



LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside the 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.

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:	
	<i>Drummond:</i> What's the matter, boy?	
	<i>Cates:</i> I'm not sure. Did I win or did I lose?	
	<i>Drummond:</i> You won.	
	<i>Cates:</i> But the jury found me —	
	<i>Drummond:</i> What jury? Twelve men? Millions of people will say you won. They'll read in their papers tonight that you smashed a bad law. You made it a joke!	5
	<i>Cates:</i> Yeah. But what's going to happen now? I haven't got a job. I'll bet they won't even let me back in the boarding house.	
	<i>Drummond:</i> Sure, it's gonna be tough, it's not gonna be any church social for a while. But you'll live. And while they're making you sweat, remember — you've helped the next fella.	10
	<i>Cates:</i> What do you mean?	
	<i>Drummond:</i> You don't suppose this kind of thing is ever finished, do you? Tomorrow, sure as hell, somebody else'll have to stand up. And you've helped give him the guts to do it!	15
	<i>Cates</i> [<i>Turning to MEEKER, with new pride in what he's done</i>]: Mr. Meeker, don't you have to lock me up?	
	<i>Meeker:</i> They fixed bail.	
	<i>Cates:</i> You don't expect a schoolteacher to have five hundred dollars.	20
	<i>Meeker</i> [<i>Jerking his head toward HORNBECK</i>]: This fella here put up the money.	
	<i>Hornbeck</i> [<i>With a magnanimous gesture</i>]: With a year's subscription to the <i>Baltimore Herald</i> , we give away — at no cost or obligation — a year of freedom. [<i>RACHEL enters, carrying a suitcase. There is a new lift to her head. CATES turns to see her.</i>]	25
	<i>Cates:</i> Rachel!	
	<i>Rachel:</i> Hello, Bert.	30
	<i>Cates</i> [<i>Indicating her suitcase</i>]: I don't need any more shirts. I'm free — for a while anyway.	
	<i>Rachel:</i> These are <i>my</i> things, Bert. I'm going away.	
	<i>Cates:</i> Where are you going?	
	<i>Rachel:</i> I'm not sure. But I'm leaving my father.	35
	<i>Cates:</i> Rache ...	
	<i>Rachel:</i> Bert, it's my fault the jury found you guilty. [<i>He starts to protest.</i>] Partly my fault. I helped. [<i>RACHEL hands BERT the orange book.</i>] This is your book, Bert. [<i>Silently, he takes it.</i>] I've read it. All the way through. I don't understand it. What I do understand, I don't like. I don't want to think that men come from apes and monkeys. But I think that's beside the point. [<i>DRUMMOND looks at the girl admiringly.</i>]	40

<i>Drummond:</i>	That's right. That's beside the point. [RACHEL crosses to DRUMMOND.]	45
<i>Rachel:</i>	Mr. Drummond, I hope I haven't said anything to offend you. [He shakes his head.] You see, I haven't really thought very much. I was always afraid of what I might think — so it seemed safer not to think at all. But now I know. A thought is like a child inside our body. It has to be born. If it dies inside you, part of you dies, too! [Pointing to the book.] Maybe what Mr. Darwin wrote is bad. I don't know. Bad or good, it doesn't make any difference. The ideas have to come out — like children. Some of 'em healthy as a bean plant, some sickly. I think the sickly ideas die mostly, don't you, Bert? [BERT nods yes, but he's too lost in new admiration for her to do anything but stare. He does not move to her side. DRUMMOND smiles, as if to say: "That's quite a girl!" The Judge walks in slowly.]	50 55
<i>Judge</i>	[Quietly]: Brady's dead. [They all react.]	60
<i>Drummond:</i>	I can't imagine the world without Matthew Harrison Brady.	
<i>Cates:</i>	What caused it? Did they say? [Dazed, the JUDGE goes off without answering.]	

[from Act 2]

How do the writers make this moment in the play so moving?

Or † 2 Drummond says of Matthew Harrison Brady: 'There was much greatness in this man.'

To what extent do the writers persuade you to agree with this view?

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:

Marco: Oh, no, she saves.

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[She has taken his hand and he stiffly rises, feeling EDDIE's eyes on his back, and they dance.]

[from Act 1]

How does Miller vividly create tension at this moment in the play?

Or †4 In what ways does Miller's writing suggest to you that Eddie's death is inevitable?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either	*5	Read this passage carefully, and then answer the question that follows it:	
		<i>Inspector:</i> Yes. Twenty-four.	
		<i>Sheila:</i> Pretty?	
		<i>Inspector:</i> She wasn't pretty when I saw her today, but she had been pretty – very pretty.	
		<i>Birling:</i> That's enough of that.	5
		<i>Gerald:</i> And I don't really see that this inquiry gets you anywhere, Inspector. It's what happened to her since she left Mr Birling's works that is important.	
		<i>Birling:</i> Obviously. I suggested that some time ago.	
		<i>Gerald:</i> And we can't help you there because we don't know.	10
		<i>Inspector</i> [<i>slowly</i>]: Are you sure you don't know? [<i>He looks at GERALD, then at ERIC, then at SHEILA.</i>]	
		<i>Birling:</i> And are you suggesting now that one of them knows something about this girl?	
		<i>Inspector:</i> Yes.	15
		<i>Birling:</i> You didn't come here just to see me then?	
		<i>Inspector:</i> No. [<i>The other four exchange bewildered and perturbed glances.</i>]	
		<i>Birling</i> [<i>with marked change of tone</i>]: Well, of course, if I'd known that earlier, I wouldn't have called you officious and talked about reporting you. You understand that, don't you, Inspector? I thought that – for some reason best known to yourself – you were making the most of this tiny bit of information I could give you. I'm sorry. This makes a difference. You sure of your facts?	20
		<i>Inspector:</i> Some of them – yes.	
		<i>Birling:</i> I can't think they can be of any great consequence.	
		<i>Inspector:</i> The girl's dead though.	
		<i>Sheila:</i> What do you mean by saying that? You talk as if we were responsible –	30
		<i>Birling</i> [<i>cutting in</i>]: Just a minute, Sheila. Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner –	
		<i>Sheila</i> [<i>cutting in</i>]: Why should you? He's finished with you. He says it's one of us now.	35
		<i>Birling:</i> Yes, and I'm trying to settle it sensibly for you.	
		<i>Gerald:</i> Well, there's nothing to settle as far as I'm concerned. I've never known an Eva Smith.	
		<i>Eric:</i> Neither have I.	
		<i>Sheila:</i> Was that her name? Eva Smith?	40
		<i>Gerald:</i> Yes.	
		<i>Sheila:</i> Never heard it before.	

Gerald: So where are you now, Inspector?

Inspector: Where I was before, Mr Croft. I told you – that like a lot of these young women, she'd used more than one name. She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six. But after that she stopped being Eva Smith. Perhaps she'd had enough of it. 45

Eric: Can't blame her. 50

Sheila [to BIRLING]: I think it was a mean thing to do. Perhaps that spoilt everything for her.

[from Act 1]

How does Priestley portray the relationship between the Inspector and the other characters at this moment in the play?

Or †6 In what ways does Priestley make the Inspector's method of investigating Eva Smith's death so powerfully dramatic?

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

What vivid impressions of both the English army and the French knights does Shakespeare create for you at this moment in the play?

Or †8 How does Shakespeare strikingly portray the conflict between Henry's role as king and his personal feelings?

Portia: A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so.

[*Exeunt.*

[*from Act 2 Scene 7*]

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

Or †10 Does Shakespeare persuade you to feel more sympathy for Shylock or for Jessica?

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