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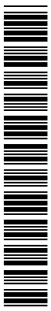
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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **May/June 2020**

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. Blank pages are indicated.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the text.

Either 1(a)

Read this passage, and then answer the question that follows it:

BENEATHA *goes to the door and opens it as* WALTER *and* RUTH *go on with the clowning.*

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Ruth: [*still innocently*]: Would you like another chair – you don't look comfortable.

[*from Act 2, Scene 3*]

How does Hansberry make this such a dramatic and significant moment in the play?

Or 1(b)

Does Hansberry persuade you to feel both sorry for Walter and angry with him?

Do **not** use the passage in **Question 1(a)** in answering this question.

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ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the text.

Either 2(a)

Read this passage, and then answer the question that follows it:

Hale: Sit you down, sir.

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What's your suspicion, Mr Hale?

[*from Act 2*]

In what ways does Miller make this such a disturbing moment in the play?

Or 2(b)

How far does Miller's portrayal of Abigail Williams make it possible for you to have any sympathy for her?

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TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the text.

Either 3(a)

Read this passage, and then answer the question that follows it:

Sir Robert: Miss Winslow, might I be rude enough to ask you for a little of your excellent whisky?

Catherine: Of course.

[CATHERINE *goes into the dining-room.* SIR ROBERT*, left alone, droops his shoulders wearily. He subsides into a chair. When* CATHERINE *enters with the whisky he straightens his shoulders instinctively but does not rise*.]

Sir Robert: That is very kind. Perhaps you would forgive me not getting up? The heat in that court-room was really so infernal. [*He takes the glass from her and drains it quickly*.]

Catherine [*noticing his hand is trembling slightly*]: Are you feeling all right, Sir Robert?

Sir Robert: Just a slight nervous reaction – that is all. Besides, I have not been feeling myself all day. I told the judge so this morning, if you remember, but I doubt if he believed me. He thought it was a trick. What suspicious minds people have, have they not?

Catherine: Yes.

Sir Robert [*handing her back the glass*]: Thank you.

[CATHERINE *puts the glass down. She turns slowly to face* SIR ROBERT *as if nerving herself for an ordeal*.]

Catherine: Sir Robert, I'm afraid I have a confession and an apology to make to you.

Sir Robert [*sensing what is coming*]: My dear young lady–I am sure the one is rash and the other superfluous. I would far rather hear neither–

Catherine [*with a smile*]: I am afraid you must. This is probably the last time I shall see you, and it is a better penance for me to say this than to write it. I have entirely misjudged your attitude to this case, and if in doing so I have ever seemed to you either rude or ungrateful, I am sincerely and humbly sorry.

Sir Robert [*indifferently*]: My dear Miss Winslow, you have never seemed to me either rude or ungrateful. And my attitude to this case has been the same as yours–a determination to win at all costs. Only–when you talk of gratitude–you must remember that those costs were not mine but yours.

Catherine: Weren't they yours also, Sir Robert?

Sir Robert: I beg your pardon?

Catherine: Haven't you, too, made a very special sacrifice for the case?

Sir Robert [*after a pause*]: The robes of that office would not have suited me.

Catherine: Wouldn't they?

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Sir Robert [*with venom*]: And what is more, I fully intend to report Curry to the Law Society. [*He rises.*]

Catherine: Please don't. He did me a great service by telling me—

Sir Robert: Well, I must ask you never to divulge it to another living soul, and even to forget it yourself.

Catherine: I shall never divulge it. I'm afraid I can't promise to forget it myself.

Sir Robert: Very well! If you choose to endow an unimportant incident with a romantic significance, you are perfectly at liberty to do so. I must go. [*He offers his hand to* CATHERINE.]

Catherine: Why are you always at such pains to prevent people knowing the truth about you, Sir Robert?

Sir Robert: Am I indeed?

Catherine: You know you are. Why?

Sir Robert: Perhaps because I do not know the truth about myself.

Catherine: That is no answer.

Sir Robert: My dear Miss Winslow, are you cross-examining me?

[*from Act 2*]

How does Rattigan make this a striking and revealing moment in the play?

Or 3(b)

How does Rattigan memorably contrast John Watherstone and Desmond Curry in the play?

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WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the text.

Either 4(a)

Read this passage, and then answer the question that follows it:

Inverness. MACBETH*'s castle.*

[*Enter* LADY MACBETH.]

Lady Macbeth: That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire. Hark! Peace!
It was the owl that shriek'd, the fatal bell-man,
Which gives the stern'st good-night. He is about it.
The doors are open; and the surfeited grooms
Do mock their charge with snores. I have drugg'd their possets,
That death and nature do contend about them,
Whether they live or die.

Macbeth [*within*]: Who's there! What, ho!

Lady Macbeth: Alack! I am afraid they have awak'd,
And 'tis not done. Th' attempt, and not the deed,
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done't.

[*Enter* MACBETH.]

My husband!

Macbeth: I have done the deed. Didst thou not hear a noise?

Lady Macbeth: I heard the owl scream and the crickets cry.
Did not you speak?

Macbeth: When?

Lady Macbeth: Now.

Macbeth: As I descended?

Lady Macbeth: Ay.

Macbeth: Hark!
Who lies i' th' second chamber?

Lady Macbeth: Donalbain.

Macbeth: This is a sorry sight.

[*Looking on his hands.*]

Lady Macbeth: A foolish thought to say a sorry sight.

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Macbeth: There's one did laugh in's sleep, and one cried 'Murder!'
That they did wake each other. I stood and heard them;
But they did say their prayers, and address'd them
Again to sleep.

Lady Macbeth: There are two lodg'd together.

Macbeth: One cried 'God bless us', and 'Amen' the other,
As they had seen me with these hangman's hands.
List'ning their fear, I could not say 'Amen'
When they did say 'God bless us!'

Lady Macbeth: Consider it not so deeply.

Macbeth: But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady Macbeth: These deeds must not be thought
After these ways: so, it will make us mad.

[*from Act 2, Scene 2*]

In what ways does Shakespeare make this such a terrifying moment in the play?

Or 4(b)

How far does Shakespeare make you feel sympathy for Macbeth?

Do **not** use the passage printed in **Question 4(a)** in answering this question.

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the text.

Either 5(a)

Read this passage, and then answer the question that follows it:

Friar Lawrence's cell.

[*Enter* FRIAR LAWRENCE *and* COUNTY PARIS.]

Friar Lawrence: On Thursday, sir? The time is very short.

Paris: My father Capulet will have it so,
And I am nothing slow to slack his haste.

Friar Lawrence: You say you do not know the lady's mind;
Uneven is the course; I like it not.

Paris: Immoderately she weeps for Tybalt's death,
And therefore have I little talk'd of love;
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous
That she do give her sorrow so much sway,
And in his wisdom hastes our marriage,
To stop the inundation of her tears;
Which, too much minded by herself alone,
May be put from her by society.
Now do you know the reason of this haste.

Friar Lawrence [*aside*]: I would I knew not why it should be slow'd. –
Look, sir, here comes the lady toward my cell.

[*Enter* JULIET.]

Paris: Happily met, my lady and my wife!

Juliet: That may be, sir, when I may be a wife.

Paris: That may be must be, love, on Thursday next.

Juliet: What must be shall be.

Friar Lawrence: That's a certain text.

Paris: Come you to make confession to this father?

Juliet: To answer that, I should confess to you.

Paris: Do not deny to him that you love me.

Juliet: I will confess to you that I love him.

Paris: So will ye, I am sure, that you love me.

Juliet: If I do so, it will be of more price
Being spoke behind your back than to your face.

Paris: Poor soul, thy face is much abus'd with tears.

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Juliet: The tears have got small victory by that,
For it was bad enough before their spite.

Paris: Thou wrong'st it more than tears with that report.

Juliet: That is no slander, sir, which is a truth;
And what I spake, I spake it to my face.

Paris: Thy face is mine, and thou hast sland'red it.

Juliet: It may be so, for it is not mine own.
Are you at leisure, holy father, now,
Or shall I come to you at evening mass?

Friar Lawrence: My leisure serves me, pensive daughter, now.
My lord, we must entreat the time alone.

Paris: God shield I should disturb devotion!
Juliet, on Thursday early will I rouse ye;
Till then, adieu, and keep this holy kiss.

[*Exit.*

Juliet: O, shut the door, and when thou hast done so,
Come weep with me – past hope, past cure, past help.

Friar Lawrence: O, Juliet, I already know thy grief;
It strains me past the compass of my wits.
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this County.

[*from Act 4, Scene 1*]

How does Shakespeare make this such a tense moment in the play?

Or 5(b)

In what ways does Shakespeare's use of violence make the play so powerfully dramatic?

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