Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/31**

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

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.

This document has **12** pages. Blank pages are indicated.

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[Turn over

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:

Walter: Cheque coming today?

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Eat your breakfast, Travis.

[*from Act 1, Scene 1*]

In what ways does Hansberry make this early moment in the play so revealing?

Or 1(b)

How does Hansberry's portrayal of Beneatha contribute to the dramatic impact of the play?

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:

Through the partitioning wall at the right we hear a prosecutor's voice, JUDGE HATHORNE*'s, asking a question; then a woman's voice,* MARTHA COREY*'s, replying.*

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DANFORTH *is respectfully silent.*]

[*from Act 3*]

In what ways does Miller make this such a gripping opening to Act 3?

Or 2(b)

How does Miller make the relationship between John and Elizabeth Proctor so powerfully dramatic?

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:

John [*after a pause*]: My father's written your father a letter.

Catherine: I know. I've read it.

John: Oh!

Catherine: Did you?

John: Yes. He showed it to me. [*There is a pause.* JOHN *is carefully not looking at* CATHERINE.] Well, what's his answer?

Catherine: My father? I don't suppose he'll send one.

John: You think he'll ignore it?

Catherine: Isn't that the best answer to blackmail?

John [*muttering*]: It was damned high-handed of the old man, I admit.

Catherine: High-handed?

John: I tried to get him not to send it.

Catherine: I'm glad.

John: The trouble is - he's perfectly serious.

Catherine: I never thought he wasn't.

John: If your father does decide to go on with the case, I'm very much afraid he'll do everything he threatens.

Catherine: Forbid the match?

John: Yes.

Catherine [*almost pleadingly*]: Isn't that rather an empty threat, John?

John [*slowly*]: Well, there's always the allowance.

Catherine [*dully*]: Yes, I see. There's always the allowance -

John: I tell you, Kate darling, this is going to need damned careful handling; otherwise we'll find ourselves in the soup.

Catherine: Without your allowance would we be in the soup?

John: And without your settlement? My dear old girl, of course we would. Dash it all, I can't even live on my pay as it is, but with two of us -

Catherine: I've heard it said that two can live as cheaply as one.

John: Don't you believe it. Two can live as cheaply as two, and that's all there is to it.

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Catherine: Yes, I see. I didn't know.

John: Unlike you, I have a practical mind, Kate. I'm sorry, but it's no use dashing blindly ahead without thinking of these things first. The problem has got to be faced.

Catherine: I'm ready to face it, John. What do you suggest?

John [*cautiously*]: Well - I think you should consider very carefully before you take the next step.

Catherine: I can assure you we will, John. The question is - what is the next step -

John: Well - this is the way I see it. I'm going to be honest now. I hope you don't mind -

Catherine: No. I should welcome it.

John: Your young brother over there pinches or doesn't pinch a five bob postal order. For over a year you and your father fight a magnificent fight on his behalf, and I'm sure everyone admires you for it.

Catherine: Your father hardly seems to.

John: Well, he's a diehard, like these old admirals you've been up against. I meant ordinary reasonable people like myself. But now look - you've had two enquiries, the Petition of Right case which the Admiralty had thrown out of court, and the Appeal. And now, good heavens, you've had the whole damned House of Commons getting themselves worked up into a frenzy about it. Surely, darling, that's enough for you? My God! Surely the case can end there?

Catherine [*slowly*]: Yes, I suppose the case can end there.

[*from Act 2*]

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

Or 3(b)

To what extent does Rattigan persuade you to change your opinion of Sir Robert Morton by the end of the play?

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[Turn over

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:

Macbeth: There's blood upon thy face.

Murderer: 'Tis Banquo's then.

Macbeth: 'Tis better thee without than he within.
Is he dispatch'd?

Murderer: My lord, his throat is cut;
That I did for him.

Macbeth: Thou art the best o' th' cut-throats;
Yet he's good that did the like for Fleance.
If thou didst it, thou art the nonpareil.

Murderer: Most royal sir - Fleance is 'scap'd.

Macbeth: Then comes my fit again. I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air,
But now I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears. But Banquo's safe?

Murderer: Ay, my good lord. Safe in a ditch he bides,
With twenty trenched gashes on his head,
The least a death to nature.

Macbeth: Thanks for that.
There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for th' present. Get thee gone; to-morrow
We'll hear, ourselves, again.

[*Exit Murderer.*

Lady Macbeth: My royal lord,
You do not give the cheer; the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome. To feed were best at home:
From thence the sauce to meat is ceremony;
Meeting were bare without it.

[*Enter the Ghost of* BANQUO *and sits in* MACBETH*'s place*.]

Macbeth: Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!

Lennox: May't please your Highness sit?

Macbeth: Here had we now our country's honour roof'd,
Were the grac'd person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance.

Ross: His absence, sir, *40*
Lays blame upon his promise. Please 't your Highness
To grace us with your royal company.

Macbeth: The table's full.

Lennox: Here is a place reserv'd, sir.

Macbeth: Where? *45*

Lennox: Here my good lord.
What is't that moves your Highness?

Macbeth: Which of you have done this?

Lords: What, my good lord?

Macbeth: Thou canst not say I did it; never shake *50*
Thy gory locks at me.

Ross: Gentlemen, rise; his Highness is not well.

Lady Macbeth: Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat.

[*from Act 3, Scene 4*]

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

Or 4(b)

In what ways does Shakespeare make the relationship between Macbeth and Lady Macbeth so fascinating?

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[Turn over

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:

Romeo: Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet.
As mine on hers, so hers is set on mine;
And all combin'd, save what thou must combine
By holy marriage. When, and where, and how,
We met, we woo'd, and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.

Friar Lawrence: Holy Saint Francis! What a change is here!
Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love, then, lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans yet ring in mine ancient ears;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet.
If e'er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline.
And art thou chang'd? Pronounce this sentence, then:
Women may fall, when there's no strength in men.

Romeo: Thou chid'st me oft for loving Rosaline.

Friar Lawrence: For doting, not for loving, pupil mine.

Romeo: And bad'st me bury love.

Friar Lawrence: Not in a grave
To lay one in, another out to have.

Romeo: I pray thee chide me not; her I love now
Doth grace for grace and love for love allow;
The other did not so.

Friar Lawrence: O, she knew well
Thy love did read by rote that could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove
To turn your households' rancour to pure love.

Romeo: O, let us hence; I stand on sudden haste.

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Friar Lawrence: Wisely and slow; they stumble that run fast. [*Exeunt*

[*from Act 2, Scene 3*]

How does Shakespeare vividly convey the relationship between Romeo and Friar Lawrence at this moment in the play?

Or 5(b)

How does Shakespeare movingly portray the strength of Juliet's love for Romeo?

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