



## Cambridge IGCSE™

## LITERATURE IN ENGLISH

0475/32

Paper 3 Drama (Open Text)

February/March 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.**

## 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.

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  | [To audience]: My essay was entitled "The Colored Worker in the United States"; the mistake was using the word "worker" too liberally. The principal called in Daddy Goodness and told him to stop mingling with the Jews at his job and everything would be all right. Daddy didn't bother to tell him that his workers were all colored. And the Jews on our block won't speak to us. Well, except the Levy who if they didn't talk to us they'd have to sit in the dark on Friday night. | 5  |
|            | [Lights rise on GODFREY shining his shoes in the living room. LILY sits in the armchair reading a movie magazine.]  | 10 |
| Godfrey    | [Hushed]: Whole school thinks I'm a communist. It's all your fault, girl.   |    |
| Lily:      | And I suppose I'm to blame for segregation, war and polio as well.  |    |
| Godfrey:   | You aren't ever leave well enough alone. It's fine for you and your smart set, but I'm a working man gotta ride the bus every morning.  | 15 |
| Lily:      | Surprised you ain't walking as tight as you are.  |    |
| Godfrey:   | Don't blame the subject on me.  |    |
| Lily:      | Well, hell, Godfrey I ain't said nothing about nothing. I ain't help it if that child got eyes and ears and a mind that ain't limited to a few pages in the Bible. I ain't seen you this irritated since I got here ... in fact, I think being a communist agrees with you.   | 20 |
|            | [LILY gives GODFREY a few playful jabs. GODFREY feigns laughter.]   | 25 |
| Godfrey:   | That's funny! Try telling that to the fellas at work ain't none of them speaking to me. [Pointing to LILY] This is you doing. Got that old bad magic rubbing off on us  |    |
| Lily:      | Don't get suspicious on me. [Laughs]  | 30 |
| Godfrey:   | My little tie told me something like this would happen.   |    |
| Lily:      | That little tie got you wound too tight! Shut it. I think you need to come uptown with me and get a little taste of reality.  |    |
| Godfrey:   | Sister, I don't care what you think that's the honest-to-God truth. But I do care what my gals think [To ERNESTINE] Darling, you gonna have to go up to school and apologize.   | 35 |
| Ernestine: | Why's that, Dadd?   |    |
| Lily:      | Ya gonna make the bible do that? Punish her for having thoughts. How are we ever gonna get ahead? Have you read it? It might be a fine piece of writing, Godfrey. Look here, it says -  | 40 |
| Godfrey:   | I don't care what it says, but it upset that white teacher and he's hated like a smart lady.  |    |
|            | [LILY makes a show of sitting down to read the essay.]  |    |

## 3

- Lily:* I like the way it starts already. Simple, don't bother with them highfalutin words 45  
*[GODFREY snatches the essay out of LILY's hand.]*
- Godfrey:* She gonna apologise !  
*[ERNESTINE shakes her head furiously.]*  
 And I'm going to tell you one , then I'm gonna leave it alone: 50  
 we were doing just fine without your extra learning. We don't want and we don't need it.
- Lily:* Well, I promised my mama I'd look after these babies. They need a woman's touch in this house , that's what they need.
- Godfrey:* Maybe you ain't the right woman. 55  
*[LILY stares long and hard, fighting back the urge to respond. GODFREY turns away from her and jots down some notes in his pad.]*
- Lily:* That's right! Go on, ask Father Divine! Ask him what to think  
*[Lights begin to fade on a simmering GODFREY, leaving ERNESTINE and a laughing LILY in separate pools of light.]* 60
- Ernestine:* I ... Darling Angel, apologise for anything in my essay that might suggest that communism is a good thing. My intent was to deal with the labor movement in the United States which primarily consists of God-fearing patriotic Americans dedicated to improving the conditions for the working man. 65  
*[She crosses her heart. The National Anthem plays.]*  
 I pledge allegiance to the flag of the United States of America ... *[Her eyes cloud over with tears]*

(from Act 1, Scene 3)

How does Nottage powerfully convey the conflict between Godfrey and Lily at this moment in the play?

Or 1 (b) Explore the ways in which Nottage movingly depicts the marriage between Gerte and Godfrey.

**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:

*Iyaloja:* We called you leader and oh, how you led us on.

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There are some who boast to reverse  
the course of our being.

(from Scene 5)

How does Soyinka make this a powerful moment in the play?

Or 2(b) Explore how Soyinka strikingly opens the way Simon Pilkings thinks and feels about Yoruba customs

**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:

*Stella:* My sister lied at Belle Reve.

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*[The bathroom door is opened and BLANCHE thrusts her head out holding a towel about her hair.]*

*(from Scene 7)*

In what way does Williams make this moment in the play shocking?

**Or 3(b)** Explore how Williams vividly conveys the feelings Blanche and Mitch have for each other.

**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:

|                  |   |                |
|------------------|---|----------------|
| <i>Lysander:</i> | How now, my love! Why is your cheek so pale?<br>How banish'd the roses there do fade so fast?   |                |
| <i>Hermia:</i>   | Belike for want of rain, which I could well<br>Beteem them from the tempests of my eyes   |                |
| <i>Lysander:</i> | Ay me! for aught that I could ever read,<br>Could ever hear by tale or history,<br>The course of true love never did run smooth;<br>But either it was different in blood –  | 5              |
| <i>Hermia:</i>   | O cross too high to be enthrall'd to low.   |                |
| <i>Lysander:</i> | Or else misraved in respect of years –  | 10             |
| <i>Hermia:</i>   | O spite! too old to be engag'd to youth.  |                |
| <i>Lysander:</i> | Or else it stood upon the border of friends –   |                |
| <i>Hermia:</i>   | O hell! to be loved by another's eyes   |                |
| <i>Lysander:</i> | Or, if there were a pathy in choice,<br>War, death, or sickness did lay siege to it,<br>Making it momentary as a sound,<br>Swift as a shadow, short as any dream,<br>Brief as the lightning in the oblied night<br>That, in a spleen, unfolds both heaven and earth,<br>And ere a man hath power to say 'Behold!'<br>The jaws of darkness do devour it up;<br>So quick bright things come to confusion.   | 15<br>20       |
| <i>Hermia:</i>   | If then true lovers have been crossed,<br>It stands as an edit in destiny.<br>Then let us teach our trial patience,<br>Because it is a customary cross<br>As due to lovers as thoughts and dreams and sighs<br>Whines and tears poor Fantasy's followers  | 25             |
| <i>Lysander:</i> | A good persuasion; therefore, hear me, Hermia:<br>I have a widow aunt, a dowager<br>Of great revenue, and she hath no child –<br>From Athens is her house remote sixteen leagues –<br>And she respects me as her only son.<br>There, gentle Hermia, may I marry thee;<br>And to that place the sharp Athenian law<br>Cannot pursue us. If thou lovest me then,<br>Steal forth thy father's house to-morrow night;<br>And in the wood, a league without the town,<br>Where I did meet thee once with Helena<br>To do observance to a morn of May,<br>There will I stay for thee. | 30<br>35<br>40 |
| <i>Hermia:</i>   | My good Lysander!<br>I swear to thee by Cupid's strongest bow,<br>By his best arrow, with the golden head,<br>By the simplicity of Venus' doves   | 45             |

By that which killeth souls and prospers lovers  
 And by that fire which burn'd the Carthage Queen,  
 When the false Trojan under a il was seen,  
 By all the vows that ever men have broke,  
 In number more than ever women prove,  
 In that same place thou hast appointed me,  
 To-morrow truly will I meet with thee.

50

*Lysander:* Keep promise, lover.

(from Act 1, Scene 1)

In what way does Shakespeare make this early moment in the play so memorable?

Or 4(b) How does Shakespeare's use of magic contribute to the dramatic impact 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:

|                   |   |                |
|-------------------|---|----------------|
| <i>Desdemona:</i> | I would not there reside,<br>To put my father in impatient thoughts<br>By being in his eye. Most gracious Duke,<br>To my unfolding lend your prosperous ear,<br>And let me find a charter in your voice<br>That's my implores   | 5              |
| <i>Duke:</i>      | What would you, Desdemona?  |                |
| <i>Desdemona:</i> | That I did love the Moor to live with him,<br>My downright violence and storm of fortunes<br>May trumpet to the world. My heart's subdued<br>Even to the very quality of my lord:<br>I saw Othello's image in his mind;<br>And to his honours and his valiant parts<br>Did I my soul and fortunes dedicate.<br>So that, dear lords, if I be left behind,<br>A moth of peace, and he go to the war,<br>The rites for which I love him are bereft me,<br>And I a heavy interim shall support<br>By his dear absence. Let me go with him.  | 10<br>15       |
| <i>Othello:</i>   | Let her have your voice.<br>Vouch with me, heaven, I therefore beg it not<br>To please the palate of my appetite;<br>Nor to comply with heat – the ungovern'd affections<br>In me defunct – and proper attention;<br>But to be free and bounteous to her mind.<br>And heaven defend your good souls that you think<br>I will your serious and great business interrupt<br>For he is with me. No, when light-wing'd toys<br>Of feather'd Cupid sail with wanton dullness<br>My preparation and offic'd instruments<br>That my disorders corrupt and taint my business<br>Let husbands make a ballet of my helm,<br>And all indign and base adornings<br>Make head against my estimation! | 20<br>25<br>30 |
| <i>Duke:</i>      | Be it as you shall privately determine,<br>Either for her stay or going. Th' affair cries haste,<br>And speed must answer it. You must away to-night.   | 35             |
| <i>Desdemona:</i> | To-night, my lord!  |                |
| <i>Duke:</i>      | This night.   |                |
| <i>Othello:</i>   | With all my heart.  | 40             |
| <i>Duke:</i>      | At nine i' th' morning here we'll meet again.<br>Othello, leave me office behind,<br>And he shall our commissions bring to you;<br>With such things else of quality and respect<br>As doth import you.  | 45             |

*Othello:* So please your Grace, my ancient;  
 A man he is of honesty and trust.  
 To his own love I assign my wife,  
 With what else needful your good Grace shall think  
 To be sent after me. 50

*Duke:* Let it be so.  
 Good night to every one. [To BRABANTIO] And, noble signior,  
 If it were no delighted beauty lack  
 Your son-in-law is far more fair than black

*1 Senator:* Adieu, brave Moor; use Desdemona well. 55

*Brabantio:* Look to her, Moor, if thou hast eyes to see:  
 She has deceived her father, and may thee.

[Exeunt DUKE, SENATORS, OFFICERS]

*Othello:* My life upon her faith! – Honest Iago,  
 My Desdemona must I leave to thee. 60  
 I prithee let thy wife attend on her.

(from Act 1, Scene 3)

How does Shakespeare strikingly portray the characters at this early moment in the play?

Or 5(b) To what extent does Shakespeare suggest that Emilia is to blame for Desdemona's death?

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