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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***.]

[***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.***] ***35***

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

Gerte: No.

[***A moment***.]

Godfrey: Ya want a cookie?

Gerte: Thank you. ***40***

[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. ***45***

[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. ***50***

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***.] ***55***

(***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?

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?

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?

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. ***5***

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? ***10***

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 – ***15***
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. ***20***
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 ***25***
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, ***30***
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, ***35***
Is only Helena. To her, my lord,

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, ***40***
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 ***45***
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. ***50***
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.

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.] ***5***

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, ***10***
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 ***15***
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 ***20***
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 ***25***
[***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. ***30***

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, ***35***
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 ***40***
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 ***45*** 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 ***50*** 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 ***55*** 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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