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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **May/June 2021**

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. Any blank pages are indicated.

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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:

> *His sister* BENEATHA *enters. She is about twenty, as slim and intense as her brother.*

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Beneatha [*with fury*]: What do you want from me, Brother – that I quit school or just drop dead, which?

(*from* Act 1)

How does Hansberry make this such a striking introduction to Beneatha?

Or 1(b)

To what extent do you think that Hansberry portrays the Younger family as victims?

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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:

Danforth: And when she put this girl out of your house, she put her out for a harlot?

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Elizabeth [*faintly*]: No, sir.

(*from* Act 3)

In what ways does Miller powerfully create tension at this moment in the play?

Or 2(b)

How does Miller's portrayal of Mary Warren contribute to the dramatic impact of the play?

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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 [*over by the right-hand bed*]: Will you sleep here?

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They’re going to take an equal chance – together.

(*from* Act 1)

In what ways does Sherriff make this such a striking and revealing moment in the play?

Or 3(b)

How far does Sherriff portray Trotter as an amusing character?

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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:

[*Capulet's house.*]

[*Enter* LADY CAPULET *and Nurse.*]

Lady Capulet: Nurse, where's my daughter? Call her forth to me.

Nurse: Now, by my maidenhead at twelve year old,
I bade her come. What, lamb! what, lady-bird!
God forbid! Where's this girl? What, Juliet!

[*Enter* JULIET.]

Juliet: How now, who calls?

Nurse: Your mother.

Juliet: Madam, I am here. What is your will?

Lady Capulet: This is the matter. Nurse, give leave awhile,
We must talk in secret. Nurse, come back again;
I have rememb'red me, thou's hear our counsel.
Thou knowest my daughter's of a pretty age.

Nurse: Faith, I can tell her age unto an hour.

Lady Capulet: She's not fourteen.

Nurse: I'll lay fourteen of my teeth –
And yet, to my teen be it spoken, I have but four –
She's not fourteen. How long is it now
To Lammas-tide?

Lady Capulet: A fortnight and odd days.

Nurse: Even or odd, of the days in the year,
Come Lammas Eve at night shall she be fourteen.
Susan and she – God rest all Christian souls! –
Were of an age. Well, Susan is with God;
She was too good for me. But, as I said,
On Lammas Eve at night shall she be fourteen;
That shall she, marry; I remember it well.
'Tis since the earthquake now eleven years;
And she was wean'd – I never shall forget it –
Of all the days of the year, upon that day;
For I had then laid wormwood to my dug,
Sitting in the sun under the dove-house wall;
My lord and you were then at Mantua.
Nay, I do bear a brain. But, as I said,
When it did taste the wormwood on the nipple
Of my dug, and felt it bitter, pretty fool,

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To see it tetchy, and fall out with the dug!
Shake, quoth the dove-house. 'Twas no need, I trow,
To bid me trudge.
And since that time it is eleven years;
For then she could stand high-lone; nay, by th' rood,
She could have run and waddled all about;
For even the day before, she broke her brow;
And then my husband – God be with his soul!
'A was a merry man – took up the child.
'Yea,' quoth he 'dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit,
Wilt thou not, Jule?' And, by my holidam,
The pretty wretch left crying, and said 'Ay'.
To see, now, how a jest shall come about!
I warrant, an I should live a thousand years,
I never should forget it: 'Wilt thou not, Jule?' quoth he;
And, pretty fool, it stinted, and said 'Ay'.

Lady Capulet: Enough of this; I pray thee hold thy peace.

(*from* Act 1 Scene 3)

How does Shakespeare make this such an entertaining introduction to the Nurse?

Or 4(b)

Explore how Shakespeare dramatically conveys the powerful feelings Romeo and Juliet have for each other.

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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:

[*Enter* MALVOLIO.]

Malvolio: My masters, are you mad? Or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an ale-house of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time, in you?

Sir Toby: We did keep time, sir, in our catches. Sneck up!

Malvolio: Sir Toby, I must be round with you. My lady bade me tell you that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, and it would please you to take leave of her, she is very willing to bid you farewell.

Sir Toby [*Sings*]: Farewell, dear heart, since I must needs be gone.

Maria: Nay, good Sir Toby.

Clown [*Sings*]: His eyes do show his days are almost done.

Maria: Is't even so?

Sir Toby [*Sings*]: But I will never die. [*Falls down*.

Clown [*Sings*]: Sir Toby, there you lie.

Malvolio: This is much credit to you.

Sir Toby [*Sings*]: Shall I bid him go?

Clown [*Sings*]: What an if you do?

Sir Toby [*Sings*]: Shall I bid him go, and spare not?

Clown [*Sings*]: O, no, no, no, no, you dare not.

Sir Toby [*Rising*]: Out o' tune, sir! Ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

Clown: Yes, by Saint Anne; and ginger shall be hot i' th' mouth too.

Sir Toby: Th'art i' th' right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria!

Malvolio: Mistress Mary, if you priz'd my lady's favour at anything more than contempt, you would not give means for this uncivil rule; she shall know of it, by this hand. [*Exit*.

Maria: Go shake your ears.

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Sir Andrew: 'Twere as good a deed as to drink when a man's ahungry, to challenge him the field, and then to break promise with him and make a fool of him.

Sir Toby: Do't, knight. I'll write thee a challenge; or I'll deliver thy indignation to him by word of mouth.

Maria: Sweet Sir Toby, be patient for tonight; since the youth of the Count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him; if I do not gull him into a nay-word, and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it.

(*from* Act 2 Scene 3)

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

Or 5(b)

Explore the ways in which Shakespeare strikingly portrays love in *Twelfth Night*.

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