourage you to sympathise with Brabantio?

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