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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **October/November 2022**

1 hour 30 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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 carefully, and then answer the question that follows it:

Ernestine: Death nearly crippled my father, slipping beneath the soles of his feet and taking away his ability to walk at will. Death made him wail like a god-awful banshee.

[GODFREY *wails like a god-awful banshee.*]

Like the 12:01 steamboat mooring.

[GODFREY *continues to wail.*]

Death made strangers take hold of our hands and recount endless stories of Mommy. In church, at work, strolling, laughing, eating and of course at that infamous picnic in the park where half the town fell ill to Cyrinthia Bowers's potato salad.

[*They all laugh and shake their heads.*]

Death made us nauseous with regret. It clipped Daddy's tongue and put his temper to rest. Made folks shuffle and bow their heads. But it wouldn't leave us be, tugging at our stomachs and our throats. And then one day it stopped and we took the train north to New York City.

[*The family stands in unison.* ERMINA *stands with her arms folded and her lips pursed in disgust.*]

[*to audience*]: Death brought us to Brooklyn, the Nostrand Avenue stop on the A line … A basement apartment, kind of romantic, like a Parisian artist's flat.

Ermina: If Parisian mean ugly.

Ernestine: Daddy worked the late shift at a bakery downtown. He'd leave every night two hours after dinner, tip his hat to Father Divine and return the next morning as we'd rise to go to school.

[GODFREY *tips his hat and walks slowly, as if making his way to work. The girls walk the Brooklyn streets.*]

And then we'd walk exactly fourteen blocks to school … Always thought of myself as being smart. Down home, smart meant you got homework done in time. Not so smart in … Brooklyn. They put Ermina back one grade.

Ermina: So? [*Shrugs her shoulders and sticks out her buttocks defiantly.*]

Ernestine: They … them … the gals laughed at us the first day at school, with our country braids and simple dresses my mommy had sewn.

[*The sound of girls' laughter surrounds* ERNESTINE *and* ERMINA. ERMINA *rolls her eyes.*]

Ermina: Least they clean, which is more than I can say for your tired bag of rags.

Ernestine [*to audience*]: Our dresses were sewn with love, each stitch. But them, they couldn't appreciate it!

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[*The laughter grows.* ERMINA *prepares herself for a fight. She slicks back her hair and hitches up her dress around her thighs.*]

So Ermina fought like a wild animal.

[ERMINA *swings wildly in the air.*]

Scratched and tore at their cashmere cardigans and matching skirts. She walked home with a handful of greasy relaxed hair and a piece of gray cashmere stuffed in her pocket.

[ERMINA *basks in triumph.* ERNESTINE *strolls the streets of Brooklyn.*]

Brooklyn … everything you'd ever need not more than a few blocks away. Streets of jagged slate, pennies stuck in the crevices; I collected over ten cents one day.

(*from* The Prologue)

How does Nottage make this such an intriguing opening to the play?

Or **1(b)** Explore how Nottage strikingly portrays different attitudes to religion in the play.

ARTHUR MILLER: *The Crucible*

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:

Elizabeth: Let you go to Ezekiel Cheever – he knows you well.

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Proctor [*laughing bitterly*]: Oh, Elizabeth, your justice would freeze beer!

(*from* Act 2)

Explore how Miller powerfully creates tension at this moment in the play.

Or **2(b)** How does Miller's portrayal of Ann and Thomas Putnam contribute to the dramatic impact of the play?

R C SHERRIFF: *Journey's End*

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:

Colonel: The smoke ought to blow across nicely. The wind's just right. I called on the trench-mortars on the way up. Everything's ready. They'll drop the bombs thirty yards to the right.

Stanhope: Are you going to stay here?

Colonel: I'll watch from the trench just above, I think. Bring the prisoners straight back here. We'll question them right away.

Stanhope: Why not take them straight down to your headquarters?

Colonel: Well, the Boche are bound to shell pretty heavily. I don't want the risk of the prisoners being knocked out before we've talked to them.

Stanhope: All right. I'll have them brought back here.

[*There is a pause. The* COLONEL *sucks hard at his pipe.* STANHOPE *roves restlessly about, smoking a cigarette.*]

Colonel: It's no good getting depressed. After all, it's only sixty yards. The Boche'll be firing into a blank fog. Osborne's a cool, level-headed chap, and Raleigh's the very man to dash in. You've picked good men to follow them?

Stanhope: The best. All youngsters. Strong, keen chaps.

Colonel: Good. [*Another pause.*] You know quite well I'd give anything to cancel the beastly affair.

Stanhope: I know you would, sir.

Colonel: Have these red rags on the wire upset the men at all?

Stanhope: It's hard to tell. They naturally take it as a joke. They say the rags are just what they want to show them the way through the gap.

Colonel: That's the spirit, Stanhope.

[OSBORNE *and* RALEIGH *come down the steps.*]

Well, Osborne. Everything ready?

Osborne: Yes, I think we're all ready, sir. I make it just a quarter to.

Colonel: That's right.

Osborne: The men are going to stand by at three minutes to.

Colonel: The smoke bombs drop exactly on the hour. You'll give the word to go when the smoke's thick enough?

Osborne: That's right, sir.

Stanhope [*at the servant's dugout*]: Mason!

Mason: Coming, sir!

Stanhope: Were the men having their rum, Uncle?

Osborne: Yes. Just as we left. It gives it a quarter of an hour to soak in.

Colonel: That's right. Are they cheerful?

Osborne: Yes. Quite.

[MASON *brings in two cups of coffee and puts them on table.*]

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Stanhope: Would you like to go up and speak to them, sir?

Colonel: Well, don't you think they'd rather be left alone?

Stanhope: I think they would appreciate a word or two.

Colonel: All right. If you think they would.

Osborne: They're all in the centre dugout, sir.

Colonel: Right. You coming, Stanhope?

Stanhope: Yes. I'll come, sir.

[*The* COLONEL *lingers a moment. There is an awkward pause. Then the* COLONEL *clears his throat and speaks.*]

Colonel: Well, good luck, Osborne. I'm certain you'll put up a good show.

Osborne [*taking the* COLONEL*'s hand*]: Thank you, sir.

Colonel: And, Raleigh, just go in like blazes. Grab hold of the first Boche you see and bundle him across here. One'll do, but bring more if you see any handy.

Raleigh [*taking the* COLONEL*'s offered hand*]: Right, sir.

Colonel: And, if you succeed, I'll recommend you both for the MC.

[OSBORNE *and* RALEIGH *murmur their thanks.*]

Remember, a great deal may depend on bringing in a German. It may mean the winning of the whole war. You never know. [*Another pause.*] Well, good luck to you both.

[*Again* OSBORNE *and* RALEIGH *murmur their thanks. The* COLONEL *and* STANHOPE *go towards the door.*]

Colonel [*over his shoulder*]: Don't forget to empty your pockets of papers and things.

(*from* Act 3 Scene 1)

How does Sherriff make this moment in the play so disturbing?

Or **3(b)** Explore how Sherriff movingly conveys Osborne's concern for Stanhope.

WILLIAM SHAKESPEARE: *Twelfth Night*

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:

[*Re-enter* FABIAN*, with* MALVOLIO.]

Duke: Is this the madman?

Olivia: Ay, my lord, this same.
How now, Malvolio!

Malvolio: Madam, you have done me wrong,
Notorious wrong.

Olivia: Have I, Malvolio? No.

Malvolio: Lady, you have. Pray you peruse that letter.
You must not now deny it is your hand;
Write from it if you can, in hand or phrase;
Or say 'tis not your seal, not your invention;
You can say none of this. Well, grant it then,
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings, and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? Tell me why.

Olivia: Alas, Malvolio, this is not my writing,
Though, I confess, much like the character;
But out of question 'tis Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; then cam'st in smiling,
And in such forms which here were presuppos'd
Upon thee in the letter. Prithee, be content;
This practice hath most shrewdly pass'd upon thee,
But, when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

Fabian: Good madam, hear me speak,
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wond'red at. In hope it shall not,
Most freely I confess myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceiv'd against him. Maria writ
The letter, at Sir Toby's great importance,
In recompense whereof he hath married her.
How with a sportful malice it was follow'd
May rather pluck on laughter than revenge.
If that the injuries be justly weigh'd
That have on both sides pass'd.

Olivia: Alas, poor fool, how have they baffl'd thee!

Clown: Why, 'Some are born great, some achieve greatness, and some have greatness thrown upon them'. I was one, sir, in this interlude – one Sir Topas, sir; but that's all one. 'By the Lord, fool, I am not mad!' But do you remember – 'Madam, why laugh you at such a barren rascal? An you smile not, he's gagg'd'? And thus the whirligig of time brings in his revenges. *50*

Malvolio: I'll be reveng'd on the whole pack of you. [*Exit*.] *55*

Olivia: He hath been most notoriously abus'd.

Duke: Pursue him, and entreat him to a peace.

(*from* Act 5 Scene 1)

How does Shakespeare make this moment both entertaining and serious?

Or **4(b)** Maria describes Sir Andrew Aguecheek as a 'foolish knight'.

How does Shakespeare's portrayal of Sir Andrew encourage you to agree?

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:

[*Re-enter* DESDEMONA *and* EMILIA.]

Othello: If she be false, O, then heaven mocks itself!
I'll not believe it.

Desdemona: How now, my dear Othello?
Your dinner, and the generous islanders
By you invited, do attend your presence.

Othello: I am to blame.

Desdemona: Why do you speak so faintly?
Are you not well?

Othello: I have a pain upon my forehead here.

Desdemona: Faith, that's with watching; 'twill away again.
Let me but bind it hard, within this hour
It will be well.

[*He puts the handkerchief from him, and she drops it.*]

Othello: Your napkin is too little.
Let it alone. Come, I'll go in with you.

Desdemona: I am very sorry that you are not well.

[*Exeunt* OTHELLO *and* DESDEMONA.]

Emilia: I am glad I have found this napkin.
This was her first remembrance from the Moor.
My wayward husband hath a hundred times
Woo'd me to steal it; but she so loves the token –
For he conjur'd her she should ever keep it –
That she reserves it evermore about her
To kiss and talk to. I'll ha the work ta'en out,
And give't Iago. What he'll do with it
Heaven knows, not I;
I nothing but to please his fantasy.

[*Re-enter* IAGO.]

Iago: How now! What do you here alone?

Emilia: Do not you chide; I have a thing for you.

Iago: You have a thing for me?
It is a common thing!

Emilia: Ha!

Iago: To have a foolish wife.

Emilia: O, is that all? What will you give me now
For that same handkerchief?

Iago: What handkerchief?

Emilia: What handkerchief!
Why that the Moor first gave to Desdemona;
That which so often you did bid me steal.

Iago: Hast stole it from her?

Emilia: No, faith; she let it drop by negligence,
And to the advantage, I, being here, took't up.
Look, here it is.

Iago: A good wench! Give it me.

Emilia: What will you do with't, that you have been so earnest
To have me filch it?

Iago: Why, what's that to you?

[*Snatching it.*]

Emilia: If it be not for some purpose of import,
Give me't again. Poor lady, she'll run mad
When she shall lack it.

Iago: Be not acknown on't; I have use for it.
Go, leave me.

[*Exit* EMILIA.]

I will in Cassio's lodging lose this napkin,
And let him find it. Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ; this may do something.
The Moor already changes with my poison.
Dangerous conceits are in their natures poisons
Which at the first are scarce found to distaste
But, with a little act upon the blood,
Burn like the mines of sulphur.

[*Re-enter* OTHELLO.]

I did say so.
Look where he comes! Not poppy, nor mandragora,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou owed'st yesterday.

(*from* Act 3 Scene 3)

In what ways does Shakespeare make this moment in the play so dramatic and significant?

Or **5(b)** How does Shakespeare make Cassio's downfall such a powerful part of the play?

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