



[Turn over

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1(a) Read this passage, and then answer the question that follows it:

George: O.K.

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Beneatha: For understanding me this time.

[from Act 2]

What striking impressions of George and Beneatha does Hansberry create at this moment in the play?

Or **1(b)** How does Hansberry make the Younger family's apartment such a memorable setting for the play?

ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

Either 2(a) Read this passage, and then answer the question that follows it:

Abigail [*looking up*]: Look out!

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Mr Hale!

THE CURTAIN FALLS

[from Act 3]

Explore how Miller makes this such a powerful and dramatic ending to the scene.

Or **2(b)** In what ways does Miller's portrayal of Rebecca Nurse contribute to the dramatic impact of the play?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 3(a) Read this passage, and then answer the question that follows it:

<i>Catherine</i>	[<i>after a pause</i>]: I'm rather surprised that a case of this sort should interest you, Sir Robert.	
<i>Sir Robert:</i>	Are you?	
<i>Catherine:</i>	It seems such a very trivial affair, compared to most of your great forensic triumphs.	5
	[SIR ROBERT <i>does not reply</i> .]	
	I was in court during your cross-examination of Len Rogers, in the Trades Union embezzlement case.	
<i>Sir Robert:</i>	Really?	
<i>Catherine:</i>	It was masterly.	10
<i>Sir Robert:</i>	Thank you.	
<i>Catherine:</i>	I suppose you heard that he committed suicide—a few months ago.	
<i>Sir Robert:</i>	Yes. I had heard.	
<i>Catherine:</i>	Many people believed him innocent, you know.	15
<i>Sir Robert:</i>	So I understand. [<i>After a faint pause</i> .] As it happens, however, he was guilty.	
	[GRACE <i>comes in hastily</i> .]	
<i>Grace:</i>	Sir Robert? My husband's so sorry to have kept you, but he's just coming.	20
	[SIR ROBERT <i>rises</i> . <i>He and GRACE shake hands</i> .]	
<i>Sir Robert:</i>	It's perfectly all right. How do you do?	
<i>Catherine:</i>	Sir Robert is dining at Devonshire House, Mother.	
<i>Grace:</i>	Oh, really? Oh, then you have to be punctual, of course, I do see that. It's the politeness of princes, isn't it?	25
<i>Sir Robert:</i>	So they say.	
<i>Grace:</i>	In this case, the other way round, of course. Ah, I think I hear my husband on the stairs. I hope Catherine entertained you all right?	
<i>Sir Robert</i>	[<i>with a faint bow to CATHERINE</i>]: Very well, thank you.	30
	[ARTHUR <i>comes in</i> . DESMOND <i>follows him</i> .]	
<i>Arthur:</i>	Sir Robert? I am Arthur Winslow.	
<i>Sir Robert:</i>	How do you do?	
<i>Arthur:</i>	I understand you are rather pressed for time.	
<i>Grace:</i>	Yes. He's dining at Devonshire House.	35
<i>Arthur:</i>	Are you, indeed? My son should be down in a minute. I expect you will wish to examine him.	
<i>Sir Robert</i>	[<i>indifferently</i>]: Just a few questions. I fear that is all I will have time for this evening.	

- Arthur:* I am rather sorry to hear that. He has made the journey especially from school for this interview and I was hoping that by the end of it I should know definitely yes or no if you would accept the brief. 40
- Desmond* [*pacifically*]: Well, perhaps Sir Robert would consent to finish his examination some other time? [*He opens his briefcase on the table and takes out some documents.*] 45
- Sir Robert:* It might be arranged.
- Arthur:* To-morrow?
- Sir Robert:* To-morrow is impossible. I am in court all the morning, and in the House of Commons for the rest of the day. [*Carelessly*] If a further examination should prove necessary it will have to be some time next week. 50
- Arthur:* I see. Will you forgive me if I sit down? [*He moves to his chair and sits.*] Curry has been telling me you think it might be possible to proceed by Petition of Right. 55
- [*SIR ROBERT sits at the table.*]
- Catherine:* What's a Petition of Right?
- Desmond:* Well—granting the assumption that the Admiralty, as the Crown, can do no wrong——
- Catherine* [*murmuring*]: I thought that was exactly the assumption we refused to grant. 60
- Desmond:* In law, I mean. Now a subject can sue the Crown, nevertheless, by Petition of Right, redress being granted as a matter of grace—and the custom is for the Attorney-General—on behalf of the King—to endorse the Petition, and allow the case to come to court. [*He moves the documents along the table in front of SIR ROBERT.*] 65
- Sir Robert:* It is interesting to note that the exact words he uses on such occasions are: Let Right be done.
- Arthur:* Let Right be done. I like that phrase, sir. 70
- Sir Robert:* It has a certain ring about it—has it not? [*Languidly*] Let Right be done.

[*from Act 1*]

How does Rattigan memorably depict this first meeting between Sir Robert Morton and the Winslow family?

Or **3(b)** How does Rattigan's portrayal of Ronnie Winslow encourage you to sympathise with him?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 4(a) Read this passage, and then answer the question that follows it:

<i>Macbeth:</i>	Methought I heard a voice cry 'Sleep no more; Macbeth does murder sleep' – the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast.	5
<i>Lady Macbeth:</i>	What do you mean?	
<i>Macbeth:</i>	Still it cried 'Sleep no more' to all the house; 'Glamis hath murder'd sleep; and therefore Cawdor Shall sleep no more – Macbeth shall sleep no more'.	10
<i>Lady Macbeth:</i>	Who was it that thus cried? Why, worthy Thane, You do unbend your noble strength to think So brainsickly of things. Go get some water And wash this filthy witness from your hand. Why did you bring these daggers from the place? They must lie there. Go carry them, and smear The sleepy grooms with blood.	15
<i>Macbeth:</i>	I'll go no more: I am afraid to think what I have done; Look on't again I dare not.	20
<i>Lady Macbeth:</i>	Infirm of purpose! Give me the daggers. The sleeping and the dead Are but as pictures; 'tis the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal, For it must seem their guilt. [Exit. Knocking within.]	25
<i>Macbeth:</i>	Whence is that knocking? How is't with me, when every noise appals me? What hands are here? Ha! they pluck out mine eyes. Will all great Neptune's ocean wash this blood Clean from my hand? No; this my hand will rather The multitudinous seas incarnadine, Making the green one red. [Re-enter LADY MACBETH.]	30
<i>Lady Macbeth:</i>	My hands are of your colour; but I shame To wear a heart so white. [Knock] I hear a knocking At the south entry; retire we to our chamber. A little water clears us of this deed. How easy is it then! Your constancy Hath left you unattended. [Knock] Hark! more knocking. Get on your nightgown, lest occasion call us And show us to be watchers. Be not lost So poorly in your thoughts.	35 40

Macbeth: To know my deed, 'twere best not know myself. [Knock. 45
Wake Duncan with thy knocking! I would thou couldst!
[Exeunt.

[from Act 2, Scene 2]

How does Shakespeare strikingly contrast the reactions of Macbeth and Lady Macbeth to King Duncan's murder at this moment in the play?

Or **4(b)** In what ways does Shakespeare's portrayal of Banquo contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either 5(a) Read this passage, and then answer the question that follows it:

	[Enter ROMEO, MERCUTIO, BENVOLIO, with five or six other Maskers; Torch-bearers.]	
Romeo:	What, shall this speech be spoke for our excuse? Or shall we on without apology?	
Benvolio:	The date is out of such prolixity. We'll have no Cupid hoodwink'd with a scarf, Bearing a Tartar's painted bow of lath, Scaring the ladies like a crow-keeper; Nor no without-book prologue, faintly spoke After the prompter, for our entrance; But, let them measure us by what they will, We'll measure them a measure, and be gone.	5 10
Romeo:	Give me a torch; I am not for this ambling; Being but heavy, I will bear the light.	
Mercutio:	Nay, gentle Romeo, we must have you dance.	15
Romeo:	Not I, believe me. You have dancing shoes With nimble soles; I have a soul of lead So stakes me to the ground I cannot move.	
Mercutio:	You are a lover; borrow Cupid's wings And soar with them above a common bound.	20
Romeo:	I am too sore enpierced with his shaft To soar with his light feathers; and so bound I cannot bound a pitch above dull woe. Under love's heavy burden do I sink.	
Mercutio:	And to sink in it should you burden love; Too great oppression for a tender thing.	25
Romeo:	Is love a tender thing? It is too rough, Too rude, too boist'rous, and it pricks like thorn.	
Mercutio:	If love be rough with you, be rough with love; Prick love for pricking, and you beat love down. Give me a case to put my visage in. [Putting on a mask. A visor for a visor! What care I What curious eye doth quote deformities? Here are the beetle brows shall blush for me.	30
Benvolio:	Come, knock and enter; and no sooner in But every man betake him to his legs.	35
Romeo:	A torch for me. Let wantons, light of heart, Tickle the senseless rushes with their heels; For I am proverb'd with a grandsire phrase; I'll be a candle-holder and look on; The game was ne'er so fair, and I am done.	40
Mercutio:	Tut, dun's the mouse, the constable's own word; If thou art Dun, we'll draw thee from the mire Of this sir-reverence love, wherein thou stickest Up to the ears. Come, we burn daylight, ho!	45

Romeo: Nay, that's not so.

Mercutio: I mean, sir, in delay
We waste our lights in vain – like lights by day.
Take our good meaning, for our judgment sits
Five times in that ere once in our five wits. 50

Romeo: And we mean well in going to this mask;
But 'tis no wit to go.

Mercutio: Why, may one ask?

Romeo: I dreamt a dream to-night.

Mercutio: And so did I. 55

Romeo: Well, what was yours?

Mercutio: That dreamers often lie.

Romeo: In bed asleep, while they do dream things true.

Mercutio: O, then I see Queen Mab hath been with you.

[from Act 1, Scene 4]

How does Shakespeare vividly portray Romeo's friendship with Benvolio and Mercutio at this early moment in the play?

Or **5(b)** How far does Shakespeare persuade you that the Nurse is to blame for Juliet's death?

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