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**LITERATURE IN ENGLISH**

Paper 3 Drama (Open Text)

**0992/32**

**May/June 2019**

**45 minutes**

Additional Materials: Answer Booklet/Paper

**Texts studied should be taken into the examination.**

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**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.

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This document consists of **13** printed pages and **3** blank pages.

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:

<i>Walter</i>	[to RUTH]: Well, they look crazy as hell—white shoes, cold as it is.	
<i>Ruth</i>	[ <i>crushed</i> ]: You have to excuse him—	
<i>Walter:</i>	No, he don't! Excuse me for what? What you always excusing me for! I'll excuse myself when I needs to be excused! [ <i>Pause.</i> ] They look as funny as them black knee socks Beneatha wears out of here all the time.	5
<i>Ruth:</i>	It's the college <i>style</i> , Walter.	
<i>Walter:</i>	Style, hell. She looks like she got burnt legs or something!	
<i>Ruth:</i>	Oh, Walter—	
<i>Walter</i>	[ <i>an irritable mimic</i> ]: Oh, Walter! Oh, Walter! [to GEORGE]: How's your old man making out? I understand you all going to buy that big hotel on the Drive? [ <i>He finds a beer in the refrigerator, wanders over to GEORGE, sipping and wiping his lips with the back of his hand and straddling a chair backwards to talk to the other man.</i> ] Shrewd move. Your old man is all right, man. [ <i>Tapping his head and half winking for emphasis.</i> ] I mean he knows how to operate. I mean he thinks <i>big</i> , you know what I mean, I mean for a <i>home</i> , you know? But I think he's kind of running out of ideas now. I'd like to talk to him. Listen, man, I got some plans that could turn this city upside down. I mean I think like he does. <i>Big</i> . Invest big, gamble big, hell, lose <i>big</i> if you have to, you know what I mean. It's hard to find a man on this whole Southside who understands my kind of thinking—you dig? [ <i>He scrutinises GEORGE again, drinks his beer, squints his eyes and leans in close, confidential, man to man.</i> ] Me and you ought to sit down and talk sometimes, man. Man, I got me some ideas...	10 15 20
<i>George</i>	[ <i>with boredom</i> ]: Yeah—sometimes we'll have to do that, Walter.	
<i>Walter</i>	[ <i>understanding the indifference, and offended</i> ]: Yeah—well, when you get the time, man. I know you a busy little boy.	25
<i>Ruth:</i>	Walter, please—	
<i>Walter</i>	[ <i>bitterly, hurt</i> ]: I know ain't nothing in this world as busy as you coloured college boys with your fraternity pins and white shoes...	
<i>Ruth</i>	[ <i>covering her face with humiliation</i> ]: Oh, Walter Lee—	30
<i>Walter:</i>	I see you all all the time—with the books tucked under your arms—going to your—[ <i>He mimics the British 'a'.</i> ] 'clahsses'. And for what? What the hell you learning over there? Filling up your heads—[ <i>counting off on his fingers.</i> ] —with the sociology and the psychology. But they teaching you how to be a man? How to take over and run the world? They teaching you how to run a rubber plantation or a steel mill? Naw—just to talk proper and read books and wear them faggoty-looking white shoes...	35

- George* [looking at him with distaste, a little above it all]: You're all whacked up with bitterness, man.
- Walter* [intently, almost quietly, between the teeth, glaring at the boy]: And you – ain't you bitter, man? Ain't you just about had it yet? Don't you see no stars gleaming that you can't reach out and grab? You happy? –you contented son-of-a-bitch –you happy? You got it made? Bitter? Man, I'm a volcano. Bitter? Here I am a giant –surrounded by ants! Ants who can't even understand what it is the giant is talking about. 40  
45
- Ruth* [passionately and suddenly]: Oh, Walter –ain't you with nobody?
- Walter* [violently]: No! 'Cause ain't nobody with me! Not even my own mother!
- Ruth*: Walter, that's a terrible thing to say!

[from Act 2 Scene 1]

What does Hansberry's writing make you feel about Walter at this moment in the play?

**Or 2**

Explore the ways in which Hansberry makes the generation gap between Mama and her children such a powerful part of the play.

**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*            [*never losing her aroused alarm*]: Sit down, honey, I want to tell you something.

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*Catherine:*        Okay.

[from Act 1]

How does Miller strikingly reveal the characters' thoughts and feelings at this moment in the play?

**Or 4**

How does Miller make betrayal such a powerful part of the play?

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:

- John:* What about the way your father looks at me! Tell me, are all your family as scared of him as I am?
- Catherine:* Dickie is, of course; and Ronnie, though he doesn't need to be. Father worships him. I don't know about Mother being scared of him. Sometimes, perhaps. I'm not—ever 5
- John:* You're not scared of anything, are you?
- Catherine:* Oh yes. Heaps of things.
- John:* Such as?
- Catherine* [*with a smile*]: Oh... They're nearly all concerned with you.  
[RONNIE *looks cautiously in at the French windows. He now presents a very bedraggled and woe-begone appearance, with his uniform wringing wet, and his damp hair over his eyes.*] 10
- John:* You might be a little more explicit...
- Ronnie* [*in a low voice*]: Kate!  
[CATHERINE *turns and sees him.*] 15
- Catherine* [*amazed*]: Ronnie! What on earth—
- Ronnie:* Where's Father?
- Catherine:* I'll go and tell him— [*She moves towards the door.*]
- Ronnie* [*urgently*]: No, don't; please, Kate, don't!  
[CATHERINE *stops, puzzled.*] 20
- Catherine:* What's the trouble, Ronnie?  
[RONNIE, *trembling on the edge of tears, does not answer her. She goes to him.*]  
You're wet through. You'd better go and change.
- Ronnie:* No. 25
- Catherine* [*gently*]: What's the trouble, darling? You can tell me.  
[RONNIE *looks at JOHN.*]  
You know John Watherstone, Ronnie. You met him last holidays, don't you remember?  
[RONNIE *remains silent, obviously reluctant to talk in front of a comparative stranger.*] 30

- John* [tactfully]: I'll disappear.
- Catherine* [pointing to the dining-room door]: In there, do you mind?  
[JOHN goes out quietly.]  
Now, darling, tell me. What is it? Have you run away? 35  
[RONNIE shakes his head, evidently not trusting himself to speak.]  
What is it then?  
[RONNIE pulls out the letter from his pocket and slowly hands it to her.  
CATHERINE reads it quietly.]  
Oh, God! 40
- Ronnie:* I didn't do it.  
[CATHERINE re-reads the letter in silence.]  
Kate, I didn't. Really, I didn't.
- Catherine* [abstractedly]: No, darling. [She seems uncertain of what to do.] This letter is addressed to Father. Did you open it? 45
- Ronnie:* Yes.
- Catherine:* You shouldn't have done that—
- Ronnie:* I was going to tear it up. Then I heard you come in from church and ran into the garden—I didn't know what to do—
- Catherine* [still distracted]: Did they send you up alone? 50
- Ronnie:* They sent a Petty Officer up with me. He was supposed to wait and see Father, but I sent him away. [Indicating the letter] Kate—shall we tear it up, now?
- Catherine:* No, darling.
- Ronnie:* We could tell Father term had ended two days sooner— 55
- Catherine:* No, darling.
- Ronnie:* I didn't do it, Kate, really I didn't—  
[DICKIE comes in from the hall. He does not seem surprised to see RONNIE.]
- Dickie* [cheerfully]: Hullo, Ronnie, old lad. How's everything? 60  
[RONNIE turns away from him.]
- Catherine* [to DICKIE]: You knew he was here?
- Dickie:* Oh yes. His trunks and things are all over our room. Trouble?
- Catherine:* Yes.

[from Act 1 Scene 1]

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

**Or 6**

How does Rattigan make the Winslow family's employment of Sir Robert Morton a striking part of the play?



**Turn to page 10 for Question 7**

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>Lady Macbeth:</i>	Nought's had, all's spent, Where our desire is got without content. 'Tis safer to be that which we destroy, Than by destruction dwell in doubtful joy.	
	[Enter MACBETH.]	5
	How now, my lord! Why do you keep alone, Of sorriest fancies your companions making, Using those thoughts which should indeed have died With them they think on? Things without all remedy Should be without regard. What's done is done.	10
<i>Macbeth:</i>	We have scotch'd the snake, not kill'd it; She'll close, and be herself, whilst our poor malice Remains in danger of her former tooth. But let the frame of things disjoint, both the worlds suffer, Ere we will eat our meal in fear and sleep	15
	In the affliction of these terrible dreams That shake us nightly. Better be with the dead, Whom we, to gain our peace, have sent to peace, Than on the torture of the mind to lie In restless ecstasy. Duncan is in his grave;	20
	After life's fitful fever he sleeps well; Treason has done his worst; nor steel, nor poison, Malice domestic, foreign levy, nothing, Can touch him further.	
<i>Lady Macbeth:</i>	Come on. Gentle my lord, sleek o'er your rugged looks; Be bright and jovial among your guests to-night.	25
<i>Macbeth:</i>	So shall I, love; and so, I pray, be you. Let your remembrance apply to Banquo; Present him eminence, both with eye and tongue – Unsafe the while, that we Must lave our honours in these flattering streams, And make our faces vizards to our hearts, Disguising what they are.	30
<i>Lady Macbeth:</i>	You must leave this.	35
<i>Macbeth:</i>	O, full of scorpions is my mind, dear wife! Thou know'st that Banquo, and his Fleance, lives.	
<i>Lady Macbeth:</i>	But in them nature's copy's not eterne.	

<i>Macbeth:</i>	There's comfort yet; they are assailable. Then be thou jocund. Ere the bat hath flown His cloister'd flight; ere to black Hecate's summons The shard-borne beetle with his drowsy hums Hath rung night's yawning peal, there shall be done A deed of dreadful note.	40
<i>Lady Macbeth:</i>	What's to be done?	45
<i>Macbeth:</i>	Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come, seeling night, Scarf up the tender eye of pitiful day, And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me pale. Light thickens, and the crow Makes wing to th'rooky wood; Good things of day begin to droop and drowse, Whiles night's black agents to their preys do rouse. Thou marvell'st at my words; but hold thee still: Things bad begun make strong themselves by ill. So, prithee go with me.	50 55

[from Act 3 Scene 2]

How does Shakespeare vividly reveal the troubled thoughts and feelings of Macbeth and Lady Macbeth at this moment in the play?

**Or 8**

At the end of the play Malcolm describes Macbeth as a 'butcher'.

To what extent does Shakespeare's portrayal of Macbeth make you agree with this description?

**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>Juliet:</i>	Now, good sweet nurse — O Lord, why look'st thou sad? Though news be sad, yet tell them merrily; If good, thou shamest the music of sweet news By playing it to me with so sour a face.	
<i>Nurse:</i>	I am aweary, give me leave a while; Fie, how my bones ache! What a jaunce have I had!	5
<i>Juliet:</i>	I would thou hadst my bones and I thy news. Nay, come, I pray thee speak; good, good nurse, speak.	
<i>Nurse:</i>	Jesu, what haste? Can you not stay a while? Do you not see that I am out of breath?	10
<i>Juliet:</i>	How art thou out of breath, when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay Is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that; Say either, and I'll stay the circumstance. Let me be satisfied, is't good or bad?	15
<i>Nurse:</i>	Well, you have made a simple choice; you know not how to choose a man. Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talk'd on, yet they are past compare. He is not the flower of courtesy, but I'll warrant him as gentle as a lamb. Go thy ways, wench; serve God. What, have you din'd at home?	20
<i>Juliet:</i>	No, no. But all this did I know before. What says he of our marriage? What of that?	25
<i>Nurse:</i>	Lord, how my head aches! What a head have I! It beats as it would fall in twenty pieces. My back a t'other side — ah, my back, my back! Beshrew your heart for sending me about To catch my death with jauncing up and down!	30
<i>Juliet:</i>	I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love?	
<i>Nurse:</i>	Your love says like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous — Where is your mother?	35
<i>Juliet:</i>	Where is my mother! Why, she is within; Where should she be? How oddly thou repliest! 'Your love says like an honest gentleman, Where is your mother?'	

*Nurse:*

O God's lady dear!  
Are you so hot? Marry, come up, I trow;  
Is this the poultice for my aching bones?  
Henceforward, do your messages yourself.

40

*[from Act 2 Scene 5]*

How does Shakespeare make this such a dramatic and entertaining moment in the play?

**Or 10**

In what ways does Shakespeare make Mercutio such a compelling character?

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