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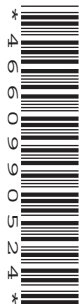
LITERATURE IN ENGLISH

0475/33

Paper 3 Drama (Open Text)

October/November 2023

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, and then answer the question that follows it:

Ernestine:	<p>Brooklyn ... everything you'd ever need not more than a few blocks away. Streets of jagged slate, pennies stuck in the crevices littered over tenements one day. Still, it wasn't any place to live ...</p> <p><i>[She sits down. She is swathed in the brilliant, blue flickering light from a motion-picture projector.]</i></p> <p>... until I sat in the cinema, The Fox right smack between two white gals. Oh yes <i>[Looks from side to side]</i> Practically tugging shoulders. And we all wept. Wept unabashedly.</p> <p><i>[ERMINA joins ERNESTINE. They take each other's hands.]</i></p> <p>Watching our beautiful and wretched dan Crawford's eyebrows and lips battle their way through one hundred and three minutes of pure unadulterated drama, we could be tragic in Brooklyn.</p> <p><i>[ERNESTINE and ERMINA weep softly. The sound of the projector rolling gives way to a distant radio.]</i></p>	5
Radio Broadcaster	<p><i>[Offstage]:</i> Today Senator McCarthy began –</p> <p><i>[In the distance the radio dial is switched and 'Some Enchanted Evening' plays. It continues to play softly throughout the duration of the scene.]</i></p> <p><i>Lights rise on a sparsely decorated living room punctuated with an old standing radio/phonograph. On the mantle is a photograph of Sandra Crump, ERNESTINE and ERMINA's mother, smiling gloriously. Over the mantle hangs a huge photograph of Father Divine, the charismatic leader of the waning Peace Mission Movement, in his prime. GODFREY sits in an armchair reading the daily newspaper with a magnifying glass, chuckling. The music from another apartment is barely audible, taunting the girls with possibility.]</i></p>	20
Ermina:	<p>Now? Well?</p> <p><i>[ERMINA awaits a response. GODFREY doesn't bother to look up from his newspaper.]</i></p>	25
Godfrey:	<p>Ain't listening!</p> <p><i>[ERMINA walks tentatively over to the radio and flicks it on. She shoots a quick, wide-eyed glance at GODFREY. Radio laughter fills the room.]</i></p> <p>Off!</p>	30
Ermina:	<p>Ah!</p> <p><i>[ERMINA flips off the radio. Silence, except the distant music of 'Some Enchanted Evening'.]</i></p>	35
Godfrey:	<p>It's Sunday, gal!</p> <p><i>[ERMINA's leg shakes wildly, a nervous tic that is triggered when she becomes agitated. GODFREY still doesn't look up.]</i></p>	40

3

	Leg's gonna fall off.	45
<i>Ernestine</i>	[<i>To audience</i>]: Almost did, but that comes later.	
<i>Ermina</i>	[<i>Ventures</i>]: Ain't no use in having a radio. Might as well be a log, 'least we could burn it to keep warm.	
<i>Godfrey</i> :	You are singing.	
<i>Ermina</i> :	Nah, sir!	50
<i>Godfrey</i> :	Could have sworn you was.	
<i>Ermina</i> :	Really? Well, I ain't.	
<i>Ernestine</i>	[<i>To audience</i>]: Tomorrow we'll have nothing to talk about in school. Again, we will miss <i>Amos 'n Andy</i> .	
<i>Ermina</i> :	Again ruined by Father Divine. [<i>Rolls her eyes and turns toward the portrait of Father Divine hanging over the mantle</i>]	55

(from The Prologue)

How does Nottage strikingly convey Ernestine's thoughts and feelings at this early moment in the play?

Or 1(b) Explore how Nottage powerfully conveys Ernestine's strong feelings about Gerte.

R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

Either 2(a) Read this passage, and then answer the question that follows it:

	[The SERGEANT-MAJOR comes down the steps.]	
Stanhope:	Morning, sergeant-major.	
S-M:	Morning, sir. Wiring parties are just in, sir. Made a decent job of it – right down to the support line.	
Stanhope:	Good. Everything quiet?	5
S-M:	It's all right opposite 'ere, sir, but the guns are goin' 'ard down south. 'Eay bombardment. Not sure if it ain't p' reading up this way, sir.	
Stanhope:	Very likely it is. The officers are coming up in a minute. They'll be and by with their platoons. I must stay here awhile in case of messages. I shall come up directly things begin to happen.	10
S-M:	Very good, sir.	
Stanhope:	Are the men having their tea?	
S-M:	Yes, sir.	
Stanhope:	Let 'em have a decent drop of rum.	15
S-M:	About 'arf again, sir?	
Stanhope:	Yes	
S-M:	If the attack don't come, sir, 'ow long are we to stand-to?	
Stanhope:	We must expect the attack any time up till midday. After then I don't think it'll come till tomorrow.	20
S-M:	Very good, sir.	
Stanhope:	We must naturally make our plans to meet things as they happen.	
S-M:	Quite, sir.	
Stanhope:	All right, sergeant-major. I'll see you up there soon.	25
S-M:	Yes, sir.	
	[He salutes and goes away. MASON brings in four little packets of sandwiches, and puts one packet on the table for STANHOPE.]	
Mason:	Your sandwiches, sir. 'Arf bully beef and 'arf sardine. Sardine on top, sir.	30
Stanhope:	How delicious. No pâté de foie gras?	
Mason:	No what, sir?	
Stanhope:	No pâté de foie gras?	
Mason:	No, sir. The milkman 'asn't been yet.	35
	[MASON takes the other parcels to the left-hand dugout. STANHOPE pours a little whisky into his tea and the remainder of the content of the bottle into his flask. MASON returns.]	
Stanhope:	Get dressed as soon as you can.	
Mason:	Yes, sir.	40

5

	[MASON goes out. TROTTER comes in, fully dressed for the line.]	
Trotter:	All ready, kipper. Want me to go up?	
Stanhope:	Yes I think so. Go right round the line and see everything's all right. I'll be up on.	45
	[Suddenly there comes the faint whistle and thud of falling shells – a few seconds between each. STANHOPE and TROTTER listen intently, four shells fall, then silence.]	
Trotter:	'Ullo, 'ullo.	
	[STANHOPE strides to the doorway, goes up a few steps, and looks out into the night. He comes slowly back.]	50
Stanhope:	Over on Lane's Alley – somewhere by the rear line.	
	[There comes the louder thud of three more shells.]	
Trotter:	That's nearer.	
Stanhope:	Better go up, Trotter. Call the others	55
Trotter:	[at the left-hand dugout]: 'Ibbert! Raleigh! come on! [He lights a cigarette over the candle, lingers a moment, and slowly goes up the steps.] Cheero, kipper. See you later.	
Stanhope:	Send your runner down to tell me how things are going.	
Trotter:	Righto.	60
	[TROTTER disappears into the dark.]	

(from Act 3, Scene 3)

How does Sherriff build tension at this moment in the play?

Or 2(b) In what way does Sherriff encourage you to feel sympathy for Raleigh?

WOLE SOYINKA: *Death and the King's Horseman*

Remember to support your ideas with details from the writing.

Either 3(a) Read this passage, and then answer the question that follows it:

[ELESIN OBA *enters along a passage before the market, pursued by his drummers and praise-singers.*

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Elesin: The gods have said No.

(from Scene 1)

In what way does Soyinka make this a fascinating opening to the play?

Or **3(b)** How does Soyinka powerfully convey Olunde's thoughts and feelings about Yoruba traditions?

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

Either 4(a) Read this passage, and then answer the question that follows it:

- Viola:* 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.
Lady, you are the cell's bell, and
If you will lead these graceful to the grace,
And leave the world no orphan. 5
- Olivia:* O, sir, I will not be so hard-hearted; I will give out divers
bangles of my beauty. It shall be inventoried, and every
particulate utensil I label'd to my will: as – item, two lips
indifferent red; item, two grey eyes with lids to them; item, one
neck, one chin, and so forth. Were you sent hither to praise
me? 10
- Viola:* I see you what you are: you are too proud;
But, if you were the devil, you are fair.
My lord and master loves you – O, shall love
Could be but recompens'd though you were crown'd
The nonpareil of beauty 15
- Olivia:* How does he love me?
- Viola:* With adorations, fertile tears
With groans that thunder love, with sighs of fire.
- Olivia:* Your lord does know my mind; I cannot love him. 20
Yet I suppose him virtuous, know him noble,
Of great estate, of free birth and fair lineage;
In whose well dig'd, free, learn'd, and valiant,
And in dimension and the shape of nature
A gracious person; but yet I cannot love him. 25
He might have took his answer long ago.
- Viola:* If I did love you in my master's flame,
With a burning, a deadly life,
In your denial I would find no sense;
I would not understand it. 30
- Olivia:* Why, what would you?
- Viola:* Make me a willow cabin at your gate,
And all upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Hallow your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, you should not rest
Between the elements of air and earth
But you should pity me! 40
- Olivia:* You might do much.
- What is your parentage?
- Viola:* Above my fortunes, yet my state is well:
I am a gentleman.
- Olivia:* Get you to your lord. 45
I cannot love him; let him send no more –

9

Unless perchance you come to me again
To tell me how he takes it. Fare you well.
I thank you for your pains; send this for me.

Viola:

I am no fee'd possessor, lady; keep your purse;
My master, not myself, lays re-compense.
Let me make his heart of flint that you have all love;
And let your favour, like my master's, be
Placed in contempt! Farewell, fair creature.

50

[*Exit.*]

55

(from Act 1, Scene 5)

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

Or **4(b)** Explore the ways in which Shakespeare portrays Malvolio as a comic character.

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:

- Othello:* Good Mib ael, look y u to the guard to-night.
Let's teab oure lves that honourable s op,
Not to outp ort dis etion.
- Cassio:* Iago hath diret ion what to do;
But, notwiths anding, with my pers nal ey 5
Will I look to't.
- Othello:* Iago is mos honest .
Mib ael, good night. To-morrow with y ur earlies
Let me ha e p eeb with y u. [To DESDEMONA]
Come, my dear loe , 10
The purb as made, the fruits are to ens e;
That profit's y t to o me twix me and y u. –
Good night.
[Exeunt OTHELLO, DESDEMONA and Attendants.]
[Enter IAGO.] 15
- Cassio:* Welo me, Iago; we mus to the watb .
- Iago:* Not this hour, Lieutenant; 'tis not y t ten a b ok Our general
a s us thus early for the loe of his Des demona; who let us
not therefore blame. He hath not y t made wanton the night
with her; and b e is p ort for d e . 20
- Cassio:* She is a most ex uis te lady.
- Iago:* And, I'll warrant her, full of game.
- Cassio:* Indeed, b e is a mos freb and delicate c eature.
- Iago:* What an ey b e has Methink it sounds a parley to
proo a tion. 25
- Cassio:* An inv ting ey ; and y t methink right modes .
- Iago:* And when b e p eaks is it not an alarm to loe ?
- Cassio:* She is indeed perfet ion.
- Iago:* Well, happines to their b eets Come, Lieutenant, I ha e a
s oup of wine; and here without are a brae of Cp rus gallants
that would fain ha e a meas re to the health of the blak
Othello. 30
- Cassio:* Not to-night, good Iago. I ha e e ry poor and unhappy brains
for drink ng; I o uld well wib o urtes would ine nt s me other
a s om of entertainment. 35
- Iago:* O, they are our friends – but one a p; I'll drink for y u.
- Cassio:* I ha e drunk but one a p to-night, and that was c aftily
qualified too, and behold what innoa tion it mak s here. I am
unfortunate in the infirmity, and dare not tak my weak es
with any more. 40
- Iago:* What man! 'Tis a night of ree ls The gallants des re it.
- Cassio:* Where are they?
- Iago:* Here at the door; I pray y u a ll them in.

Cassio: I'll do't; but it dishonours me. [Exit.]

Iago: If I can fasten but one upon him, 45
 With that whip he hath drunk to-night already,
 He'll be as full of quarrel and offence
 As my young mistress's dog. Now my simple fool Roderigo,
 Whom love hath turn'd almost the wrong side outward,
 To Desdemona hath to-night arranged 50
 Potations pottle deep; and he's to watch.
 Three elements of Cyprus – noble warring spirits
 That hold their honours in a wary distance,
 The very elements of this warlike isle –
 Hither to-night flushed with flowing cups 55
 And they watch too. Now, 'mongst this flock of drunkards
 Am I to put our Cassio in some action
 That may offend the isle.

(from Act 2, Scene 3)

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

Or 5(b) Explore how Shakespeare powerfully conveys Othello's jealousy.

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