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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **February/March 2021**

45 minutes

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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.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

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:

Mama [*collecting herself*]: Well … I don't know what we all so excited about 'round here for.

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I can talk to her later.

(*from* Act 1)

How does Hansberry make this moment in the play so dramatic?

Or **1 (b)** Explore the ways in which Hansberry encourages you to feel sympathy for Ruth.

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ARTHUR MILLER: *The Crucible*

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:

Abigail [*with hushed trepidation*]: How is Ruth sick?

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I say shut it, Mary Warren!

(*from* Act 1)

How does Miller dramatically convey Abigail's power over the other girls at this moment in the play?

Or **2 (b)** Explore how Miller powerfully conveys the unfair treatment of **two** of the following characters:

- Tituba
- Sarah Good
- Rebecca Nurse
- Giles Corey

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R C SHERRIFF: *Journey's End*

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:

Osborne: I played for the English team on one great occasion.

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Osborne: Righto.
[RALEIGH *goes into his dugout.*]

(*from* Act 2, Scene 1)

How does Sherriff vividly portray Raleigh at this moment in the play?

Or **3 (b)** In what ways does Sherriff memorably depict the boredom of life in the trenches?

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

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:

Friar Lawrence: Go hence; good night; and here stands all your state:
Either be gone before the watch be set,
Or by the break of day disguis'd from hence.
Sojourn in Mantua; I'll find out your man,
And he shall signify from time to time
Every good hap to you that chances here.
Give me thy hand. 'Tis late; farewell; good night.

Romeo: But that a joy past joy calls out on me,
It were a grief so brief to part with thee.
Farewell. [*Exeunt.*]

***SCENE IV**. Capulet's house.*

[*Enter* CAPULET*,* LADY CAPULET*, and* PARIS.]

Capulet: Things have fall'n out, sir, so unluckily
That we have had no time to move our daughter.
Look you, she lov'd her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
'Tis very late; she'll not come down tonight.
I promise you, but for your company,
I would have been abed an hour ago.

Paris: These times of woe afford no time to woo.
Madam, good night; commend me to your daughter.

Lady Capulet: I will, and know her mind early to-morrow;
To-night she's mew'd up to her heaviness.

Capulet: Sir Paris, I will make a desperate tender
Of my child's love. I think she will be rul'd
In all respects by me; nay, more, I doubt it not.
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love
And bid her, mark you me, on Wednesday next –
But, soft! what day is this?

Paris: Monday, my lord.

Capulet: Monday! ha, ha! Well, Wednesday is too soon.
A Thursday let it be; a Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? Do you like this haste?
We'll keep no great ado – a friend or two;
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much;
Therefore we'll have some half a dozen friends,
And there an end. But what say you to Thursday?

Paris: My lord, I would that Thursday were to-morrow.

Capulet: Well, get you gone; a Thursday be it then.
Go you to Juliet ere you go to bed;
Prepare her, wife, against this wedding-day.

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Farewell, my lord. Light to my chamber, ho!
Afore me, it is so very very late
That we may call it early by and by.
Good night. [*Exeunt.*]

(*from* Act 3, Scenes 3 and 4)

How does Shakespeare make this part of the play so striking and significant?

Or **4 (b)** How far does Shakespeare portray the Nurse as a likeable character?

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WILLIAM SHAKESPEARE: *Twelfth Night*

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:

Olivia: What is your name?

Viola: Cesario is your servant's name, fair Princess.

Olivia: My servant, sir! 'Twas never merry world
Since lowly feigning was call'd compliment.
Y'are servant to the Count Orsino, youth.

Viola: And he is yours, and his must needs be yours:
Your servant's servant is your servant, madam.

Olivia: For him, I think not on him; for his thoughts,
Would they were blanks rather than fill'd with me!

Viola: Madam, I come to whet your gentle thoughts
On his behalf.

Olivia: O, by your leave, I pray you:
I bade you never speak again of him;
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.

Viola: Dear lady –

Olivia: Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you; so did I abuse
Myself, my servant, and, I fear me, you.
Under your hard construction must I sit,
To force that on you in a shameful cunning
Which you knew none of yours. What might you think?
Have you not set mine honour at the stake,
And baited it with all th' unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown: a cypress, not a bosom,
Hides my heart. So, let me hear you speak.

Viola: I pity you.

Olivia: That's a degree to love.

Viola: No, not a grize; for 'tis a vulgar proof
That very oft we pity enemies.

Olivia: Why, then, methinks 'tis time to smile again.
O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf!
[*Clock strikes.*]
The clock upbraids me with the waste of time.
Be not afraid, good youth; I will not have you;
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man.
There lies your way, due west.

Viola: Then westward-ho!
Grace and good disposition attend your ladyship!
You'll nothing, madam, to my lord by me?

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Olivia: Stay.
I prithee tell me what thou think'st of me.

Viola: That you do think you are not what you are.

Olivia: If I think so, I think the same of you. *50*

Viola: Then think you right: I am not what I am.

(*from* Act 3, Scene 1)

How does Shakespeare strikingly convey the thoughts and feelings of Viola and Olivia at this moment in the play?

Or **5 (b)** Explore how Shakespeare memorably portrays the friendship between Antonio and Sebastian.

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