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LITERATURE IN ENGLISH **0475/31**

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

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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 [*Reading*]: Blessed. Peace Angel, you are one of the blessed. Your positive visu ... visu ... visual-i-zation has materialized into a response to your letter. Your honesty touched me. STRENGTH! You speak of being a poor man, being a colored man, being a man without prospects.

[*Godfrey nods emphatically*.]

You speak of Jim Crow. COURAGE!

Godfrey: COURAGE!

Ernestine [*Reading*]: We know that there are no differences between the races in this Kingdom, and that segregation is the creation of the ignorant to punish those who are in touch with God –

Godfrey: What's that?

[ERMINA *rips open her letter*.]

Ernestine [*Reading*]: ... segregation is the creation of the ignorant to punish those who are in touch with God. That God who is a living vital force moving through you.

Godfrey: Oh yes. Go on. Go on.

Ernestine [*Reading*]: ATONE! You, who have escaped the hold of passion and other temptations that corrupt the purity of the spirit. Remember celibacy, peace and Godliness are all that I ask of you! ABSTAIN! [*A moment*] ALERT! I have considered your request and decided to bestow upon one of my devoted disciples beautiful names for your family. Names that God will immediately recognize and open up to a direct line of communication. All that said and done, I give you the names Godfrey Goodness –

Godfrey [*Tries it on*]: Godfrey Goodness!

Ernestine [*Reading*]: For your eldest, Darling Angel. And your baby, Devout Mary.

[GODFREY *smiles at* ERMINA; *horrified, she mouths the name*.]

JOIN US AT THE HOLY COMMUNION BANQUET! The Kingdom awaits you. REMEMBER! HEED! VIRTUE! Life is a feast, but unfortunately, food still costs money and I know you won't let us starve. Peace and Blessings, Father Divine, Philadelphia, Pennsylvania, United States of America.

Godfrey: Ain't that beautiful? THERE! He speaks the truth! From God's mouth to our ears.

Ermina: Not me, Miss Devout Mary. [*Sucks her teeth*] What's wrong with Ermina Crump? No way I's gonna be called Miss Devout Mary. What kinda first name is Devout? What sorta boy is gonna wanna ask out a gal named Devout Mary?

Godfrey: Well, you know where Father stands on that.

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Ernestine [*To audience*]: Is he speaking for himself or Father Divine? Ain't always clear. I like being a Crump, was just getting used to being a Crump.

Godfrey [*Flabbergasted*]: We're now part of his flock, we're capable of entering the Kingdom. [*In a heavenly daze, he reaches into his wallet and counts out his money*.] This is just about the best news I've heard. [*A moment. In a broad, theatrical gesture*] My Angels, this calls for a celebration. What are you waiting for, go on and get dressed up, we're going out ... to the movies!

Ernestine [*To audience*]: At least I wish he had said that, but he sat and counted his money until it was time to go to work.

[*from* Act 1, Scene 1]

In what ways does Nottage make this moment in the play both entertaining and serious?

Or 1(b)

How does Nottage's portrayal of Ermina contribute to the dramatic impact of the play?

Do **not** use the passage printed in **Question 1(a)** in answering this question.

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[Turn over

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: There was fear in the forest too.

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Shall I yield them cause to foul the rafters?

[*from* Scene 1]

How does Soyinka memorably portray Elesin at this moment in the play?

Or 2(b)

To what extent does Soyinka make you dislike the British characters in the play?

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: Stella, oh, Stella, Stella!

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Blanche: I was so exhausted by all I'd been through my – nerves broke.

[*from* Scene 1]

How does Williams make this early moment in the play so revealing?

Or 3(b)

Blanche calls Stanley 'an animal'.

To what extent does Williams persuade you to agree?

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:

Quince: Answer, as I call you. Nick Bottom, the weaver.

Bottom: Ready. Name what part I am for, and proceed.

Quince: You, Nick Bottom, are set down for Pyramus.

Bottom: What is Pyramus? A lover, or a tyrant?

Quince: A lover, that kills himself most gallant for love.

Bottom: That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes; I will move storms; I will condole in some measure. To the rest – yet my chief humour is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split.

'The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates.'

This was lofty. Now name the rest of the players. This is Ercles' vein, a tyrant's vein: a lover is more condoling.

Quince: Francis Flute, the bellows-mender.

Flute: Here, Peter Quince.

Quince: Flute, you must take Thisby on you.

Flute: What is Thisby? A wand'ring knight?

Quince: It is the lady that Pyramus must love.

Flute: Nay, faith, let not me play a woman; I have a beard coming.

Quince: That's all one; you shall play it in a mask, and you may speak as small as you will.

Bottom: An I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice: 'Thisne, Thisne!' [*Then speaking small*] 'Ah Pyramus, my lover dear! Thy Thisby dear, and lady dear!'

Quince: No, no, you must play Pyramus; and, Flute, you Thisby.

Bottom: Well; proceed.

Quince: Robin Starveling, the tailor.

Star: Here, Peter Quince.

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Quince: Robin Starveling, you must play Thisby's mother. Tom Snout; the tinker.

Snout: Here, Peter Quince.

Quince: You, Pyramus' father; myself, Thisby's father; Snug, the joiner, you, the lion's part. And I hope here is a play fitted.

Snug: Have you the lion's part written? Pray you, if it be, give it to me, for I am slow of study.

Quince: You may do it extempore, for it is nothing but roaring.

Bottom: Let me play the lion too. I will roar that I will do any man's heart good to hear me; I will roar that I will make the Duke say 'Let him roar again, let him roar again'.

Quince: An you should do it too terribly, you would fright the Duchess and the ladies, that they would shriek; and that were enough to hang us all.

All: That would hang us, every mother's son.

Bottom: I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so, that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

Quince: You can play no part but Pyramus; for Pyramus is a sweet-fac'd man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man; therefore you must needs play Pyramus.

[*from* Act 1, Scene 2]

How does Shakespeare make this such an entertaining introduction to Bottom?

Or 4(b)

In what ways does Shakespeare's portrayal of Puck contribute to the dramatic impact of the play?

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[Turn over

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: But I pray, sir,
Are you fast married? For be assur'd of this,
That the magnifico is much beloved,
And hath in his effect a voice potential
As double as the Duke's. He will divorce you,
Or put upon you what restraint and grievance
That law, with all his might to enforce it on,
Will give him cable.

Othello: Let him do his spite.
My services which I have done the signiory
Shall out-tongue his complaints. 'Tis yet to know –
Which, when I know that boasting is an honour,
I shall promulgate – I fetch my life and being
From men of royal siege; and my demerits
May speak unbonneted to as proud a fortune
As this that I have reach'd. For know, Iago,
But that I love the gentle Desdemona,
I would not my unhoused free condition
Put into circumscription and confine
For the seas' worth.

[*Enter* CASSIO *and* Officers *with torches*.]

But look what lights come yonder.

Iago: Those are the raised father and his friends.
You were best go in.

Othello: Not I; I must be found.
My parts, my title, and my perfect soul
Shall manifest me rightly. Is it they?

Iago: By Janus, I think no.

Othello: The servants of the Duke and my lieutenant –
The goodness of the night upon you, friends!
What is the news?

Cassio: The Duke does greet you, General;
And he requires your haste-post-haste appearance
Even on the instant.

Othello: What is the matter, think you?

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Cassio: Something from Cyprus, as I may divine.
It is a business of some heat: the galleys
Have sent a dozen sequent messengers
This very night at one another's heels;
And many of the consuls, rais'd and met,
Are at the Duke's already. You have been hotly call'd for;
When, being not at your lodging to be found,
The Senate hath sent about three several quests
To search you out.

Othello: 'Tis well I am found by you.
I will but spend a word here in the house,
And go with you. [*Exit*.]

Cassio: Ancient, what makes he here?

Iago: Faith, he to-night hath boarded a land carrack.
If it prove lawful prize, he's made for ever.

Cassio: I do not understand.

Iago: He's married

Cassio: To who?

Re-enter OTHELLO.

Iago: Marry, to – Come, Captain, will you go?

Othello: Have with you.

[*Enter* BRABANTIO, RODERIGO, *and Officers with torches and weapons*.]

Cassio: Here comes another troop to seek for you.

Iago: It is Brabantio. General, be advis'd;
He comes to bad intent.

Othello: Holla! stand there.

Roderigo: Signior, it is the Moor.

Brabantio: Down with him, thief.

[*They draw on both sides*.]

Iago: You, Roderigo; come, sir, I am for you.

Othello: Keep up your bright swords, for the dew will rust them.
Good signior, you shall more command with years
Than with your weapons.

[*from* Act 1, Scene 2]

What striking first impressions of Othello does Shakespeare create for you at this moment in the play?

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Or 5(b)

What does Shakespeare's portrayal of Iago make you feel about him?

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