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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **October/November 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:

[ERMINA*'s leg stops twitching. She quickly approaches her father and throws her arms around his waist.*]

Ernestine: Ermina!

[ERMINA *reaches into her father's pocket and retrieves a cookie.*]

Ermina: WELL!

Godfrey: That's my girl … Had to clear my head, bring some order to things. I think everything's gonna be all right … I got someone for y'all to meet.

[GERTE*, wearing a haggard smile, steps into the apartment carrying a suitcase. She clears her throat.*]

Darling, Devout, this is Gerte.

[ERNESTINE *and* ERMINA *stare at* GERTE.]

My new wife.

[*The girls are dumbfounded, caught off guard by the declaration.* GERTE *gracefully extends her hand as if practiced.*]

Gerte [*By rote*]: I'm very pleased to meet you. I'm sure we will get on fondly. I've heard charming stories about you both. Devout, you are as pretty as your father said, and Darling, congratulations are in order for completing your studies this coming summer.

[*Both girls gasp.* GERTE *turns to* GODFREY *to ensure that she has produced the correct information; he nods affectionately.*]

Ermina: She white!

[*Awkward silence.*]

Godfrey: Well, should we all sit?

Ermina: Why? She won't be white if we sit down?

[GODFREY *clumsily fumbles for* GERTE*'s hand. The gesture is mechanical, the mark of unfamiliarity.*]

Gerte: It is a lovely apartment.

Godfrey: She won't bite. Will ya?

[GERTE *lets out a deep belly laugh. The girls continue to stare contemptuously at* GERTE*, who slaps* GODFREY*'s hand.*]

Gerte: I told you not to make me laugh.

[GERTE *continues to laugh heartily, without taking a breath for air.* ERNESTINE *and* ERMINA *stare at her.*]

Ernestine [*To audience*]: Oh God, did she have to be German? If he had to have a white lady, why not a French lady or an English lady like the demure Olivia de Havilland with her modest downward glance. But there she is like Marlene Dietrich, a cold bitter whore laughing in our doorway. She might as well be wearing a satin tuxedo and blowing smoke in our faces.

Godfrey: Ain't you going to say anything?

Ermina: Ya drunk? Ya all right?

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Godfrey: Don't stand there looking foolish, say something.

Ermina: Huh?

Godfrey: Darling.

[GERTE *extends her hand a second time.*]

Take her hand.

[ERNESTINE *reluctantly seizes* GERTE*'s hand, giving it a hard shake.*]

Ernestine: Mommy wouldn't like this one bit. Oh no! Mommy ain't even dead a year.

[GERTE *ceases to be amused.*]

Gerte: I'm sorry. I lost my mother when I was young.

[LILY *stands in the doorway.*]

Ernestine: I don't want you here!

Godfrey: Don't say that, Darling.

[ERMINA*'s leg begins to jerk uncontrollably.*]

Lily: What's this all about, Godfrey?

Godfrey [*Defensive*]: We met, we fell in love, we married.

[*Blackout*]

(*from* Act 1, Scene 6)

In what ways does Nottage make this such a shocking moment in the play?

Or **1(b)** How does Nottage make Lily such a dramatically compelling character?

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:

Jane [*pokes her head round the door*]: Have you found him?

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Lights fade.]

(*from* Scene 2)

How does Soyinka create striking impressions of Jane and Simon Pilkings at this moment in the play?

Or **2(b)** In what ways does Soyinka's portrayal of the Praise-Singer contribute to the dramatic impact of the play?

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:

Mitch: You lied to me, Blanche.

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The distant piano is slow and blue.]

(*from* Scene 9)

How does Williams make this such a dramatic moment in the play?

Or **3(b)** Explore how Williams strikingly conveys Blanche's sense of her own superiority.

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:

Helena: Wherefore doth Lysander
Deny your love, so rich within his soul,
And tender me, forsooth, affection,
But by your setting on, by your consent?
What though I be not so in grace as you,
So hung upon with love, so fortunate,
But miserable most, to love unlov'd?
This you should pity rather than despise.

Hermia: I understand not what you mean by this.

Helena: Ay, do – persever, counterfeit sad looks,
Make mouths upon me when I turn my back,
Wink each at other; hold the sweet jest up;
This sport, well carried, shall be chronicled.
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare ye well; 'tis partly my own fault,
Which death, or absence, soon shall remedy.

Lysander: Stay, gentle Helena; hear my excuse;
My love, my life, my soul, fair Helena!

Helena: O excellent!

Hermia: Sweet, do not scorn her so.

Demetrius: If she cannot entreat, I can compel.

Lysander: Thou canst compel no more than she entreat;
Thy threats have no more strength than her weak prayers.
Helen, I love thee, by my life I do;
I swear by that which I will lose for thee
To prove him false that says I love thee not.

Demetrius: I say I love thee more than he can do.

Lysander: If thou say so, withdraw, and prove it too.

Demetrius: Quick, come.

Hermia: Lysander, whereto tends all this?

Lysander: Away, you Ethiope!

Demetrius: No, no, he will
Seem to break loose – take on as you would follow,
But yet come not. You are a tame man; go!

Lysander: Hang off, thou cat, thou burr; vile thing, let loose,
Or I will shake thee from me like a serpent.

Hermia: Why are you grown so rude? What change is this,
Sweet love?

Lysander: Thy love! Out, tawny Tartar, out!
Out, loathed med'cine! O hated potion, hence!

Hermia: Do you not jest?

Helena: Yes, sooth; and so do you.

Lysander: Demetrius, I will keep my word with thee.

Demetrius: I would I had your bond; for I perceive
A weak bond holds you; I'll not trust your word.

Lysander: What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

Hermia: What! Can you do me greater harm than hate?
Hate me! wherefore? O me! what news, my love?
Am not I Hermia? Are not you Lysander?
I am as fair now as I was erewhile.
Since night you lov'd me; yet since night you left me.
Why then, you left me – O, the gods forbid! –
In earnest, shall I say?

Lysander: Ay, by my life!
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certain, nothing truer; 'tis no jest
That I do hate thee and love Helena.

(*from* Act 3, Scene 2)

How does Shakespeare dramatically portray the characters' emotions at this moment in the play?

Or **4(b)** Explore how Shakespeare's portrayal of the mechanicals adds to your enjoyment of the play.

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:

Bianca: Wheresoever you had it, I'll take out no work on't.

Cassio: How now, my sweet Bianca! how now! how now!

Othello: By heaven, that should be my handkerchief!

Bianca: An you'll come to supper to-night, you may; an you will not, come when you are next prepar'd for.

[*Exit*.]

Iago: After her, after her.

Cassio: Faith, I must; she'll rail i' th' street else.

Iago: Will you sup there?

Cassio: Faith, I intend so.

Iago: Well, I may chance to see you; for I would very fain speak with you.

Cassio: Prithee come; will you?

Iago: Go to; say no more.

[*Exit* Cassio.]

Othello [*Coming forward*]: How shall I murder him, Iago?

Iago: Did you perceive how he laugh'd at his vice?

Othello: O Iago!

Iago: And did you see the handkerchief?

Othello: Was that mine?

Iago: Yours, by this hand. And to see how he prizes the foolish woman your wife! She gave it him, and he hath giv'n it his whore.

Othello: I would have him nine years a-killing. A fine woman! a fair woman! a sweet woman!

Iago: Nay, you must forget that.

Othello: Ay, let her rot, and perish, and be damn'd to-night; for she shall not live. No, my heart is turn'd to stone; I strike it, and it hurts my hand. O, the world hath not a sweeter creature; she might lie by an emperor's side and command him tasks.

Iago: Nay, that's not your way.

Othello: Hang her! I do but say what she is: so delicate with her needle, an admirable musician – O, she will sing the savageness out of a bear! – of so high and plenteous wit and invention.

Iago: She's the worse for all this.

Othello: O, a thousand, a thousand times – and then of so gentle a condition.

Iago: Ay, too gentle.

Othello: Nay, that's certain. But yet the pity of it, Iago! O, Iago, the pity of it, Iago!

Iago: If you be so fond over her iniquity, give her patent to offend; for, if it touch not you, it comes near nobody.

Othello: I will chop her into messes. Cuckold me!

Iago: O, 'tis foul in her.

Othello: With mine officer!

Iago: That's fouler.

Othello: Get me some poison, Iago – this night. I'll not expostulate with her, lest her body and beauty unprovide my mind again – this night, Iago.

Iago: Do it not with poison; strangle her in her bed, even the bed she hath contaminated.

Othello: Good, good; the justice of it pleases; very good.

Iago: And for Cassio – let me be his undertaker. You shall hear more by midnight.

Othello: Excellent good.

(*from* Act 4, Scene 1)

How does Shakespeare make this moment in the play so distressing?

Or **5(b)** In what ways does Shakespeare make the ending of the play so powerful?

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