



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

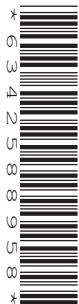
0486/32

Paper 3 Drama (Open Text)

February/March 2019

45 minutes

Texts studied should be taken into the examination.



READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.

This document consists of **11** printed pages, **1** blank page and **1** Insert.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1 Read this passage carefully, and then answer the question that follows it:

Travis [*in the face of love, new aggressiveness*]: Mama, could I *please* go carry groceries?

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Ruth: Walter, please leave me alone.

[from Act 1, Scene 1]

How does Hansberry dramatically convey conflict between Ruth and Walter at this moment in the play?

Or 2 How far does Hansberry encourage you to admire Beneatha?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3 Read this passage carefully, and then answer the question that follows it:

[*Enter* RODOLPHO.]

Rodolpho: Eddie?

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

family!

You will kill a

[from Act 2]

In what ways does Miller make this moment in the play so powerful?

Or 4 To what extent does Miller make you feel sympathy for Marco?

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

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 5 Read this passage carefully, and then answer the question that follows it:

- Catherine:* Why are you so ashamed of your emotions?
- Sir Robert:* Because, as a lawyer, I must necessarily distrust them.
- Catherine:* Why?
- Sir Robert:* To fight a case on emotional grounds is the surest way of losing it. Emotions muddy the issue. Cold, clear logic—and buckets of it—should be the lawyer’s only equipment. 5
- Catherine:* Was it cold clear logic that made you weep to-day at the verdict.
- Sir Robert* [*after a slight pause*]: Your maid, I suppose, told you that? It doesn’t matter. It will be in the papers to-morrow, anyway. [*Fiercely*] Very well, then, if you must have it, here it is: I wept to-day because right had been done. 10
- Catherine:* Not justice?
- Sir Robert:* No. Not justice. Right. It is not hard to do justice—very hard to do right. Unfortunately, while the appeal of justice is intellectual, the appeal of right appears, for some odd reason, to induce tears in court. That is my answer and my excuse. And now, may I leave the witness box? 15
- Catherine:* No. One last question. How can you reconcile your support of Winslow against the Crown with your political beliefs? 20
- Sir Robert:* Very easily. No one party has a monopoly of concern for individual liberty. On that issue all parties are united.
- Catherine:* I don’t think so.
- Sir Robert:* You don’t?
- Catherine:* No. Not all parties. Only some people from all parties. 25
- Sir Robert:* That is a wise remark. We can only hope, then, that those “some people” will always prove enough people. You would make a good advocate.
- Catherine:* Would I?
- Sir Robert* [*playfully*]: Why do you not canalize your feministic impulses towards the law-courts, Miss Winslow, and abandon the lost cause of women’s suffrage? 30
- Catherine:* Because I don’t believe it *is* a lost cause.
- Sir Robert:* No? Are you going to continue to pursue it?
- Catherine:* Certainly. 35
- Sir Robert:* You will be wasting your time.
- Catherine:* I don’t think so.
- Sir Robert:* A pity. In the House of Commons in days to come I shall make a point of looking up at the Gallery in the hope of catching a glimpse of you in that provocative hat. 40
- [*Enter RONNIE. He is fifteen now, and there are distinct signs of an incipient man-about-town. He is very smartly dressed in lounge suit and bowler hat.*]

- Ronnie:* I say, Sir Robert, I'm most awfully sorry. I didn't know anything was going to happen. 45
- Sir Robert:* Where were you?
- Ronnie:* At the pictures.
- Sir Robert:* Pictures? What is that?
- Catherine:* Cinematograph show.
- Ronnie:* I'm most awfully sorry. I say—we won, didn't we? 50
- Sir Robert:* Yes, we won. Well, good-bye, Miss Winslow. Shall I see you in the House, then, one day? [*He offers his hand.*]
- Catherine* [*shaking his hand; with a smile*]: Yes, Sir Robert. One day. But not in the Gallery. Across the floor.
- Sir Robert* [*with a faint smile*]: Perhaps. Good-bye. [*He turns to go.*] 55

SLOW CURTAIN

[*from Act 2, Scene 2*]

How far do you think Rattigan makes this an effective ending to the play?

- Or 6** How does Rattigan's portrayal of Desmond Curry contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 7 Read this passage carefully, and then answer the question that follows it:

<i>Macbeth:</i>	Hang out our banners on the outward walls; The cry is still 'They come'. Our castle's strength Will laugh a siege to scorn. Here let them lie Till famine and the ague eat them up. Were they not forc'd with those that should be ours, We might have met them daring, beard to beard, And beat them backward home.	5
	<i>[A cry within of women.</i>	
	What is that noise?	
<i>Seyton:</i>	It is the cry of women, my good lord.	10
	<i>[Exit.</i>	
<i>Macbeth:</i>	I have almost forgot the taste of fears. The time has been my senses would have cool'd To hear a night-shriek, and my fell of hair Would at a dismal treatise rouse and stir As life were in't. I have supp'd full with horrors; Direness, familiar to my slaughterous thoughts, Cannot once start me. <i>[Re-enter SEYTON.]</i>	15
	Wherefore was that cry?	20
<i>Seyton:</i>	The Queen, my lord, is dead.	
<i>Macbeth:</i>	She should have died hereafter; There would have been a time for such a word. To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player, That struts and frets his hour upon the stage, And then is heard no more; it is a tale Told by an idiot, full of sound and fury, Signifying nothing. <i>[Enter a MESSENGER.]</i>	25
	Thou com'st to use thy tongue; thy story quickly.	35
<i>Messenger:</i>	Gracious my lord, I should report that which I say I saw, But know not how to do't.	
<i>Macbeth:</i>	Well, say, sir.	
<i>Messenger:</i>	As I did stand my watch upon the hill, I look'd toward Birnam, and anon me-thought The wood began to move.	40
<i>Macbeth:</i>	Liar and slave!	
<i>Messenger:</i>	Let me endure your wrath, if't be not so. Within this three mile may you see it coming; I say, a moving grove.	45

Macbeth: If thou speak'st false,
 Upon the next tree shalt thou hang alive,
 Till famine cling thee. If thy speech be sooth,
 I care not if thou dost for me as much. 50
 I pull in resolution, and begin
 To doubt th' equivocation of the fiend
 That lies like truth. 'Fear not, till Birnam wood
 Do come to Dunsinane.' And now a wood
 Comes toward Dunsinane. Arm, arm, and out. 55
 If this which he avouches does appear,
 There is nor flying hence nor tarrying here.
 I gin to be aweary of the sun,
 And wish th' estate o' th' world were now undone.
 Ring the alarum bell. Blow wind, come wrack;
 At least we'll die with harness on our back. 60

[*Exeunt.*]

[*from Act 5, Scene 5*]

Explore how Shakespeare strikingly conveys Macbeth's state of mind at this moment in the play.

Or 8 How does Shakespeare's portrayal of Macduff contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either 9 Read this passage carefully, and then answer the question that follows it:

<i>Romeo:</i>	See how she leans her cheek upon her hand! O that I were a glove upon that hand, That I might touch that cheek!	
<i>Juliet:</i>	Ay me!	
<i>Romeo:</i>	She speaks. O, speak again, bright angel, for thou art As glorious to this night, being o'er my head, As is a winged messenger of heaven Unto the white-upturned wond'ring eyes Of mortals that fall back to gaze on him, When he bestrides the lazy-pacing clouds And sails upon the bosom of the air.	5 10
<i>Juliet:</i>	O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.	15
<i>Romeo</i>	[<i>Aside</i>]: Shall I hear more, or shall I speak at this?	
<i>Juliet:</i>	'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other name would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name; And for thy name, which is no part of thee, Take all myself.	20 25
<i>Romeo:</i>	I take thee at thy word: Call me but love, and I'll be new baptiz'd; Henceforth I never will be Romeo.	30
<i>Juliet:</i>	What man art thou, that, thus bescreen'd in night, So stumblest on my counsel?	
<i>Romeo:</i>	By a name I know not how to tell thee who I am: My name, dear saint, is hateful to myself, Because it is an enemy to thee; Had I it written, I would tear the word.	35
<i>Juliet:</i>	My ears have yet not drunk a hundred words Of thy tongue's uttering, yet I know the sound: Art thou not Romeo, and a Montague?	40
<i>Romeo:</i>	Neither, fair maid, if either thee dislike.	
<i>Juliet:</i>	How cam'st thou hither, tell me, and wherefore? The orchard walls are high and hard to climb; And the place death, considering who thou art, If any of my kinsmen find thee here.	45

- Romeo:* With love's light wings did I o'er-perch these walls,
For stony limits cannot hold love out;
And what love can do, that dares love attempt. 50
Therefore thy kinsmen are no stop to me.
- Juliet:* If they do see thee, they will murder thee.
- Romeo:* Alack, there lies more peril in thine eye
Than twenty of their swords; look thou but sweet,
And I am proof against their enmity. 55
- Juliet:* I would not for the world they saw thee here.
- Romeo:* I have night's cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued wanting of thy love. 60

[from Act 2, Scene 2]

How does Shakespeare vividly convey the strength of Romeo and Juliet's love at this moment in the play?

Or 10 How far does Shakespeare convince you that Lord Capulet is a caring father to Juliet?

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.