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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/22**

Paper 2 Drama **October/November 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.

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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:

Rachel [*eagerly*]: Bert knows he's wrong. Don't you, Bert?

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[DRUMMOND *puts on his hat, touches the brim of it as a gesture of good-bye and goes slowly off.*]

CURTAIN

[*from Act 1*]

How do the writers make this such a powerful moment in the play?

Or **†2** How does the writers' portrayal of Reverend Jeremiah Brown contribute to the dramatic impact of the play?

Do not use the passage printed in Question *1 in answering this question.

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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:

Rodolpho [*he helps* BEATRICE *set out the coffee things*]: I am also a singer, though.

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[EDDIE *is downstage, watching as she pours a spoonful of sugar into his cup, his face puffed with trouble, and the room dies*.] *80*

[*from Act 1*]

How does Miller make this such a striking introduction to Rodolpho?

Or **†4** Do you think that Miller portrays Beatrice as a completely admirable character?

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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:

Dickie: Well, I mean—looking at it from every angle and all that—it does seem rather a much ado about damn all. I mean to say—a mere matter of pinching. [*Bitterly.*] And it's all so beastly expensive … Let's cheer ourselves up with some music. [*He starts the gramophone.*]

Catherine [*listening to the record*]: Is that what it's called?

Dickie: Come and practise a few steps.

[CATHERINE *rises and joins* DICKIE. *They dance, in the manner of the period, with arms fully outstretched and working up and down, pump-handle style.*]

[*Surprised.*] I say! Jolly good!

Catherine: Thank you, Dickie.

Dickie: Who taught you? John, I suppose.

Catherine: No. I taught John, as it happens—

Dickie: Feminism—even in love?

[CATHERINE *nods, smiling. They continue to dance.*]

[*After a pause.*] When's the happy date now?

Catherine: Postponed again.

Dickie: Oh, no! Why?

Catherine: His father's gone abroad for six months.

Dickie: Why pay any attention to that old—[*he substitutes the word*] gentleman?

Catherine: I wouldn't—but John does—so I have to.

[*Something in her tone makes* DICKIE *stop dancing and gaze at her seriously.*]

Dickie: I say—nothing wrong, is there?

[CATHERINE *shakes her head, smiling, but not too emphatically.*]

I mean—you're not going to be left on the altar rails or anything, are you?

Catherine: Oh, no. I'll get him past the altar rails, if I have to drag him there.

Dickie: Do you think you might have to?

Catherine: Quite frankly, yes.

Dickie: Competition?

Catherine: Not yet. Only—differences of opinion.

[*They resume their dancing.*]

Dickie: I see. Well, take some advice from an old hand, will you?

Catherine: Yes, Dickie.

Dickie: Suppress your opinions. Men don't like 'em in their lady friends, even if they agree with 'em. And if they don't—it's

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fatal. Pretend to be half-witted, like Edwina, then he'll adore you.

Catherine: I know. I do, sometimes, and then I forget. Still, you needn't worry. If there's ever a clash between what I believe and what I feel, there's not much doubt about which will win.

Dickie: That's the girl! Of course, I don't know why you didn't fall in love with Ramsay MacDonald …

[ARTHUR *comes in. He is walking with more difficulty than when we last saw him.* DICKIE *and* CATHERINE *hastily stop dancing.* DICKIE *quickly turns off the gramophone*.]

Catherine [*quickly*]: It was entirely my fault, Father. I enticed Dickie from his work to show me a few dance steps.

Arthur: Oh? I must admit I am surprised you succeeded.

Dickie [*getting off the subject*]: What did the doctor say, Father?

Arthur: He said, if I remember his exact words, that we weren't quite as well as when we last saw each other. That information seems expensive at a guinea.

[*from Act 1 Scene 2*]

How does Rattigan make this moment in the play both entertaining and serious?

Or **†6** How does Rattigan make the challenges faced by women such a memorable part of the play?

Do not use the passage printed in Question *5 in answering this question.

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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:

[*Enter* MACMORRIS *and* CAPTAIN JAMY.]

Gower: Here 'a comes; and the Scots captain, Captain Jamy, with him.

Fluellen: Captain Jamy is a marvellous falorous gentleman, that is certain, and of great expedition and knowledge in th' aunchiant wars, upon my particular knowledge of his directions. By Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

Jamy: I say gud day, Captain Fluellen.

Fluellen: God-den to your worship, good Captain James.

Gower: How now, Captain Macmorris! Have you quit the mines? Have the pioneers given o'er?

Macmorris: By Chrish, la, tish ill done! The work ish give over, the trompet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done; it ish give over; I would have blowed up the town, so Chrish save me, la, in an hour. O, tish ill done, tish ill done; by my hand, tish ill done!

Fluellen: Captain Macmorris, I beseech you now, will you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline, that is the point.

Jamy: It sall be very gud, gud feith, gud captains bath; and I sall quit you with gud leve, as I may pick occasion; that sall I, marry.

Macmorris: It is no time to discourse, so Chrish save me. The day is hot, and the weather, and the wars, and the King, and the Dukes; it is no time to discourse. The town is beseech'd, and the trumpet call us to the breach; and we talk and, be Chrish, do nothing. 'Tis shame for us all, so God sa' me, 'tis shame to stand still; it is shame, by my hand; and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish sa' me, la.

Jamy: By the mess, ere theise eyes of mine take themselves to slomber, ay'll de gud service, or I'll lig i' th' grund for it; ay, or go to death. And I'll pay't as valorously as I may, that sall I suerly do, that is the breff and the long. Marry, I wad full fain heard some question 'tween you tway.

Fluellen: Captain Macmorris, I think, look you, under your correction, there is not many of your nation –

Macmorris: Of my nation? What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal. What ish my nation? Who talks of my nation?

Fluellen: Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as good a man as yourself, both in the

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disciplines of war and in the derivation of my birth, and in other particularities.

Macmorris: I do not know you so good a man as myself; so Chrish save me, I will cut off your head.

Gower: Gentlemen both, you will mistake each other.

Jamy: Ah! that's a foul fault. [*A parley sounded*

Gower: The town sounds a parley.

Fluellen: Captain Macmorris, when there is more better opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end. [*Exeunt.*

[*from Act 3 Scene 2*]

How does Shakespeare make this moment during the siege of Harfleur so entertaining?

Or **†8** To what extent do you think Shakespeare portrays Henry as a ruthless leader?

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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:

Macbeth: Here's our chief guest.

Lady Macbeth: If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

Macbeth: To-night we hold a solemn supper, sir,
And I'll request your presence.

Banquo: Let your Highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit.

Macbeth: Ride you this afternoon?

Banquo: Ay, my good lord.

Macbeth: We should have else desir'd your good advice –
Which still hath been both grave and prosperous –
In this day's council; but we'll take to-morrow.
Is't far you ride?

Banquo: As far, my lord, as will fill up the time
'Twixt this and supper. Go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.

Macbeth: Fail not our feast.

Banquo: My lord, I will not.

Macbeth: We hear our bloody cousins are bestow'd
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention; but of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse; adieu,
Till you return at night. Goes Fleance with you?

Banquo: Ay, my good lord; our time does call upon's.

Macbeth: I wish your horses swift and sure of foot,
And so I do commend you to their backs. Farewell.
[*Exit* BANQUO.
Let every man be master of his time
Till seven at night; to make society
The sweeter welcome, we will keep ourself
Till supper-time alone. While then, God be with you!
[*Exeunt all but* MACBETH *and a* SERVANT.
Sirrah, a word with you. Attend those men our pleasure?

Servant: They are, my lord, without the palace gate.

Macbeth: Bring them before us. [*Exit* SERVANT.
To be thus is nothing,
But to be safely thus. Our fears in Banquo,
Stick deep; and in his royalty of nature
Reigns that which would be fear'd. 'Tis much he dares,
And to that dauntless temper of his mind

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He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear; and under him
My Genius is rebuk'd, as it is said
Mark Antony's was by Caesar. He chid the Sisters
When first they put the name of King upon me,
And bade them speak to him; then, prophet-like,
They hail'd him father to a line of kings.
Upon my head they plac'd a fruitless crown
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I fil'd my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them, and mine eternal jewel
Given to the common enemy of man
To make them kings – the seeds of Banquo kings!
Rather than so, come, Fate, into the list,
And champion me to th' utterance! Who's there?

[*from Act 3 Scene 1*]

How does Shakespeare powerfully portray Macbeth's state of mind at this moment in the play?

Or **†10** Does Shakespeare's portrayal of Malcolm suggest to you that he will make a good king?

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