



Cambridge IGCSE™

LITERATURE IN ENGLISH

Paper 3 Drama (Open Text)

0475/33

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.

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.



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?

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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separation rises.] *A sense of their*

(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.

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.

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:

	<i>Capulet's house.</i>	
	[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.	5
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, begone. [Exit second SERVANT.]	10
	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.	15
	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.	20
Capulet:	Send for the County; go tell him of this. I'll have this knot knit up to-morrow morning.	25
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.	30

<i>Juliet:</i>	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?	35
<i>Lady Capulet:</i>	No, not till Thursday; there is time enough.	
<i>Capulet:</i>	Go, nurse, go with her. We'll to church to-morrow. [Exeunt JULIET and NURSE.]	40
<i>Lady Capulet:</i>	We shall be short in our provision; 'Tis now near night.	
<i>Capulet:</i>	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.	45 50

[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.

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

Duke: Come, away! 40

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. 45

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. 50

(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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