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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **October/November 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.

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: 'Course I don't want to make it sound fancier than it is … it's just a plain little old house – but it's made good and solid – and it will be *ours*.

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Mama: Walter Lee –

[*He just closes the door behind him.* MAMA *sits alone, thinking heavily.*]

(*from* Act 2)

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

Or **1(b)** To what extent does Hansberry make you dislike Beneatha?

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: Mr Putnam, I have here an accusation by Mr Corey against you.

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Giles [*over* PROCTOR*'s shoulder at* PUTNAM]: I'll cut your throat, Putnam, I'll kill you yet!

(*from* Act 3)

How does Miller encourage you to sympathise with Giles Corey at this moment in the play?

Or **2(b)** How does Miller's portrayal of Tituba contribute to the dramatic impact of the play?

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:

Stanhope: I've been having a good look round.

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Osborne: It must.

(*from* Act 2, Scene 1)

How does Sherriff make this such a dramatic and significant moment in the play?

Or **3(b)** Explore the ways in which Sherriff portrays Osborne as a caring character.

Do **not** use the passage printed in **Question 3(a)** in answering this question.

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:

[*Enter* CAPULET*,* COUNTY PARIS*, and the Clown, his servant*.]

Capulet: But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.

Paris: Of honourable reckoning are you both,
And pity 'tis you liv'd at odds so long.
But now, my lord, what say you to my suit?

Capulet: But saying o'er what I have said before:
My child is yet a stranger in the world,
She hath not seen the change of fourteen years;
Let two more summers wither in their pride
Ere we may think her ripe to be a bride.

Paris: Younger than she are happy mothers made.

Capulet: And too soon marr'd are those so early made.
Earth hath swallowed all my hopes but she;
She is the hopeful lady of my earth.
But woo her, gentle Paris, get her heart;
My will to her consent is but a part.
And, she agreed, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustom'd feast,
Whereto I have invited many a guest,
Such as I love; and you among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light.
Such comfort as do lusty young men feel
When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit at my house. Hear all, all see,
And like her most whose merit most shall be;
Which on more view of many, mine, being one,
May stand in number, though in reck'ning none.
Come, go with me.
[*To Servant, giving him a paper*]
Go, sirrah, trudge about
Through fair Verona; find those persons out
Whose names are written there, and to them say
My house and welcome on their pleasure stay.
[*Exeunt* CAPULET *and* PARIS.

(*from* Act 1, Scene 2)

How does Shakespeare make this a memorable introduction to Capulet and Paris?

Or **4(b)** How far does Shakespeare encourage you to admire Friar Lawrence?

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TURN OVER FOR QUESTION 5.

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:

[*Re-enter* MALVOLIO.]

Malvolio: Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial.

Olivia: Tell him he shall not speak with me.

Malvolio: Has been told so; and he says he'll stand at your door like a sheriff's post and be the supporter to a bench, but he'll speak with you.

Olivia: What kind o' man is he?

Malvolio: Why, of mankind.

Olivia: What manner of man?

Malvolio: Of very ill manner; he'll speak with you, will you or no.

Olivia: Of what personage and years is he?

Malvolio: Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple; 'tis with him in standing water, between boy and man. He is very well-favour'd, and he speaks very shrewishly; one would think his mother's milk were scarce out of him.

Olivia: Let him approach. Call in my gentlewoman.

Malvolio: Gentlewoman, my lady calls. [*Exit.*

[*Re-enter* MARIA.]

Olivia: Give me my veil; come, throw it o'er my face;
We'll once more hear Orsino's embassy.

[*Enter* VIOLA.]

Viola: The honourable lady of the house, which is she?

Olivia: Speak to me; I shall answer for her. Your will?

Viola: Most radiant, exquisite, and unmatchable beauty – I pray you tell me if this be the lady of the house, for I never saw her. I would be loath to cast away my speech; for, besides that it is excellently well penn'd, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage.

Olivia: Whence came you, sir?

Viola: I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

Olivia: Are you a comedian?

Viola: No, my profound heart; and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house?

Olivia: If I do not usurp myself, I am.

Viola: Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise, and then show you the heart of my message. *45*

Olivia: Come to what is important in't. I forgive you the praise.

Viola: Alas, I took great pains to study it, and 'tis poetical.

Olivia: It is the more like to be feigned; I pray you keep it in.

(*from* Act 1, Scene 5)

How does Shakespeare make this moment in the play so entertaining?

Or **5(b)** Explore how Shakespeare's portrayal of Maria contributes to the dramatic impact of the play.

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