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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/21**

Paper 2 Drama **October/November 2018**

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.

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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:

Judge [*shouting*]: I shall ask the bailiff to clear the court, unless there is order here.

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Drummond: Your Honor, this completes the testimony. The witness is excused!

[*from Act 2*]

How do the writers make this confrontation between Drummond and Brady so dramatic?

Or **†2** In what ways do the writers make the relationship between Bert Cates and Rachel Brown such a fascinating part of the play?

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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:

Eddie: Just put your hands up. Like this, see?

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and EDDIE*'s grin vanishes as he absorbs his look.*]

CURTAIN

[*from Act 1*]

How does Miller make this such a dramatic ending to Act One?

Or **†4** How does Miller make Eddie's feelings for Catherine such a disturbing part of the play?

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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: You *were* making rather a noise, dear, with that old gramophone of yours. I really can't believe you could have been doing much work with that going on all the time.

Dickie: Funnily enough, Mother, it helps me to concentrate.

Arthur: Concentrate on what?

Dickie: Work, of course.

Arthur: That wasn't exactly what you appeared to be concentrating on when I came down to fetch a book – sleep, may I say, having been rendered out of the question, by the hideous sounds emanating from this room.

Dickie: Edwina and her brother just looked in on their way to the Grahams' dance – they only stayed a minute.

Grace: What an idiotic girl that is! Oh, sorry, Dickie – I was forgetting. You're rather keen on her, aren't you?

Arthur: You would have had ample proof of that fact, Grace, if you had seen them in the attitude in which I found them last night.

Dickie: We were practising the Bunny Hug.

Grace: The what, dear?

Dickie: The Bunny Hug. It's the new dance.

Catherine [*helpfully*]: It's like the Turkey Trot – only more dignified.

Grace: Oh, I thought that was the tango.

Dickie: No. More like a Fox Trot, really. Something between a Boston Glide and a Kangaroo Hop.

Arthur: We appear to be straying from the point. Whatever animal was responsible for the posture I found you in has little to do with the fact that to my certain knowledge that you have not yet done one single stroke of work so far this vacation.

Dickie: Oh. Well, I do work awfully fast, you know – once I get down to it.

Arthur: Indeed? That assumption can hardly be based on experience, I take it.

Dickie: Dash it, Father! You are laying in to me, this morning.

Arthur: I think it's time you found out, Dickie, that I'm not spending two hundred pounds a year keeping you at Oxford, merely that you may make a lot of useless friends and learn to dance the Bunny Hop.

Dickie: Hug, Father.

Arthur: The exact description of the obscenity is immaterial.

Grace [*patting* DICKIE *on the head*]: Father's quite right, you know, dear. You really have been going the pace a bit, this vac.

Dickie: Yes, I know, Mother – but the season's nearly over now.

Grace [*looking to the piano, at Ronnie's portrait, with a sigh*]: I wish you were as good about work as Ronnie.

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Dickie [*hotly*]: I like that. That's a bit thick, I must say. All Ronnie ever has to do with his footling little homework is to add two and two, while I —

Arthur: Ronnie, may I remind you, is at least proving a good deal more successful in adding two and two than you were at his age.

Dickie [*now furious*]: Oh yes, I know. I know. *He* got into Osborne and *I* failed. That's going to be brought up again.

Grace: Nobody's bringing it up, dear.

Dickie: Oh yes they are. It's going to be brought up against me all my life. Ronnie's the good little boy, I'm the bad little boy. You've just stuck a couple of labels on us that nothing on earth is ever going to change.

[*from Act 1 Scene 1*]

How does Rattigan make this early moment in the play so entertaining and revealing?

Or **†6** What does Rattigan's portrayal of John Watherstone make you feel about him?

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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:

King: Indeed, the French may lay twenty French crowns to one they will beat us, for they bear them on their shoulders; but it is no English treason to cut French crowns, and to-morrow the King himself will be a clipper.

[*Exeunt Soldiers.*

Upon the King! Let us our lives, our souls,
Our debts, our careful wives,
Our children, and our sins, lay on the King!
We must bear all. O hard condition,
Twin-born with greatness, subject to the breath
Of every fool, whose sense no more can feel
But his own wringing! What infinite heart's ease
Must kings neglect that private men enjoy!
And what have kings that privates have not too,
Save ceremony – save general ceremony?
And what art thou, thou idol Ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? What are thy comings-in?
O Ceremony, show me but thy worth!
What is thy soul of adoration?
Art thou aught else but place, degree, and form,
Creating awe and fear in other men?
Wherein thou art less happy being fear'd
Than they in fearing.
What drink'st thou oft, instead of homage sweet,
But poison'd flattery? O, be sick, great greatness,
And bid thy ceremony give thee cure!
Thinks thou the fiery fever will go out
With titles blown from adulation?
Will it give place to flexure and low bending?
Canst thou, when thou command'st the beggar's knee,
Command the health of it? No, thou proud dream,
That play'st so subtly with a king's repose.

[*from Act 4 Scene 1*]

How does Shakespeare vividly convey to you Henry's thoughts and feelings at this moment in the play?

Or **†8** In what ways does Shakespeare's portrayal of the Boy contribute to the dramatic impact of the play?

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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:

Malcolm: What's the newest grief?

Ross: That of an hour's age doth hiss the speaker:
Each minute teems a new one.

Macduff: How does my wife?

Ross: Why, well.

Macduff: And all my children?

Ross: Well too.

Macduff: The tyrant has not batter'd at their peace?

Ross: No; they were well at peace when I did leave 'em.

Macduff: Be not a niggard of your speech. How goes't?

Ross: When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather
For that I saw the tyrant's power afoot.
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.

Malcolm: Be't their comfort
We are coming thither. Gracious England hath
Lent us good Siward and ten thousand men –
An older and a better soldier none
That Christendom gives out.

Ross: Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them.

Macduff: What concern they?
The general cause, or is it a fee-grief
Due to some single breast?

Ross: No mind that's honest
But in it shares some woe, though the main part
Pertains to you alone.

Macduff: If it be mine,
Keep it not from me; quickly let me have it.

Ross: Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.

Macduff: Humh! I guess at it.

Ross: Your castle is surpris'd; your wife and babes
Savagely slaughter'd. To relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.

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Malcolm: Merciful heaven!
What, man! Ne'er pull your hat upon your brows; *45*
Give sorrow words. The grief that does not speak
Whispers the o'erfraught heart and bids it break.

Macduff: My children too?

Ross: Wife, children, servants, all
That could be found. *50*

Macduff: And I must be from thence!
My wife kill'd too?

Ross: I have said.

Malcolm: Be comforted.
Let's make us med'cines of our great revenge *55*
To cure this deadly grief.

Macduff: He has no children. All my pretty ones?
Did you say all? O hell-kite! All?
What, all my pretty chickens and their dam
At one fell swoop? *60*

Malcolm: Dispute it like a man.

[*from Act 4 Scene 3*]

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

Or **†10** How does Shakespeare vividly portray Lady Macbeth's madness?

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