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**LITERATURE (ENGLISH)**

**0486/21**

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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This document consists of **11** printed pages and **1** blank page.

**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:* Tell me, do you have any children, Mr Sillers?

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*Drummond:* All I want is to prevent the clock-stoppers from dumping a load of medieval nonsense into the United States Constitution.

*[from Act 1 Scene 2]*

How do the writers make this moment in the play both serious and entertaining?

**Or † 2**

How do the writers memorably portray the strength of religious belief in Hillsboro?

**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:* She's got other boarders up there?

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[SECOND OFFICER *sweeps past and, glancing about, goes into the kitchen.*]

[*from Act 2*]

In what ways does Miller make this such a gripping moment in the play?

**Or † 4**

What does Miller's portrayal of Marco add to the dramatic impact 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:

- Violet* [taking the glass from ARTHUR]: Oh, I didn't bring it for myself, sir. I brought it for Master Ronnie – [She extends her glass.] Miss Kate and Mr John. [She takes a sip.]
- Arthur*: You brought an extra glass for Master Ronnie, Violet?
- Violet* [mistaking his bewilderment]: Well – I thought you might allow him just a sip, sir. Just to drink the toast. He's that grown-up these days. 5
- [DESMOND is staring gloomily into his glass. The others are frozen with apprehension.]
- Arthur*: Master Ronnie isn't due back from Osborne until Tuesday, Violet.
- Violet*: Oh no, sir. He's back already. Came back unexpectedly this morning, all by himself.
- Arthur*: No, Violet. That isn't true. Someone has been playing a joke.
- Violet*: Well, I saw him in here with my own two eyes, sir, as large as life just before you came in from church – and then I heard Mrs Winslow talking to him in his room – 10
- Arthur*: Grace – what does this mean?
- Catherine* [instinctively taking charge]: All right, Violet. You can go –
- Violet*: Yes, miss. 15
- [VIOLET goes out.]
- Arthur* [to CATHERINE]: Did you know Ronnie was back?
- Catherine*: Yes.
- Arthur*: And you, Dickie?
- Dickie*: Yes, father.
- Arthur*: Grace? 20
- Grace* [helplessly]: We thought it best you shouldn't know – for the time being. Only for the time being, Arthur.
- Arthur* [slowly]: Is the boy ill?  
[No one answers. ARTHUR looks from one face to another in bewilderment.]  
Answer me, someone! Is the boy very ill? Why must I be kept in the dark like this? 25  
Surely I have the right to know. If he's ill I must be with him –
- Catherine* [steadily]: No, Father. He's not ill.  
[ARTHUR suddenly realizes the truth from the tone of her voice.]
- Arthur*: Will someone tell me what has happened, please?  
[GRACE looks at CATHERINE with helpless enquiry. CATHERINE nods. GRACE takes the letter from her dress.] 30
- Grace* [timidly]: He brought this letter for you – Arthur.
- Arthur*: Read it to me, please –
- Grace*: Arthur – not in front of –

- Arthur:* Read it to me, please. 35  
 [GRACE *again looks at CATHERINE for advice, and again receives a nod. ARTHUR is sitting with his head bowed. GRACE begins to read.*]
- Grace:* ‘Confidential. I am commanded by My Lords Commissioners of the Admiralty to inform you that they have received a communication from the Commanding Officer of the Royal Naval College at Osborne, reporting the theft of a five shilling postal order at the College on the 7<sup>th</sup> instant, which was afterwards cashed at the post office. Investigation of the circumstances of the case leaves no other conclusion possible than that the postal order was taken by your son, Cadet Ronald Arthur Winslow. My Lords deeply regret that they must therefore request you to withdraw your son from the College.’ It’s signed by someone – I can’t quite read his name – 40  
 [She turns away quickly to hide her tears. CATHERINE puts a comforting hand on her shoulder. ARTHUR has not changed his attitude. There is a pause. The gong sounds in the hall outside.] 45

[from Act 1]

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

**Or † 6**

In what ways does Rattigan’s portrayal of Dickie Winslow contribute to your enjoyment of the play?





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

**Or † 8**

Explore **one** moment in the play which Shakespeare's writing makes particularly exciting for you.

**Do not use the passage in Question \*7 in answering this question.**

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:

*Lady Macbeth:* He has almost supp'd. Why have you left the chamber?

*Macbeth:* Hath he ask'd for me?

*Lady Macbeth:* Know you not he has?

*Macbeth:* We will proceed no further in this business.  
He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people, 5  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

*Lady Macbeth:* Was the hope drunk  
Wherein you dress'd yourself? Hath it slept since, 10  
And wakes it now to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour  
As thou art in desire? Wouldst thou have that 15  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would',  
Like the poor cat i' th' adage?

*Macbeth:* Prithee, peace; 20  
I dare do all that may become a man;  
Who dares do more is none.

*Lady Macbeth:* What beast was't then  
That made you break this enterprise to me?  
When you durst do it, then you were a man; 25  
And to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both;  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know 30  
How tender 'tis to love the babe that milks me –  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn  
As you have done to this. 35

*Macbeth:* If we should fail?

*Lady Macbeth:* We fail!  
 But screw your courage to the sticking place,  
 And we'll not fail. When Duncan is asleep – 40  
 Whereto the rather shall his day's hard journey  
 Soundly invite him – his two chamberlains  
 Will I with wine and wassail so convince  
 That memory, the warder of the brain,  
 Shall be a fume, and the receipt of reason 45  
 A limbec only. When in swinish sleep  
 Their drenched natures lie as in a death,  
 What cannot you and I perform upon  
 Th'unguarded Duncan? What not put upon  
 His spongy officers, who shall bear the guilt  
 Of our great quell? 50

*Macbeth:* Bring forth men-children only;  
 For thy undaunted mettle should compose  
 Nothing but males.

[from Act 1 Scene 7]

How does Shakespeare vividly portray the relationship between Macbeth and Lady Macbeth at this moment in the play?

**Or † 10**

In what ways does Shakespeare's portrayal of the supernatural contribute to the power of the play?

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