



**LORRAINE HANSBERRY: *A Raisin in the Sun***

**Remember to support your ideas with details from the writing.**

- 1 Read this passage carefully, and then answer the question that follows it:

*Walter:* I been out talking with people who understand me.

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slip away from us ...

Well, it's all starting to

*(from Act 2)*

How does Hansberry movingly portray Walter and Ruth's relationship at this moment in the play?

- 2 Explore the ways in which Hansberry powerfully conveys conflict between Mama and Beneatha.

**ARTHUR MILLER: *The Crucible***

**Remember to support your ideas with details from the writing.**

- 3** Read this passage carefully, and then answer the question that follows it:

*Cheever:* I have a warrant for your wife.

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Why, I – I think it is mine.

*(from Act 2)*

How does Miller make this moment in the play so shocking?

**4** John Proctor thinks of himself as a 'fraud'.

To what extent does Miller's portrayal of Proctor persuade you to agree?

**R C SHERRIFF: *Journey's End***

**Remember to support your ideas with details from the writing.**

- 5 Read this passage carefully, and then answer the question that follows it:

*[There is silence in the dugout.]*

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*Raleigh:* Shelling?

*(from Act 3, Scene 1)*

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

- 6 Explore how Sherriff conveys the impact on Stanhope of Raleigh joining C Company.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

7 Read this passage carefully, and then answer the question that follows it:

|           |   |                |
|-----------|---|----------------|
|           | [Enter ROMEO.]  |                |
| Romeo:    | Can I go forward when my heart is here?<br>Turn back, dull earth, and find thy centre out.  |                |
|           | [He climbs the wall and leaps down within it. Enter BENVOLIO<br>with MERCUTIO.]   | 5              |
| Benvolio: | Romeo! my cousin, Romeo! Romeo!   |                |
| Mercutio: | He is wise,<br>And, on my life, hath stol'n him home to bed.  |                |
| Benvolio: | He ran this way, and leapt this orchard wall.<br>Call, good Mercutio.   | 10             |
| Mercutio: | Nay, I'll conjure too.<br>Romeo! humours! madman! passion! lover!<br>Appear thou in the likeness of a sigh;<br>Speak but one rhyme and I am satisfied;<br>Cry but 'Ay me!' pronounce but 'love' and 'dove';<br>Speak to my gossip Venus one fair word,<br>One nickname for her purblind son and heir,<br>Young Adam Cupid, he that shot so trim<br>When King Cophetua lov'd the beggar-maid!<br>He heareth not, he stirreth not, he moveth not;<br>The ape is dead, and I must conjure him.<br>I conjure thee by Rosaline's bright eyes,<br>By her high forehead and her scarlet lip,<br>By her fine foot, straight leg, and quivering thigh,<br>And the demesnes that there adjacent lie,<br>That in thy likeness thou appear to us. | 15<br>20<br>25 |
| Benvolio: | An if he hear thee, thou wilt anger him.  |                |
| Mercutio: | This cannot anger him: 'twould anger him<br>To raise a spirit in his mistress' circle<br>Of some strange nature, letting it there stand<br>Till she had laid it and conjur'd it down;<br>That were some spite. My invocation<br>Is fair and honest: in his mistress' name,<br>I conjure only but to raise up him.   | 30             |
| Benvolio: | Come, he hath hid himself among these trees<br>To be consorted with the humorous night:<br>Blind is his love, and best befits the dark.   | 35             |
| Mercutio: | If love be blind, love cannot hit the mark.<br>Now will he sit under a medlar tree,<br>And wish his mistress were that kind of fruit<br>As maids call medlars when they laugh alone.<br>O Romeo, that she were, O that she were<br>An open et cetera, thou a pop'rin pear!<br>Romeo, good night. I'll to my truckle bed;<br>This field-bed is too cold for me to sleep.<br>Come, shall we go?   | 40<br>45       |



*Benvolio:* Go, then; for 'tis in vain  
To seek him here that means not to be found. [Exeunt.]

(from Act 2, Scene 1)

What vivid impressions of Mercutio does Shakespeare create for you at this moment in the play?

8 How far does Shakespeare persuade you that Lady Capulet truly cares for Juliet?

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

9 Read this passage carefully, and then answer the question that follows it:

|                   |   |          |
|-------------------|---|----------|
| <i>Duke:</i>      | One face, one voice, one habit, and two persons!<br>A natural perspective, that is and is not.  |          |
| <i>Sebastian:</i> | Antonio, O my dear Antonio!<br>How have the hours rack'd and tortur'd me<br>Since I have lost thee!   | 5        |
| <i>Antonio:</i>   | Sebastian are you?  |          |
| <i>Sebastian:</i> | Fear'st thou that, Antonio?   |          |
| <i>Antonio:</i>   | How have you made division of yourself?<br>An apple cleft in two is not more twin<br>Than these two creatures. Which is Sebastian?  | 10       |
| <i>Olivia:</i>    | Most wonderful!   |          |
| <i>Sebastian:</i> | Do I stand there? I never had a brother;<br>Nor can there be that deity in my nature<br>Of here and everywhere. I had a sister<br>Whom the blind waves and surges have devour'd.<br>Of charity, what kin are you to me?<br>What countryman, what name, what parentage?  | 15       |
| <i>Viola:</i>     | Of Messaline; Sebastian was my father.<br>Such a Sebastian was my brother too;<br>So went he suited to his watery tomb;<br>If spirits can assume both form and suit,<br>You came to fright us.  | 20       |
| <i>Sebastian:</i> | A spirit I am indeed,<br>But am in that dimension grossly clad<br>Which from the womb I did participate.<br>Were you a woman, as the rest goes even,<br>I should my tears let fall upon your cheek,<br>And say 'Thrice welcome, drowned Viola!'   | 25       |
| <i>Viola:</i>     | My father had a mole upon his brow.   |          |
| <i>Sebastian:</i> | And so had mine.  | 30       |
| <i>Viola:</i>     | And died that day when Viola from her birth<br>Had numb'ed thirteen years.  |          |
| <i>Sebastian:</i> | O, that record is lively in my soul!<br>He finished indeed his mortal act<br>That day that made my sister thirteen years.   | 35       |
| <i>Viola:</i>     | If nothing lets to make us happy both<br>But this my masculine usurp'd attire,<br>Do not embrace me till each circumstance<br>Of place, time, fortune, do cohere and jump<br>That I am Viola; which to confirm,<br>I'll bring you to a captain in this town,<br>Where lie my maiden weeds; by whose gentle help<br>I was preserv'd to serve this noble Count.<br>All the occurrence of my fortune since<br>Hath been between this lady and this lord. | 40<br>45 |

*Sebastian* [To OLIVIA]: So comes it, lady, you have been mistook;  
 But nature to her bias drew in that.  
 You would have been contracted to a maid;  
 Nor are you therein, by my life, deceiv'd;  
 You are betroth'd both to a maid and man. 50

*Duke:* Be not amaz'd; right noble is his blood.  
 If this be so, as yet the glass seems true,  
 I shall have share in this most happy wreck.  
 [To VIOLA]: Boy, thou hast said to me a thousand times  
 Thou never shouldst love woman like to me. 55

*Viola:* And all those sayings will I overswear;  
 And all those swearings keep as true in soul  
 As doth that orb'd continent the fire  
 That severs day from night.

*Duke:* Give me thy hand; 60  
 And let me see thee in thy woman's weeds.

(from Act 5, Scene 1)

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

10 In what ways does Shakespeare memorably portray Orsino's love for Olivia?

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