



# Cambridge IGCSE™

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**LITERATURE IN ENGLISH**

**0475/33**

Paper 3 Drama (Open Text)

**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.**

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## 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.

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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:

*Capulet's house.*

[*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.*]

We shall be much unfurnish'd for this time.  
What, is my daughter gone to Friar Lawrence?

10

*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 20  
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.

*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



*Juliet:* 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

*Lady Capulet:* No, not till Thursday; there is time enough.

*Capulet:* Go, nurse, go with her. We'll to church to-morrow. [*Exeunt JULIET and NURSE.*] 40

*Lady Capulet:* We shall be short in our provision;  
'Tis now near night.

*Capulet:* Tush. I will stir about,  
And all things shall be well, I warrant thee, wife.  
Go thou to Juliet, help to deck up her; 45  
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 50  
Since this same wayward girl is so reclaim'd.

[*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.

**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:

|                |  |    |
|----------------|--|----|
| <i>Olivia:</i> | What do you say, Cesario? Good my lord –   |    |
| <i>Viola:</i>  | My lord would speak; my duty hushes me.  |    |
| <i>Olivia:</i> | If it be aught to the old tune, my lord,<br>It is as fat and fulsome to mine ear<br>As howling after music.  | 5  |
| <i>Duke:</i>   | Still so cruel?  |    |
| <i>Olivia:</i> | Still so constant, lord.   |    |
| <i>Duke:</i>   | What, to perverseness? You uncivil lady,<br>To whose ingrate and unauspicious altars<br>My soul the faithfull'st off'rings hath breath'd out<br>That e'er devotion tender'd! What shall I do?  | 10 |
| <i>Olivia:</i> | Even what it please my lord, that shall become him.  |    |
| <i>Duke:</i>   | Why should I not, had I the heart to do it,<br>Like to the Egyptian thief at point of death,<br>Kill what I love? – a savage jealousy<br>That sometime savours nobly. But hear me this:<br>Since you to non-regardance cast my faith,<br>And that I partly know the instrument<br>That screws me from my true place in your favour,<br>Live you the marble-breasted tyrant still;<br>But this your minion, whom I know you love,<br>And whom, by heaven I swear, I tender dearly,<br>Him will I tear out of that cruel eye<br>Where he sits crowned in his master's spite.<br>Come, boy, with me; my thoughts are ripe in mischief:<br>I'll sacrifice the lamb that I do love<br>To spite a raven's heart within a dove. | 15 |
| <i>Viola:</i>  | And I, most jocund, apt, and willingly,<br>To do you rest, a thousand deaths would die.  |    |
| <i>Olivia:</i> | Where goes Cesario?  | 30 |
| <i>Viola:</i>  | After him I love<br>More than I love these eyes, more than my life,<br>More, by all mores, than e'er I shall love wife.<br>If I do feign, you witnesses above<br>Punish my life for tainting of my love!   | 35 |
| <i>Olivia:</i> | Ay me detested! How am I beguil'd!   |    |
| <i>Viola:</i>  | Who does beguile you? Who does do you wrong?   |    |

*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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