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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/23**

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.

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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:

Brady: Will you merely repeat in your own words some of the conversations you had with the defendant?

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There is a hushed babble of excitement.]

[*from Act 2*]

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

Or **†2** What does the writers' portrayal of Hornbeck contribute to the dramatic impact 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: All right. [*He glances at* ALFIERI*, then down to the floor.*] I'm talking to you confidential, ain't I?

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Eddie: Mr Alfieri, I can't believe what you tell me. I mean there must be some kinda law which—

[*from Act 1*]

How does Miller vividly portray Eddie's state of mind at this moment in the play?

Or **†4** How does Miller make the differences between the characters of Marco and Rodolpho such a dramatic 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:

John [*confidently*]: Well, now – what's the answer?

Catherine [*slowly*]: I love you, John, and want to be your wife.

John: Well, then, that's all I want to know. Darling! I was sure nothing so stupid and trivial could possibly come between us.

[*He kisses her. She responds wearily. The telephone rings. After a pause,* CATHERINE *releases herself and lifts the receiver.*]

Catherine: Hullo … Yes … Will you wait a minute? [*She crosses to the dining-room door and calls*]: Sir Robert! Someone wants you on the telephone.

[SIR ROBERT *enters from the dining-room.*]

Sir Robert: Thank you. I'm sorry to interrupt.

Catherine: You didn't. We'd finished our talk.

[SIR ROBERT *looks at her enquiringly. She gives him no sign. He crosses to the telephone.*]

Sir Robert [*noticing the sandwiches*]: How delicious. May I help myself? [*He takes one and continues to the desk.*]

Catherine: Do.

Sir Robert [*into the telephone*]: Hullo … Yes, Michael … F.E.? I didn't know he was going to speak … I see … Go on.

[*The man at the other end of the line speaks for some time.* SIR ROBERT *listens with closed eyelids, munching a sandwich.* ARTHUR *appears in the dining-room doorway.*]

[*At length.*] Thank you, Michael. [*He hangs up the receiver. To* ARTHUR]: There has been a most interesting development in the House.

Arthur: What?

Sir Robert: My secretary tells me that a barrister friend of mine who, quite unknown to me, was interested in the case, got on his feet shortly after nine-thirty and delivered one of the most scathing denunciations of a Government department ever heard in the House. [*To* CATHERINE]: What a shame we missed it – his style is quite superb –

Arthur: What happened?

Sir Robert: The debate revived, of course, and the First Lord, who must have felt himself fairly safe, suddenly found himself under attack from all parts of the House. It appears that rather than risk a division he has this moment given an undertaking that he will instruct the Attorney-General to endorse our Petition of Right. The case of Winslow versus Rex can now therefore come to court.

[*There is a pause.* ARTHUR *and* CATHERINE *stare at him unbelievingly.*]

Well, sir. What are my instructions?

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Arthur [*slowly*]: The decision is no longer mine. You must ask my daughter.

Sir Robert [*to* CATHERINE]: What are my instructions, Miss Winslow? [*He takes another sandwich.*]

[CATHERINE *looks down at the sleeping* RONNIE*.* ARTHUR *watches her intently.* SIR ROBERT*, munching sandwich, also looks at her.*]

Catherine [*in a flat voice*]: Do you need my instructions, Sir Robert? Aren't they already on the Petition? Doesn't it say, 'Let Right be Done'?

[JOHN *makes a move of protest towards her. She does not look at him. He turns abruptly to the door.*]

John [*furiously*]: Kate!

[*There is no answer.*]

Good night.

[JOHN *goes out.* SIR ROBERT*, with languid speculation, watches him go.*]

Sir Robert [*his mouth full*]: Well then – we must endeavour to see that it is.

[*The front door is heard to slam.*]

[*from Act 2 Scene 1*]

How does Rattigan make this such a powerful moment in the play?

Or **†6** How does Rattigan's portrayal of Sir Robert Morton convince you that he is an outstanding lawyer?

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:

Dauphin: What a long night is this! I will not change my horse with any that treads but on four pasterns. Ça, ha! he bounds from the earth as if his entrails were hairs; le cheval volant, the Pegasus, chez les narines de feu! When I bestride him I soar, I am a hawk. He trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes.

Orleans: He's of the colour of the nutmeg.

Dauphin: And of the heat of the ginger. It is a beast for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him; he is indeed a horse, and all other jades you may call beasts.

Constable: Indeed, my lord, it is a most absolute and excellent horse.

Dauphin: It is the prince of palfreys; his neigh is like the bidding of a monarch, and his countenance enforces homage.

Orleans: No more, cousin.

Dauphin: Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey. It is a theme as fluent as the sea: turn the sands into eloquent tongues, and my horse is argument for them all; 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world – familiar to us and unknown – to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise and began thus: 'Wonder of nature' –

Orleans: I have heard a sonnet begin so to one's mistress.

Dauphin: Then did they imitate that which I compos'd to my courser; for my horse is my mistress.

Orleans: Your mistress bears well.

Dauphin: Me well; which is the prescript praise and perfection of a good and particular mistress.

Constable: Nay, for methought yesterday your mistress shrewdly shook your back.

Dauphin: So perhaps did yours.

Constable: Mine was not bridled.

Dauphin: O, then belike she was old and gentle, and you rode like a kern of Ireland, your French hose off and in your strait strossers.

Constable: You have good judgment in horsemanship.

Dauphin: Be warn'd by me, then: they that ride so, and ride not warily, fall into foul bogs. I had rather have my horse to my mistress.

Constable: I had as lief have my mistress a jade.

Dauphin: I tell thee, Constable, my mistress wears his own hair.

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Constable: I could make as true a boast as that, if I had a sow to my mistress.

Dauphin: 'Le chien est retourné à son propre vomissement, et la truie lavée au bourbier. Thou mak'st use of anything.

Constable: Yet do I not use my horse for my mistress, or any such proverb so little kin to the purpose.

Rambures: My Lord Constable, the armour that I saw in your tent to-night – are those stars or suns upon it?

Constable: Stars, my lord.

Dauphin: Some of them will fall to-morrow, I hope.

Constable: And yet my sky shall not want.

Dauphin: That may be, for you bear a many superfluously, and 'twere more honour some were away.

Constable: Ev'n as your horse bears your praises, who would trot as well were some of your brags dismounted.

Dauphin: Would I were able to load him with his desert! Will it never be day? I will trot to-morrow a mile, and my way shall be paved with English faces.

Constable: I will not say so, for fear I should be fac'd out of my way; but I would it were morning, for I would fain be about the ears of the English.

Rambures: Who will go to hazard with me for twenty prisoners?

Constable: You must first go yourself to hazard ere you have them.

Dauphin: 'Tis midnight; I'll go arm myself.

[*Exit.*

Orleans: The Dauphin longs for morning.

Rambures: He longs to eat the English.

Constable: I think he will eat all he kills.

[*from Act 3 Scene 7*]

In what ways does Shakespeare make this an entertaining and revealing portrayal of the French lords?

Or **†8** Does Shakespeare's portrayal of Henry's courtship of Princess Katherine change your view of him?

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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:

Dunsinane. Macbeth's castle.

[*Enter* MACBETH*,* DOCTOR*, and* ATTENDANTS.]

Macbeth: Bring me no more reports; let them fly all.
Till Birnam wood remove to Dunsinane
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounc'd me thus:
'Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee'. Then fly, false thanes,
And mingle with the English epicures.
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

[*Enter* SERVANT.]

The devil damn thee black, thou cream-fac'd loon!
Where got'st thou that goose look?

Servant: There is ten thousand –

Macbeth: Geese, villain?

Servant: Soldiers, sir.

Macbeth: Go, prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! Those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

Servant: The English force, so please you.

Macbeth: Take thy face hence. [*Exit* SERVANT.
Seyton! – I am sick at heart,
When I behold – Seyton, I say! – This push
Will cheer me ever, or disseat me now.
I have liv'd long enough. My way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.
Seyton!

[*Enter* SEYTON.]

Seyton: What's your gracious pleasure?

Macbeth: What news more?

Seyton: All is confirm'd, my lord, which was reported.

Macbeth: I'll fight till from my bones my flesh be hack'd.
Give me my armour.

Seyton: 'Tis not needed yet.

Macbeth: I'll put it on.
Send out moe horses, skirr the country round;

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Hang those that talk of fear. Give me mine armour.
How does your patient, doctor?

Doctor: Not so sick, my lord,
As she is troubled with thick-coming fancies
That keep her from her rest.

Macbeth: Cure her of that.
Canst thou not minister to a mind diseas'd,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?

Doctor: Therein the patient
Must minister to himself.

Macbeth: Throw physic to the dogs – I'll none of it.
Come, put mine armour on; give me my staff.
Seyton, send out. Doctor, the thanes fly from me.
Come, sir, dispatch. If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again. – Pull't off, I say. –
What rhubarb, senna, or what purgative drug,
Would scour these English hence? Hear'st thou of them?

Doctor: Ay, my good lord. Your royal preparation
Makes us hear something.

Macbeth: Bring it after me.
I will not be afraid of death and bane
Till Birnam Forest come to Dunsinane.

[*Exeunt all but the* DOCTOR.

[*from Act 5 Scene 3*]

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

Or **†10** Do you think that Shakespeare portrays Banquo as a completely admirable character?

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