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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/22**

Paper 2 Drama **February/March 2018**

1 hour 30 minutes

No Additional Materials are required.

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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 **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.

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J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

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

Brown: We thought you might be hungry, Colonel Brady, after your train ride.

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The townspeople stand around the picnic table, munching the buffet lunch.]

[*from Act 1 Scene 1*]

How do the writers make this moment in the play both dramatic and revealing?

Or **†2** How do the writers make Drummond such an admirable character?

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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:

Catherine [*quietly*]: I'm afraid of Eddie here.

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And don't cry any more.

[*from Act 2*]

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

Or **†4** How does Miller memorably portray the relationship between Eddie and Catherine?

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

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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:

Grace: It won't be easy for her to find another place.

Arthur: We'll give her an excellent reference.

Grace: That won't alter the fact that she's never been properly trained as a parlourmaid and—well—you know yourself how we're always having to explain her to people. No, Arthur, I don't mind how many figures she's shown, it's a brutal thing to do.

Arthur: Facts are brutal things.

Grace [*a shade hysterically*]: Facts? I don't think I know what facts are any more—

Arthur: The facts at this moment are that we have a half of the income we had a year ago, and we're living at nearly the same rate. However you look at it that's bad economics—

Grace: I'm not talking about economics, Arthur—I'm talking about ordinary, common or garden facts—things we took for granted a year ago and which now don't seem to matter any more.

Arthur: Such as?

Grace [*with rising voice*]: Such as a happy home and peace and quiet and an ordinary respectable life, and some sort of future for us and our children. In the last year you've thrown all that overboard, Arthur. There's your return for it, I suppose—[*she indicates the headline in the paper*]—and it's all very exciting and important, I'm sure, but it doesn't bring back any of the things that we've lost—

[RONNIE *stirs in his sleep. She lowers her voice.*] I can only pray to God that you know what you're doing.

Arthur [*after a pause; rising with difficulty*]: I know exactly what I'm doing, Grace. I'm going to publish my son's innocence before the world, and for that end I am not prepared to weigh the cost.

Grace: But the cost may be out of all proportion—

Arthur: It may be. That doesn't concern me. I hate heroics, Grace, but you force me to say this. An injustice has been done. I am going to set it right, and there is no sacrifice in the world I am not prepared to make in order to do so.

Grace [*with sudden violence*]: Oh, I wish I could see the sense of it all! [*She points to* RONNIE] He's perfectly happy, at a good school, doing very well. No one need ever have known about Osborne, if you hadn't gone and shouted it out to the whole world. As it is, whatever happens now, he'll go through the rest of his life as the boy in that Winslow case—the boy who stole that postal order—

Arthur [*grimly*]: The boy who didn't steal that postal order.

Grace [*wearily*]: What's the difference? When millions are talking and gossiping about him a "did" or a "didn't" hardly matters. The Winslow boy is bad enough. You talk about sacrificing everything for him; but when he's grown up he won't thank you for it, Arthur—even though you've given your life to—publish his innocence as you call it.

[ARTHUR *makes an impatient gesture.*]

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Yes, Arthur—your life. You talk gaily about arthritis and a touch of gout and old age and the rest of it, but you know as well as any of the doctors what really is the matter with you. [*Nearly in tears*] You're destroying yourself, Arthur, and me and your family besides—and for what I'd like to know? I've asked you and Kate to tell me a hundred times—but you never can. For what, Arthur?

Arthur [*quietly*]: For Justice, Grace.

Grace: That sounds very noble. Are you sure it's true? Are you sure it isn't just plain pride and self-importance and sheer brute stubbornness?

Arthur [*putting a hand out to her*]: No, Grace. I don't think it is. I really don't think it is—

Grace: No. This time I'm not going to cry and say I'm sorry, and make it all up again. I can stand anything if there is a reason for it. But for no reason at all, it's unfair to ask so much of me. It's unfair...

[GRACE *breaks down, moves swiftly to the door and goes out.* RONNIE *opens his eyes.* ARTHUR *makes a move as though he is about to follow* GRACE.]

[*from Act 2 Scene 1*]

How does Rattigan make this moment in the play so dramatic?

Or **†6** In what ways does Rattigan make you admire Catherine Winslow (Kate)?

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WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

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

PROLOGUE

Flourish. Enter CHORUS.

Chorus: Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies;
Now thrive the armourers, and honour's thought
Reigns solely in the breast of every man;
They sell the pasture now to buy the horse,
Following the mirror of all Christian kings
With winged heels, as English Mercuries.
For now sits Expectation in the air,
And hides a sword from hilts unto the point
With crowns imperial, crowns, and coronets,
Promis'd to Harry and his followers.
The French, advis'd by good intelligence
Of this most dreadful preparation,
Shake in their fear and with pale policy
Seek to divert the English purposes.
O England! model to thy inward greatness,
Like little body with a mighty heart,
What mightst thou do that honour would thee do,
Were all thy children kind and natural!
But see thy fault! France hath in thee found out
A nest of hollow bosoms, which he fills
With treacherous crowns; and three corrupted men –
One, Richard Earl of Cambridge, and the second,
Henry Lord Scroop of Masham, and the third,
Sir Thomas Grey, knight, of Northumberland,
Have, for the gilt of France – O guilt indeed! –
Confirm'd conspiracy with fearful France;
And by their hands this grace of kings must die –
If hell and treason hold their promises,
Ere he take ship for France – and in Southampton.
Linger your patience on, and we'll digest
Th' abuse of distance, force a play.
The sum is paid, the traitors are agreed,
The King is set from London, and the scene
Is now transported, gentles, to Southampton;
There is the play-house now, there must you sit,
And thence to France shall we convey you safe
And bring you back, charming the narrow seas
To give you gentle pass; for, if we may,
We'll not offend one stomach with our play.
But, till the King come forth, and not till then,
Unto Southampton do we shift our scene. [*Exit.*

[*from Act 2 Prologue*]

In what ways does Shakespeare use the Chorus to dramatic effect at this moment in the play?

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Or **†8** What do you find particularly memorable about Shakespeare's portrayal of Pistol?

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WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

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

Duncan: Is execution done on Cawdor? Are not
Those in commission yet return'd?

Malcolm: My liege,
They are not yet come back. But I have spoke
With one that saw him die; who did report
That very frankly he confess'd his treasons,
Implor'd your Highness' pardon, and set forth
A deep repentance. Nothing in his life
Became him like the leaving it: he died
As one that had been studied in his death
To throw away the dearest thing he ow'd
As 'twere a careless trifle.

Duncan: There's no art
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust.

Enter MACBETH*,* BANQUO*,* ROSS*, and* ANGUS.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me. Thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserv'd,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say,
More is thy due than more than all can pay.

Macbeth: The service and the loyalty I owe,
In doing it, pays itself. Your Highness' part
Is to receive our duties; and our duties
Are to your throne and state, children and servants,
Which do but what they should by doing everything
Safe toward your love and honour.

Duncan: Welcome hither.
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserv'd, nor must be known
No less to have done so, let me infold thee
And hold thee to my heart.

Banquo: There if I grow,
The harvest is your own.

Duncan: My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name here-after
The Prince of Cumberland; which honour must

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Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

Macbeth: The rest is labour, which is not us'd for you.
I'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So, humbly take my leave.

Duncan: My worthy Cawdor!

Macbeth [*Aside*]: The Prince of Cumberland! That is a step,
On which I must fall down, or else o'er-leap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires.
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit.*

[*from Act 1 Scene 4*]

How does Shakespeare make this moment in the play both dramatic and significant?

Or **†10** How far does Shakespeare convince you that Lady Macbeth is responsible for the murder of Duncan?

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