



# Cambridge IGCSE™

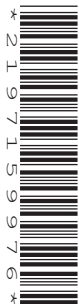
**LITERATURE IN ENGLISH**

**0475/32**

Paper 3 Drama (Open Text)

**February/March 2020**

**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. 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, 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.	5
Catherine:	Oh, yes.	
Grace:	And a suffragette?	
Catherine:	Certainly.	
Grace	[ <i>with a smile</i> ]: And he still wants to marry you?	
Catherine:	He seems to.	10
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. [ <i>To ARTHUR</i> ]: I hope you've been primed, have you, Father? [ <i>She rises and goes to ARTHUR.</i> ]	
Arthur:	What's that?	15
Catherine	[ <i>sitting on the arm of ARTHUR's chair</i> ]: 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	[ <i>taking her hand</i> ]: Never fear, my dear. I'm far too delighted at the prospect of getting you off our hands at last.	20
Catherine	[ <i>smiling</i> ]: 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.	25
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.	30
Catherine:	A satisfying one.	
Grace:	I meant—you don't talk about him much, do you?	
Catherine:	No. I suppose I don't.	
Grace	[ <i>sighing</i> ]: I don't think you modern girls have the feelings our generation did. It's this New Woman attitude.	35
Catherine	[ <i>rising and facing GRACE</i> ]: 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	[ <i>embarrassed</i> ]: Well, really, Kate darling—I didn't ask for anything quite like that—[ <i>To ARTHUR</i> ]: What are you laughing at, Arthur?	40
Arthur	[ <i>chuckling</i> ]: One up to the New Woman.	

- 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? 45
- 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. 50  
[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:

<i>Macbeth:</i>	<p>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!</p>	5
	<p style="text-align: right;">[Exit Ghost.]</p> <p style="text-align: center;">Why, so; being gone,          I am a man again. Pray you, sit still.</p>	10
<i>Lady Macbeth:</i>	<p>You have displac'd the mirth, broke the good meeting,          With most admir'd disorder.</p>	
<i>Macbeth:</i>	<p style="text-align: center;">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.</p>	15       20
<i>Ross:</i>	<p style="text-align: center;">What sights, my lord?</p>	
<i>Lady Macbeth:</i>	<p>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.</p>	25
<i>Lennox:</i>	<p>Good night; and better health          Attend his Majesty!</p>	
<i>Lady Macbeth:</i>	<p style="text-align: center;">A kind good night to all!          [Exeunt Lords and Attendants.]</p>	
<i>Macbeth:</i>	<p>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?</p>	30
<i>Lady Macbeth:</i>	<p>Almost at odds with morning, which is which.</p>	35
<i>Macbeth:</i>	<p>How say'st thou that Macduff denies his person          At our great bidding?</p>	
<i>Lady Macbeth:</i>	<p style="text-align: center;">Did you send to him, sir?</p>	
<i>Macbeth:</i>	<p>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,</p>	40          45



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?



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. 50  
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! 55  
[*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. 60  
[*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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