
LITERATURE (ENGLISH)

Paper 2 Drama

0486/22

May/June 2016

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

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.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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

ARTHUR MILLER: *All My Sons*

Remember to support your ideas with details from the writing.

Either * 1

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

[ANN enters from house. They say nothing, waiting for her to speak.]

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I told you a hundred times, why wouldn't you believe me!

[from Act 3]

How does Miller make this such a powerful moment in the play?

Or † 2

In what ways does Miller make you sympathise with Chris Keller during the play?

J .B. PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either * 3

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

Eric: [bursting out]: What's the use of talking about behaving sensibly?

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Gerald: But how do you know it's the same girl?

[from Act 3]

How does Priestley vividly convey the characters' responses here, following the Inspector's departure?

Or † 4

Explore **two** moments in the play where Priestley vividly creates suspense for the audience.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

Either * 5

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

Enter SALERIO and SOLANIO

- Salerio:* Why, man, I saw Bassanio under sail;
With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.
- Solanio:* The villain Jew with outcries rais'd the Duke, 5
Who went with him to search Bassanio's ship.
- Salerio:* He came too late, the ship was under sail;
But there the Duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica; 10
Besides, Antonio certified the Duke
They were not with Bassanio in his ship.
- Solanio:* I never heard a passion so confus'd,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets. 15
'My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! My ducats and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stol'n from me by my daughter! 20
And jewels – two stones, two rich and precious stones,
Stol'n by my daughter! Justice! Find the girl;
She hath the stones upon her and the ducats.'
- Salerio:* Why all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats. 25
- Solanio:* Let good Antonio look he keep his day,
Or he shall pay for this.
- Salerio:* Marry, well rememb'red;
I reason'd with a Frenchman yesterday,
Who told me, in the narrow seas that part 30
The French and English, there miscarried
A vessel of our country richly fraught.
I thought upon Antonio when he told me,
And wish'd in silence that it were not his.
- Solanio:* You were best to tell Antonio what you hear; 35
Yet do not suddenly, for it may grieve him.

<i>Salerio:</i>	A kinder gentleman treads not the earth. I saw Bassanio and Antonio part. Bassanio told him he would make some speed Of his return. He answered 'Do not so; Slubber not business for my sake, Bassanio, But stay the very riping of the time; And for the Jew's bond which he hath of me, Let it not enter in your mind of love; Be merry, and employ your chiefest thoughts To courtship, and such fair ostents of love As shall conveniently become you there'. And even there, his eye being big with tears, Turning his face, he put his hand behind him, And with affection wondrous sensible He wrung Bassanio's hand; and so they parted.	40 45 50
<i>Solanio:</i>	I think he only loves the world for him. I pray thee, let us go and find him out, And quicken his embraced heaviness With some delight or other.	55
<i>Salerio:</i>	Do we so.	

[from Act 2 Scene 8]

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

Or † 6

In what striking ways does Shakespeare make revenge so significant in the play?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either * 7

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

Enter PISTOL, HOSTESS, NYM, BARDOLPH, *and* BOY.

Hostess: Prithee, honey-sweet husband, let me bring thee to Staines.

Pistol: No; for my manly heart doth earn.

Bardolph, be blithe; Nym, rouse thy vaunting veins;
Boy, bristle thy courage up. For Falstaff he is dead,
And we must earn therefore.

5

Bardolph: Would I were with him, wheresome'er he is, either in heaven or in hell!

Hostess: Nay, sure, he's not in hell: he's in Arthur's bosom, if ever man went to Arthur's bosom. 'A made a finer end, and went away an it had been any christom child; 'a parted ev'n just between twelve and one, ev'n at the turning o' th' tide; for after I saw him fumble with the sheets, and play with flowers, and smile upon his fingers' end, I knew there was but one way; for his nose was as sharp as a pen, and 'a babbl'd of green fields. 'How now, Sir John!' quoth I 'What, man, be o'good cheer.' So 'a cried out 'God, God, God!' three or four times. Now I, to comfort him, bid him 'a should not think of God; I hop'd there was no need to trouble himself with any such thoughts yet. So 'a bade me lay more clothes on his feet; I put my hand into the bed and felt them, and they were as cold as any stone; then I felt to his knees, and so upward and upward, and all was as cold as any stone.

10

15

Nym: They say he cried out of sack.

Hostess: Ay, that'a did.

20

Bardolph: And of women.

Hostess: Nay, that 'a did not.

Boy: Yes, that 'a did, and said they were devils incarnate.

Hostess: 'A could never abide carnation; 'twas a colour he never lik'd.

Boy: 'A said once the devil would have him about women.

25

Hostess: 'A did in some sort, indeed, handle women; but then he was rheumatic, and talk'd of the Whore of Babylon.

Boy: Do you not remember 'a saw a flea stick upon Bardolph's nose, and 'a said it was a black soul burning in hell?

Bardolph: Well, the fuel is gone that maintain'd that fire: that's all the riches I got in his service.

30

Nym: Shall we shog? The King will be gone from Southampton.

- Pistol:* Come, let's away. My love, give me thy lips.
 Look to my chattels and my moveables;
 Let senses rule. The word is 'Pitch and Pay'.
 Trust none; 35
 For oaths are straws, men's faiths are wafer-cakes,
 And Holdfast is the only dog, my duck.
 Therefore, Caveto be thy counsellor.
 Go, clear thy crystals. Yoke-fellows in arms,
 Let us to France, like horse-leeches, my boys, 40
 To suck, to suck, the very blood to suck.
- Boy:* And that's but unwholesome food, they say.
- Pistol:* Touch her soft mouth and march.
- Bardolph:* Farewell, hostess. [*Kissing her.*]
- Nym:* I cannot kiss, that is the humour of it; but, adieu. 45
- Pistol:* Let housewifery appear; keep close, I thee command.
- Hostess:* Farewell; adieu.

[from Act 2 Scene 3]

How does Shakespeare make this moment in the play both moving and amusing?

Or † 8

What do you find particularly memorable about Shakespeare's portrayal of the French in the play?

J. LAWRENCE & R.E. LEE: *Inherit The Wind*

Remember to support your ideas with details from the writing.

Either * 9

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

<i>Elijah</i>	<i>[In a shrill, screeching voice.]:</i> Buy a Bible! Your guidebook to eternal life! [E.K. HORNBECK wanders on, carrying a suitcase. He is a newspaperman in his middle thirties, who sneers politely at everything, including himself. His clothes – those of a sophisticated city-dweller – contrast sharply with the attire of the townspeople. He uses his “boater” straw-hat throughout as kind of an impertinent prop. Still unnoticed by most of the townspeople, HORNBECK looks around with wonderful contempt.]	5
<i>Mrs McLain</i>	<i>[To HORNBECK.]:</i> Want a fan? Compliments of Maley’s Funeral Home – thirty-five cents!	
<i>Hornbeck:</i>	I’d die first.	10
<i>Mrs Krebs</i>	<i>[Unctuously, to HORNBECK.]:</i> You’re a stranger, aren’t you, mister? Want a nice clean place to stay?	
<i>Hornbeck:</i>	I had a nice clean place to stay, madame. And I left it to come here.	
<i>Mrs Krebs</i>	<i>[Undaunted.]:</i> You’re gonna need a room.	
<i>Hornbeck:</i>	I have a reservation at the Mansion House.	15
<i>Mrs Krebs:</i>	Oh? <i>[She sniffs.]</i> That’s all right, I suppose, for them as likes having a privy practically in the bedroom. <i>[She turns away from him. He tips his straw hat to her.]</i>	
<i>Hornbeck:</i>	The unplumbed and plumbing-less depths. Ahhh, Hillsboro, Heavenly Hillsboro, the buckle on the Bible belt. <i>[The HOT DOG MAN and ELIJAH converge on HORNBECK from opposite sides.]</i>	20
<i>Hot Dog Man:</i>	Hot dog?	
<i>Elijah:</i>	Buy a Bible?	
<i>Hornbeck</i>	<i>[Up ends his suitcase and sits on it.]:</i> Now that poses a pretty problem. Which is hungrier – my stomach or my soul? <i>[Buys hot dog.]</i> My stomach. <i>[HOT DOG MAN accepts money from HORNBECK and moves off.]</i>	25
<i>Elijah</i>	<i>[Miffed.]:</i> What are you? An evolutionist? An infidel? A sinner?	
<i>Hornbeck</i>	<i>[Munching on hot dog.]:</i> The worst kind. I write for a newspaper. <i>[HORNBECK offers his hand.]</i> I’m E.K. Hornbeck, Baltimore <i>Herald</i> . I don’t believe I caught your name.	
<i>Elijah</i>	<i>[Impressively, not taking his hand.]:</i> They call me . . . Elijah.	30
<i>Hornbeck</i>	<i>[Pleased.]:</i> Elijah. Yes. Why, I had no idea you were still around. I’ve read some of your stuff.	
<i>Elijah</i>	<i>[Haughtily.]:</i> I neither read nor write.	
<i>Hornbeck:</i>	Oh. Excuse me. I must be thinking of another Elijah. <i>[An organ grinder enters, with a live monkey on a string. HORNBECK spies the monkey gleefully; he greets the monk with arms outstretched.]</i> Grandpa! <i>[Crosses to the monkey, bends down and shakes the monkey’s hand.]</i> Welcome to Hillsboro, sir! Have you come to testify for the defense? Or for the prosecution? <i>[The monkey, oddly enough,</i>	35

	<i>doesn't answer.</i>] No comment? That's fairly safe. But I warn you, sir. You can't compete with all these monkeyshines. [MELINDA <i>hands the monkey a penny.</i>]	40
<i>Melinda:</i>	Look! He took my penny!	
<i>Hornbeck:</i>	How could you ask for better proof than that? <i>There's</i> the father of the human race!	
<i>Timmy</i>	[<i>Running on breathlessly.</i>]: Train's coming! I seen the smoke 'way up the track!	
<i>Brown:</i>	All the members of the Bible League, get ready. Let us show Mr. Brady the spirit with which we welcome him to Hillsboro! [<i>The crowd lets out a mighty cheer.</i> MRS. BLAIR <i>blows a note on her pitch-pipe and sings the first line of "Marching to Zion."</i>]	45
<i>Mrs Blair</i>	[<i>Singing.</i>]: "We're marching to Zion"	
<i>All</i>	[<i>Taking up the song.</i>]: — Beautiful, beautiful Zion. [MRS. BLAIR <i>waves the crowd to follow her. The crowd marches off singing.</i>] We're marching upwards to Zion, The beautiful city of God. [HORNBECK <i>turns to watch the last of the crowd disappear. Even the organ grinder leaves his monkey tied to the hurdy-gurdy and joins the departing crowd.</i>]	50
<i>Hornbeck:</i>	Amen! [<i>To the monkey.</i>] Shield your eyes, monk, you are about to meet the mightiest of your descendants. A man who wears a cathedral for a cloak and a church spire for a hat. Whose tread has the thunder of the legions of the lion hearted.	55
	[<i>from Act 1 Scene 1</i>]	60

How do the writers make this such a striking introduction to Hornbeck?

Or † 10

Explore how the writers vividly portray the ways in which Rachel changes during the play.

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