www.dynamicpapers.com



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/23**

Paper 2 Drama **October/November 2019**

1 hour 30 minutes

No Additional Materials are required.



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 **two** questions.
You must answer **one** passage-based question (marked *) and **one** essay question (marked †).
Your questions must be on **two** different plays.

All questions in this paper carry equal marks.

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

DC (RCL/GO) 165598/4
© UCLES 2019

www.dynamicpapers.com

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:

[*A long minute passes and* WALTER *slowly gets up.*]

Lindner: [*coming to the table with efficiency, putting his briefcase on the table and starting to unfold papers and unscrew fountain pens*]: Well, I certainly was glad to hear from you people. [WALTER *has begun to trek out of the room, slowly and awkwardly, rather like a small boy, passing the back of his sleeve across his mouth from time to time.*] Life can really be so much simpler than people let it be most of the time. Well – with whom do I negotiate? You, Mrs Younger, or your son here? [MAMA *sits with her hands folded on her lap and her eyes closed as* WALTER *advances.* TRAVIS *goes close to* LINDNER *and looks at the paper curiously.*] Just some official papers, sonny.

Ruth: Travis, you go downstairs.

Mama: [*opening her eyes and looking into* WALTER*'s*]: No. Travis, you stay right here. And you make him understand what you doing, Walter Lee. You teach him good. Like Willy Harris taught you. You show where our five generations done come to. Go ahead, son –

Walter: [*looks down into his boy's eyes.* TRAVIS *grins at him merrily and* WALTER *draws him beside him with his arm lightly around his shoulder*]: Well, Mr Lindner. [BENEATHA *turns away.*] We called you [*there is a profound, simple groping quality in his speech*] because, well, me and my family … [*He looks around and shifts from one foot to the other.*] Well – we are very plain people …

Lindner: Yes –

Walter: I mean – I have worked as a chauffeur most of my life – and my wife here, she does domestic work in people's kitchens. So does my mother. I mean – we are plain people …

Lindner: Yes, Mr Younger –

Walter: [*really like a small boy, looking down at his shoes and then up at the man*]: And – uh – well, my father, well, he was a labourer most of his life.

Lindner: [*absolutely confused*]: Uh, yes –

Walter: [*looking down at his toes once again*]: My father almost beat a man to death once because this man called him a bad name or something, you know what I mean?

Lindner: No, I'm afraid I don't.

Walter: [*finally straightening up*]: Well, what I mean is that we come from people who had a lot of pride. I mean – we are very proud people. And that's my sister over there and she's going to be a doctor – and we are very proud –

Lindner: Well – I am sure that is very nice, but –

© UCLES 2019

www.dynamicpapers.com

Walter: [*starting to cry and facing the man eye to eye*]: What I am telling you is that we called you over here to tell you that we are very proud and that this is – this is my son, who makes the sixth generation of our family in this country, and that we have all thought about your offer and we have decided to move into our house because my father – my father – he earned it. [MAMA *has her eyes closed and is rocking back and forth as though she were in church, with her head nodding the amen yes.*] We don't want to make no trouble for nobody or fight no causes – but we will try to be good neighbours. That's all we got to say. [*He looks the man absolutely in the eyes.*] We don't want your money. [*He turns and walks away from the man.*]

Lindner: [*looking around at all of them*]: I take it then that you have decided to occupy.

Beneatha: That's what the man said.

Lindner: [*to* MAMA *in her reverie*]: Then I would like to appeal to you, Mrs Younger. You are older and wiser and understand things better I am sure …

Mama: [*rising*]: I am afraid you don't understand. My son said we was going to move and there ain't nothing left for me to say. [*Shaking her head with double meaning.*] You know how these young folks is nowadays, mister. Can't do a thing with 'em. Good-bye.

[*from Act 3*]

How does Hansberry bring the play to such a dramatic climax here?

Or **†2** In what ways does Hansberry powerfully portray the relationship between Ruth and Walter?

© UCLES 2019

[Turn over

www.dynamicpapers.com

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:

Beatrice: They ain't goin' to come any quicker if you stand in the street.

Content removed due to copyright restrictions.

© UCLES 2019

www.dynamicpapers.com

Content removed due to copyright restrictions.

CATHERINE *stops him at the door.*]

[*from Act 1*]

How does Miller make this moment in the play so revealing?

Or **†4** How does Miller use Eddie's visits to Alfieri to contribute to the dramatic impact of the play?

www.dynamicpapers.com

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:

Sir Robert: What were you thinking about outside the C.O.'s office for twenty-five minutes?

Ronnie: [*wildly*]: I don't even know if I was there. I can't remember. Perhaps I wasn't there at all.

Sir Robert: No. Perhaps you were still in the locker room rifling Elliot's locker –

Arthur: [*indignantly*]: Sir Robert, I must ask you –

Sir Robert: Quiet!

Ronnie: I remember now. I remember. Someone did see me outside the C.O.'s office. A chap called Casey. I remember I spoke to him.

Sir Robert: What did you say?

Ronnie: I said: 'Come down to the post office with me. I'm going to cash a postal order.'

Sir Robert: [*triumphantly*]: *Cash* a postal order.

Ronnie: I mean get.

Sir Robert: You said cash. Why did you say cash if you meant get?

Ronnie: I don't know.

Sir Robert: I suggest cash was the truth.

Ronnie: No, no. It wasn't. It wasn't really. You're muddling me.

Sir Robert: You seem easily muddled. How many other lies have you told?

Ronnie: None. Really I haven't.

Sir Robert: [*bending forward malevolently*]: I suggest your whole testimony is a lie.

Ronnie: No! It's the truth.

Sir Robert: I suggest there is barely one single word of truth in anything you have said either to me, or to the Judge Advocate or to the Commander. I suggest that you broke into Elliot's locker, that you stole the postal order for five shillings belonging to Elliot, and you cashed it by means of forging his name.

Ronnie: [*wailing*]: I didn't. I didn't.

Sir Robert: I suggest you did it for a joke, meaning to give Elliot the five shillings back, but that when you met him and he said he had reported the matter that you got frightened and decided to keep quiet.

Ronnie: No, no, no. It isn't true.

Sir Robert: I suggest that by continuing to deny your guilt you are causing great hardship to your own family, and considerable annoyance to high and important persons in this country –

Catherine: [*on her feet*]: That's a disgraceful thing to say!

Arthur: [*rising*]: I agree.

© UCLES 2019

www.dynamicpapers.com

Sir Robert: [*leaning forward and glaring at* RONNIE *with utmost venom*]: I suggest that the time has at last come for you to undo some of the misery you have caused by confessing to us all now that you are a forger, a liar and a thief.

[GRACE *rises, crosses swiftly to* RONNIE *and envelops him.*]

Ronnie: [*in tears*]: I'm not! I'm not! I'm not! I didn't do it.

Arthur: This is outrageous, sir.

[DESMOND *crosses above* SIR ROBERT *to the table and collects the documents.* JOHN *enters. He is dressed in evening clothes.*]

John: Kate, dear, I'm late. I'm terribly sorry –

[*He stops short as he takes in the scene.* RONNIE *is sobbing hysterically on his mother's breast.* ARTHUR *and* CATHERINE *are glaring indignantly at* SIR ROBERT*, who is putting his papers together.*]

Sir Robert: [*to* DESMOND]: Can I drop you anywhere? My car is at the door.

Desmond: Er—no—I thank you.

Sir Robert: [*carelessly*]: Well, send all this stuff round to my chambers to-morrow morning, will you?

Desmond: But—but will you need it now?

Sir Robert: Oh, yes. The boy is plainly innocent. I accept the brief.

[SIR ROBERT *bows to* ARTHUR *and* CATHERINE *and walks languidly to the door past the bewildered* JOHN*, to whom he gives a polite nod as he goes out.* RONNIE *continues to sob hysterically.*]

QUICK CURTAIN

[*from Act 1, Scene 2*]

In what ways does Rattigan make this such a powerful moment in the play?

Or **†6** How far does Rattigan's portrayal of Arthur Winslow encourage you to feel that he is a good father?

© UCLES 2019

[Turn over

www.dynamicpapers.com

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:

Macbeth: Prithee, peace;
I dare do all that may become a man;
Who dares do more is none.

Lady Macbeth: What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both;
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me –
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn
As you have done to this.

Macbeth: If we should fail?

Lady Macbeth: We fail!
But screw your courage to the sticking place,
And we'll not fail. When Duncan is asleep –
Whereto the rather shall his day's hard journey
Soundly invite him – his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbec only. When in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
Th' unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macbeth: Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be receiv'd,
When we have mark'd with blood those sleepy two
Of his own chamber, and us'd their very daggers,
That they have done 't?

Lady Macbeth: Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

Macbeth: I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show;
False face must hide what the false heart doth know.
[*Exeunt.*

[*from Act 1, Scene 7*]

© UCLES 2019

www.dynamicpapers.com

How does Shakespeare powerfully portray Lady Macbeth at this moment in the play?

Or **†8** To what extent does Shakespeare encourage you to feel that Macbeth's fate is inevitable?

© UCLES 2019

[Turn over

www.dynamicpapers.com

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:

[*Enter* NURSE *and her man,* PETER.]

Mercutio: A sail, a sail!

Benvolio: Two, two; a shirt and a smock.

Nurse: Peter!

Peter: Anon.

Nurse: My fan, Peter.

Mercutio: Good Peter, to hide her face; for her fan's the fairer face.

Nurse: God ye good morrow, gentlemen.

Mercutio: God ye good den, fair gentlewoman.

Nurse: Is it good den?

Mercutio: 'Tis no less, I tell ye; for the bawdy hand of the dial is now upon the prick of noon.

Nurse: Out upon you! What a man are you?

Romeo: One, gentlewoman, that God hath made himself to mar.

Nurse: By my troth, it is well said. 'For himself to mar' quoth 'a! Gentlemen, can any of you tell me where I may find the young Romeo?

Romeo: I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse.

Nurse: You say well.

Mercutio: Yea, is the worst well? Very well took, i' faith; wisely, wisely.

Nurse: If you be he, sir, I desire some confidence with you.

Benvolio: She will indite him to some supper.

Mercutio: A bawd, a bawd, a bawd! So ho!

Romeo: What hast thou found?

Mercutio: No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.

[*He walks by them and sings.*

An old hare hoar,
And an old hare hoar,
Is very good meat in Lent;
But a hare that is hoar
Is too much for a score,
When it hoars ere it be spent.
Romeo, will you come to your father's? We'll to dinner thither.

Romeo: I will follow you.

Mercutio: Farewell, ancient lady; farewell, [*Sings*] lady, lady, lady.

[*Exeunt* MERCUTIO *and* BENVOLIO.

Nurse: I pray you, sir, what saucy merchant was this that was so full of his ropery?

www.dynamicpapers.com

Romeo: A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.

Nurse: An 'a speak anything against me, I'll take him down, an 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates. And thou must stand by too, and suffer every knave to use me at his pleasure?

Peter: I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

Nurse: Now, afore God, I am so vex'd that every part about me quivers. Scurvy knave! – Pray you, sir, a word; and as I told you, my young lady bid me enquire you out; what she bid me say I will keep to myself. But first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behaviour, as they say; for the gentlewoman is young; and, therefore, if you should deal double with her, truly it were an ill thing to be off'red to any gentlewoman, and very weak dealing.

[*from Act 2, Scene 4*]

How does Shakespeare make this such an entertaining moment in the play?

Or **†10** Does Shakespeare's writing encourage you to feel more sympathy for Juliet than for Romeo?

© UCLES 2019

www.dynamicpapers.com

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.

© UCLES 2019