Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **February/March 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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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1(a) Read this passage, and then answer the question that follows it:

Lindner [*folding up his materials*]: Well – if you are that final about it …

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The door opens and she comes back in, grabs her plant, and goes out for the last time.]

[*Curtain.*]

[*from Act 3*]

How satisfying do you think Hansberry's writing makes this ending to the play?

Or **1(b)** In what ways does Hansberry dramatically portray the poverty of the Younger family?

ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

Either 2(a) Read this passage, and then answer the question that follows it:

Danforth: Now, sir – which of these in your opinion may be brought to God?

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Can you not see the blood on my head!!

[*from Act 4*]

Explore the ways in which Miller builds tension at this moment in the play.

Or **2(b)** How far does Miller encourage you to sympathise with Elizabeth Proctor?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 3(a) Read this passage, and then answer the question that follows it:

Grace: What are you reading, Kate?

Catherine: Len Rogers' Memoirs.

Grace: Who's Len Rogers?

Catherine: A Trades Union Leader.

Grace: Does John know you're a radical.

Catherine: Oh, yes.

Grace: And a suffragette?

Catherine: Certainly.

Grace [*with a smile*]: And he still wants to marry you?

Catherine: He seems to.

Grace: Oh, by the way, I've told him to come early for lunch—so that he can have a few words with Father first.

Catherine: Good idea. [*To* ARTHUR]: I hope you've been primed, have you, Father? [*She rises and goes to* ARTHUR.]

Arthur: What's that?

Catherine [*sitting on the arm of* ARTHUR*'s chair*]: You know what you're going to say to John, don't you? You're not going to let me down and forbid the match, or anything, are you? Because I warn you, if you do, I shall elope.

Arthur [*taking her hand*]: Never fear, my dear. I'm far too delighted at the prospect of getting you off our hands at last.

Catherine [*smiling*]: I'm not sure I like that "at last".

Grace: Do you love him, dear?

Catherine: John? Yes, I do.

Grace: You're such a funny girl. You never show your feelings much, do you? You don't behave as if you were in love.

Catherine: How does one behave as if one is in love?

Arthur: One doesn't read Len Rogers. One reads Byron.

Catherine: I do both.

Arthur: An odd combination.

Catherine: A satisfying one.

Grace: I meant—you don't talk about him much, do you?

Catherine: No. I suppose I don't.

Grace [*sighing*]: I don't think you modern girls have the feelings our generation did. It's this New Woman attitude.

Catherine [*rising and facing* GRACE]: Very well, Mother. I love John in every way that a woman can love a man, and far, far more than he loves me. Does that satisfy you?

Grace [*embarrassed*]: Well, really, Kate darling—I didn't ask for anything quite like that——[*To* ARTHUR]: What are you laughing at, Arthur?

Arthur [*chuckling*]: One up to the New Woman.

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Grace: Nonsense. [*She turns and goes towards the window.*] She misunderstood me that's all. Just look at the rain! [*She turns to* CATHERINE.] Kate, darling, does Desmond know about you and John?

Catherine: I haven't told him. On the other hand, if he hasn't guessed, he must be very dense.

Arthur: He *is* very dense.

Grace: Oh, no. He's quite clever, if you really get under his skin.

Arthur: Oddly enough, I've never had that inclination.

[CATHERINE *smiles.*]

Grace: I think he's a dear. Kate, darling, you *will* be kind to him, won't you?

Catherine [*patiently*]: Yes, Mother. Of course I will.

[*from Act 1*]

How does Rattigan make this such an intriguing introduction to Catherine Winslow (Kate)?

Or **3(b)** To what extent does Rattigan persuade you to feel sorry for Dickie Winslow?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 4(a) Read this passage, and then answer the question that follows it:

Macbeth: What man dare, I dare.
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or th' Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble. Or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit, then protest me
The baby of a girl. Hence, horrible shadow!
Unreal mock'ry, hence! [*Exit Ghost.*
Why, so; being gone,
I am a man again. Pray you, sit still.

Lady Macbeth: You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.

Macbeth: Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross: What sights, my lord?

Lady Macbeth: I pray you speak not; he grows worse and worse;
Question enrages him. At once, good night.
Stand not upon the order of your going,
But go at once.

Lennox: Good night; and better health
Attend his Majesty!

Lady Macbeth: A kind good night to all!
[*Exeunt Lords and Attendants.*

Macbeth: It will have blood; they say blood will have blood.
Stones have been known to move, and trees to speak;
Augurs and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night?

Lady Macbeth: Almost at odds with morning, which is which.

Macbeth: How say'st thou that Macduff denies his person
At our great bidding?

Lady Macbeth: Did you send to him, sir?

Macbeth: I hear it by the way; but I will send –
There's not a one of them but in this house
I keep a servant fee'd – I will to-morrow.
And betimes I will to the Weird Sisters;
More shall they speak; for now I am bent to know
By the worst means the worst. For mine own good
All causes shall give way. I am in blood
Stepp'd in so far that, should I wade no more,

Returning were as tedious as go o'er.
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd.

Lady Macbeth: You lack the season of all natures, sleep. *50*

Macbeth: Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use.
We are yet but young in deed. [*Exeunt.*

[*from Act 3, Scene 4*]

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

Or **4(b)** How does Shakespeare make the relationship between Macbeth and the witches so compelling?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either 5(a) Read this passage, and then answer the question that follows it:

Paris: What cursed foot wanders this way to-night
To cross my obsequies and true love's rite?
What, with a torch! Muffle me, night, awhile. [*Retires.*

[*Enter* ROMEO *and* BALTHASAR*, with a torch, a mattock, and a crow of iron*.]

Romeo: Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light; upon thy life I charge thee,
Whate'er thou hearest or seest, stand all aloof
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,
But chiefly to take thence from her dead finger
A precious ring – a ring that I must use
In dear employment; therefore hence, be gone.
But if thou, jealous, dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint,
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

Balthasar: I will be gone, sir, and not trouble ye.

Romeo: So shalt thou show me friendship. Take thou that;
Live and be prosperous; and farewell, good fellow.

Balthasar [*Aside*]: For all this same, I'll hide me hereabout;
His looks I fear, and his intents I doubt. [*Retires.*

Romeo: Thou detestable maw, thou womb of death,
Gorg'd with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,

[*Breaking open the tomb.*

And, in despite, I'll cram thee with more food.

Paris: This is that banish'd haughty Montague
That murd'red my love's cousin – with which grief
It is supposed the fair creature died –
And here is come to do some villainous shame
To the dead bodies. I will apprehend him.
Stop thy unhallowed toil, vile Montague.
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee.
Obey, and go with me; for thou must die.

Romeo: I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desp'rate man;
Fly hence, and leave me. Think upon these gone;
Let them affright thee. I beseech thee, youth,

Put not another sin upon my head
By urging me to fury; O, be gone!
By heaven, I love thee better than myself,
For I come hither arm'd against myself.
Stay not, be gone; live, and hereafter say
A madman's mercy bid thee run away.

Paris: I do defy thy conjuration,
And apprehend thee for a felon here.

Romeo: Wilt thou provoke me? Then have at thee, boy!

[*They fight.*

Page: O lord, they fight! I will go call the watch.

[*Exit. Paris falls.*

Paris: O, I am slain! If thou be merciful,
Open the tomb, lay me with Juliet.

[*Dies.*

[*from Act 5, Scene 3*]

In what ways does Shakespeare make this moment in the play so distressing?

Or **5(b)** How does Shakespeare's portrayal of the hatred between the Capulets and the Montagues contribute to the dramatic impact of the play?

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