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Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/33**

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.

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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 [*laughing noticing what her mother is doing*]:

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I always wanted me one just like it!

[*from Act 2, Scene 3*]

How does Hansberry make this moment in the play both entertaining and moving for you?

Or 1(b)

Explore the ways in which Hansberry makes Mama's dead husband Walter contribute to the dramatic impact of the play.

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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:

[*A sound – the sibilance of dragging feet on stone.*

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It were a fearsome man, Giles Corey.

[*from Act 4*]

In what ways does Miller make this moment in the play so moving?

Or 2(b)

How does Miller's portrayal of Reverend Hale contribute to the dramatic impact of the play?

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:

Catherine: I heard him say Father needed a complete rest—

Dickie: Don't we all?

Catherine [*indicating the books on the desk*]: It doesn't look as if you did. He said he ought to go to the country and forget all his worries.

Dickie: Fat chance there is of that, I'd say.

Catherine: I know.

Dickie: I say, you look a treat. New dress?

Catherine: Is it likely? No, it's an old one I've had done up.

Dickie: Where are you going to?

Catherine: Daly's. Dinner first – at the Cri'.

Dickie: Nice. You wouldn't care to take me along with you, I suppose.

Catherine: You suppose quite correctly.

Dickie: John wouldn't mind.

Catherine: I dare say not. I would.

Dickie: I wish I had someone to take me out. In your new feminine world do you suppose women will be allowed to do some of the paying?

Catherine: Certainly.

Dickie: Really? Then the next time you're looking for someone to chain themselves to Mr Asquith, you can jolly well call on me ...

Catherine [*laughing*]: Edwina might take you out if you gave her the hint. She's very rich—

Dickie: If I gave Edwina a hint of that sort I wouldn't see her this side of Doomsday.

Catherine: You sound a little bitter, Dickie dear.

Dickie: Oh no. Not bitter. Just realistic.

[VIOLET *comes in with an evening paper on a salver.*]

Good egg! The Star!

[*They both make a grab for it and* CATHERINE *gets it.* DICKIE *cranes over her shoulder as she hastily turns the pages.*]

Violet: You won't throw it away, will you, miss? If there's anything in it again, Cook and I would like to read it, after you.

Catherine: No. That's all right, Violet.

[VIOLET *goes out.*]

Here it is.

"The Osborne Cadet." There are two more letters. [*Reading.*] "Sir,– I am entirely in agreement with your correspondent, *Democrat*, concerning the scandalously high-handed treatment by the Admiralty of the case of the Osborne Cadet. The efforts of Mr Arthur Winslow to secure a fair trial for his son have evidently been thwarted at every turn by a soulless oligarchy—"

Dickie: Soulless oligarchy! That's rather good.

Catherine [*reading*]: "It is high time private and peaceful citizens of this country awoke to the increasing encroachment of their ancient freedom by the new despotism of Whitehall. The Englishman's home was once said to be his castle. It seems it is rapidly becoming his prison. Your obedient servant, *Libertatis Amator*."

Dickie: Good for old *Amator*!

Catherine: The other's from *Perplexed*. [*Reading.*] "Dear Sir,– I cannot understand what all the fuss is about in the case of the Osborne Cadet. Surely we have more important matters to get ourselves worked up about than a fourteen-year-old boy and a five shilling postal order." Silly old fool!

Dickie: How do you know he's old?

Catherine: Isn't it obvious? [*Reading.*] "With the present troubles in the Balkans and a certain major European Power rapidly outbuilding our Navy, the Admiralty might be forgiven if it stated that it had rather more urgent affairs to deal with than Master Ronnie Winslow's little troubles. A further enquiry before the Judge Advocate of the Fleet has now fully confirmed the original findings that the boy was guilty. I sincerely trust that this will finally end this ridiculous and sordid little storm in a teacup. I am, Sir, etc., *Perplexed*."

[*There is a pause.*]

Dickie [*reading over her shoulder*]: "This correspondence must now cease.– Editor." Damn!

Catherine: Oh dear! [*She sits in the chair.*] How hopeless it seems sometimes.

[*from Act 1*]

How does Rattigan dramatically convey the impact of Ronnie's case at this moment in the play?

Or 3(b)

How does Rattigan's writing make **two** moments in the play particularly surprising for you?

Do **not** use the passage in **Question 3(a)** in answering this question.

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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:

All: Double, double toil and trouble;
Fire burn, and cauldron bubble.

3 Witch: Scale of dragon, tooth of wolf,
Witch's mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' th' dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk, and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab –
Make the gruel thick and slab;
Add thereto a tiger's chaudron,
For th' ingredience of our cauldron.

All: Double, double toil and trouble;
Fire burn, and cauldron bubble.

2 Witch: Cool it with a baboon's blood,
Then the charm is firm and good.

[*Enter* HECATE.]

Hecate: O, well done! I commend your pains;
And every one shall share i' th' gains.
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song: 'Black spirits, etc.' Exit* HECATE.]

2 Witch: By the pricking of my thumbs,
Something wicked this way comes.
Open, locks, whoever knocks.

[*Enter* MACBETH.]

Macbeth: How now, you secret, black, and midnight hags!
What is't you do?

All: A deed without a name.

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Macbeth: I conjure you by that which you profess –
Howe'er you come to know it – answer me.
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken - answer me
To what I ask you.

1 Witch: Speak.

2 Witch: Demand.

3 Witch: We'll answer.

1 Witch: Say, if thou'dst rather hear it from our mouths,
Or from our masters?

Macbeth: Call 'em, let me see 'em.

1 Witch: Pour in sow's blood that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet throw
Into the flame.

All: Come, high or low;
Thyself and office deftly show.

[*from Act 4, Scene 1*]

In what ways does Shakespeare powerfully create an atmosphere of evil at this moment in the play?

Or 4(b)

Explore **two** moments in the play where Shakespeare's portrayal of guilt creates a dramatic impact.

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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* ROMEO.]

Friar Lawrence: So smile the heavens upon this holy act
That after-hours with sorrow chide us not!

Romeo: Amen, amen! But come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare;
It is enough I may but call her mine.

Friar Lawrence: These violent delights have violent ends,
And in their triumph die; like fire and powder,
Which, as thy kiss, consume. The sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite.
Therefore love moderately: long love doth so;
Too swift arrives as tardy as too slow.

[*Enter* JULIET.]

Here comes the lady. O, so light a foot
Will ne'er wear out the everlasting flint.
A lover may bestride the gossamer
That idles in the wanton summer air
And yet not fall, so light is vanity.

Juliet: Good even to my ghostly confessor.

Friar Lawrence: Romeo shall thank thee, daughter, for us both.

Juliet: As much to him, else is his thanks too much.

Romeo: Ah, Juliet, if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagin'd happiness that both
Receive in either by this dear encounter.

Juliet: Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.
They are but beggars that can count their worth;
But my true love is grown to such excess
I cannot sum up sum of half my wealth.

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Friar Lawrence: Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one. *40*

[*Exeunt.*

[*from Act 2, Scene 6*]

How does Shakespeare vividly convey the contrasting attitudes of Friar Lawrence and the lovers at this moment in the play?

Or 5(b)

Which character does Shakespeare's writing persuade you is the most responsible for the deaths of Juliet and Romeo?

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