



Cambridge International Examinations  
Cambridge International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/22**

Paper 2 Drama

**May/June 2018**

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

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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:

*The courthouse lawn. The same night. The oppressive heat of the day has softened into a pleasant summer evening.*

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*This is the squared circle where he has fought so many bouts with the English language, and won.]*

[from Act 1]

What striking impressions of Matthew Harrison Brady do the writers create at this moment in the play?

**Or † 2**

To what extent do you feel that the writers bring the play to a satisfying conclusion?

**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:* Now look, Baby, I can see we're gettin' mixed up again here.

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*Catherine:* Okay, I won't say a word to nobody, I swear.

[from Act 1]

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

**Or † 4**

To what extent does Miller make you feel that Eddie is responsible for his own death at the end of the play?

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:

[SIR ROBERT *is a man in the early forties; tall, thin, cadaverous and immensely elegant. He wears a long overcoat and carries his hat. He looks rather a fop and his supercilious expression bears out this view.*]

*Catherine* [as she enters]: I'm so sorry. I was expecting a friend.

[She puts her possessions on a chair.]

5

Won't you sit down, Sir Robert? My father won't be long.

[SIR ROBERT *bows slightly, and sits down on an upright chair, still in his overcoat.*]

Won't you sit here? [She indicates ARTHUR's chair.] It's far more comfortable.

*Sir Robert*: No, thank you.

*Desmond* [fussing]: Sir Robert has a most important dinner engagement, so we came a little early.

10

*Catherine*: I see.

*Desmond*: I'm afraid he can only spare us a very few minutes of his most valuable time this evening. Of course, it's a long way for him to come – so far from his chambers – and very good of him to do it, too, if I may say so... [He bows to SIR ROBERT.]

15

[SIR ROBERT *bows slightly back.*]

*Catherine*: I know. I can assure you we're very conscious of it. [SIR ROBERT *gives her a quick look, and a faint smile.*]

*Desmond*: Perhaps I had better advise your father of our presence –

*Catherine*: Yes, do, Desmond. You'll find him in his bedroom – having his leg rubbed.

20

*Desmond*: Oh. I see.

[DESMOND *goes out. There is a pause.*]

*Catherine*: Is there anything I can get you, Sir Robert? A whisky and soda, or a brandy?

*Sir Robert*: No, thank you.

*Catherine*: Will you smoke?

25

*Sir Robert*: No, thank you.

*Catherine* [holding up her cigarette]: I hope you don't mind me smoking?

*Sir Robert*: Why should I?

*Catherine*: Some people find it shocking.

*Sir Robert* [indifferently]: A lady in her own home is surely entitled to behave as she wishes.

30

[There is a pause.]

*Catherine*: Won't you take your coat off, Sir Robert?

*Sir Robert*: No, thank you.

- Catherine:* You find it cold in here? I'm sorry.
- Sir Robert:* It's perfectly all right. 35  
 [*Conversation languishes again. SIR ROBERT looks at his watch.*]
- Catherine:* What time are you dining?
- Sir Robert:* Eight o'clock.
- Catherine:* Far from here?
- Sir Robert:* Devonshire House. 40
- Catherine:* Oh. Then, of course, you mustn't on any account be late.
- Sir Robert:* No.  
 [*There is another pause.*]
- Catherine:* I suppose you know the history of this case, do you, Sir Robert?
- Sir Robert* [*examining his nails*]: I believe I have seen most of the relevant documents. 45
- Catherine:* Do you think we can bring the case into court by a collusive action?
- Sir Robert:* I really have no idea –
- Catherine:* Curry and Curry seem to think that might hold –
- Sir Robert:* Do they? They are a very reliable firm.  
 [*CATHERINE is on the verge of losing her temper.*] 50

[from Act 2]

How does Rattigan make this such a striking first meeting between Sir Robert Morton and Catherine Winslow?

**Or † 6**

How far does Rattigan persuade you to admire Arthur Winslow's fight for justice?





How does Shakespeare's writing vividly convey Henry's qualities as a leader at this moment in the play?

**Or † 8**

How does Shakespeare's portrayal of King Henry's former companions from the Boar's Head Tavern contribute to the dramatic impact of the play?

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:

*Alarums. Enter MACDUFF.*

*Macduff:* That way the noise is. Tyrant, show thy face.  
If thou beest slain and with no stroke of mine,  
My wife and children's ghosts will haunt me still.  
I cannot strike at wretched kerns whose arms 5  
Are hir'd to bear their staves; either thou, Macbeth,  
Or else my sword with an unbattered edge  
I sheathe again undeeded. There thou shouldst be;  
By this great clatter, one of greatest note  
Seems bruited. Let me find him, Fortune, 10  
And more I beg not.

*[Exit. Alarums.]*

*Enter MALCOLM and OLD SIWARD.*

*Siward:* This way, my lord. The castle's gently rend'red;  
The tyrant's people on both sides do fight; 15  
The noble thanes do bravely in the war;  
The day almost itself professes yours,  
And little is to do.

*Malcolm:* We have met with foes  
That strike beside us. 20

*Siward:* Enter, sir, the castle.

*[Exeunt. Alarum.]*

## SCENE VIII. Another part of the field.

*Enter MACBETH.*

*Macbeth:* Why should I play the Roman fool, and die 25  
On mine own sword? Whiles I see lives, the gashes  
Do better upon them.

*Enter MACDUFF.*

*Macduff:* Turn, hell-hound, turn.

*Macbeth:* Of all men else I have avoided thee. 30  
But get thee back; my soul is too much charg'd  
With blood of thine already.

*Macduff:* I have no words –  
My voice is in my sword: thou bloodier villain  
Than terms can give thee out. 35

*[Fight. Alarum.]*

<i>Macbeth:</i>	Thou lovest labour. As easy mayst thou the intrenchant air With thy keen sword impress as make me bleed. Let fall thy blade on vulnerable crests; I bear a charmed life, which must not yield To one of woman born.	40
<i>Macduff:</i>	Despair thy charm; And let the angel whom thou still hast serv'd Tell thee Macduff was from his mother's womb Untimely ripp'd.	45
<i>Macbeth:</i>	Accursed be that tongue that tells me so, For it hath cow'd my better part of man; And be these juggling fiends no more believ'd That palter with us in a double sense, That keep the word of promise to our ear, And break it to our hope! I'll not fight with thee.	50
<i>Macduff:</i>	Then yield thee, coward, And live to be the show and gaze o' th' time. We'll have thee, as our rarer monsters are, Painted upon a pole, and underwrit 'Here may you see the tyrant'.	55
<i>Macbeth:</i>	I will not yield, To kiss the ground before young Malcolm's feet And to be baited with the rabble's curse. Though Birnam wood be come to Dunsinane, And thou oppos'd, being of no woman born, Yet I will try the last. Before my body I throw my warlike shield. Lay on, Macduff; And damn'd be him that first cries 'Hold, enough!'	60       65

[from Act 5 Scenes 7 and 8]

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

**Or † 10**

In what ways does Shakespeare make the relationship between Macbeth and Banquo so compelling?

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