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Cambridge Assessment International Education

# Cambridge IGCSE™

**LITERATURE IN ENGLISH** **0475/33**

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:

*Mama*: What was they fighting about?

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We all feel like that – Walter and Bennie and me – even Travis.

(*from* Act 1 Scene 1)

How does Hansberry make this such a revealing moment in the play?

**Or 1(b)**

In what ways does Hansberry make Joseph Asagai such a memorable character?

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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:

*He continues on to the fireplace, leans the gun against the wall as he swings a pot out of the fire and smells it.*

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*A sense of their separation rises.*]

(*from* Act 2)

How does Miller vividly portray the relationship between John and Elizabeth Proctor at this moment in the play?

**Or 2(b)**

To what extent does Miller's portrayal of John Proctor persuade you that he is responsible for his own downfall?

Do **not** use the passage printed in **Question 2(a)** in answering this question.

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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:

[TROTTER *disappears into the dark.*

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[HIBBERT *looks at* STANHOPE *for a moment, then with a slight smile, he goes slowly up the steps and into the trench,* MASON *following behind.*]

(*from* Act 3 Scene 3)

In what ways does Sherriff powerfully create sympathy for the men at this moment in the play?

**Or 3(b)**

Explore how Sherriff makes the raid such a dramatic and significant part of the play.

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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* CAPULET, LADY CAPULET, NURSE, *and two or three Servingmen.*]

*Capulet:* So many guests invite as here are writ.

[*Exit a servingman*]

Sirrah, go hire me twenty cunning cooks.

*Servant*: You shall have none ill, sir; for I'll try if they can lick their fingers.

*Capulet*: How canst thou try them so?

*Servant*: Marry, sir, 'tis an ill cook that cannot lick his own fingers; therefore he that cannot lick his fingers goes not with me.

*Capulet*: Go, be gone. [*Exit second SERVANT.*]
We shall be much unfurnish'd for this time.
What, is my daughter gone to Friar Lawrence?

*Nurse*: Ay, forsooth.

*Capulet*: Well, he may chance to do some good on her:
A peevish self-will'd harlotry it is.

*Enter* JULIET.

*Nurse*: See where she comes from shrift with merry look.

*Capulet*: How now, my headstrong! Where have you been gadding?

*Juliet*: Where I have learnt me to repent the sin
Of disobedient opposition
To you and your behests; and am enjoin'd
By holy Lawrence to fall prostrate here,
To beg your pardon. Pardon, I beseech you.
Henceforward I am ever rul'd by you.

*Capulet*: Send for the County; go tell him of this.
I'll have this knot knit up to-morrow morning.

*Juliet*: I met the youthful lord at Lawrence' cell,
And gave him what becomed love I might,
Not stepping o'er the bounds of modesty.

*Capulet*: Why, I am glad on't; this is well – stand up –
This is as't should be. Let me see the County;
Ay, marry, go, I say, and fetch him hither.
Now, afore God, this reverend holy friar,
All our whole city is much bound to him.

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*Juliet*: Nurse, will you go with me into my closet
To help me sort such needful ornaments
As you think fit to furnish me to-morrow?

*Lady Capulet*: No, not till Thursday; there is time enough.

*Capulet*: Go, nurse, go with her. We'll to church to-morrow. [*Exeunt* JULIET *and* NURSE.]

*Lady Capulet*: We shall be short in our provision;
'Tis now near night.

*Capulet*: Tush. I will stir about,
And all things shall be well, I warrant thee, wife.
Go thou to Juliet, help to deck up her;
I'll not to bed to-night; let me alone.
I'll play the huswife for this once. What, ho!
They are all forth; well, I will walk myself
To County Paris, to prepare up him
Against to-morrow. My heart is wondrous light
Since this same wayward girl is so reclaim'd.

[*Exeunt.*

(*from* Act 4 Scene 2)

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

**Or 4(b)**

Explore **two** moments in the play which you think Shakespeare makes particularly amusing.

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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 do you say, Cesario? Good my lord –

*Viola*: My lord would speak; my duty hushes me.

*Olivia*: If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.

*Duke*: Still so cruel?

*Olivia*: Still so constant, lord.

*Duke*: What, to perverseness? You uncivil lady,
To whose ingrate and unauspicious altars
My soul the faithfull'st off'rings hath breath'd out
That e'er devotion tender'd! What shall I do?

*Olivia*: Even what it please my lord, that shall become him.

*Duke*: Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love? – a savage jealousy
That sometime savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour,
Live you the marble-breasted tyrant still;
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief:
I'll sacrifice the lamb that I do love
To spite a raven's heart within a dove.

*Viola*: And I, most jocund, apt, and willingly,
To do you rest, a thousand deaths would die.

*Olivia*: Where goes Cesario?

*Viola*: After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.
If I do feign, you witnesses above
Punish my life for tainting of my love!

*Olivia*: Ay me detested! How am I beguil'd!

*Viola*: Who does beguile you? Who does do you wrong?

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*Olivia*: Hast thou forgot thyself? Is it so long?
Call forth the holy father. [*Exit an Attendant.*]

*Duke*: Come, away!

*Olivia*: Whither, my lord? Cesario, husband, stay.

*Duke*: Husband?

*Olivia*: Ay, husband; can he that deny?

*Duke*: Her husband, sirrah?

*Viola*: No, my lord, not I.

*Olivia*: Alas, it is the baseness of thy fear
That makes thee strangle thy propriety.
Fear not, Cesario, take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

(*from* Act 5 Scene 1)

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

**Or 5(b)**

How does Shakespeare's portrayal make Viola such a likeable character?

Do **not** use the passage printed in **Question 5(a**) in answering this question.

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