



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

February/March 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

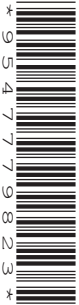
An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

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.



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

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 [*Red-faced, his larynx taut, roaring stridently.*]: As they would look to the mountains whence cometh our strength.

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Drummond: You won.

[from the final Act]

How do the writers make this moment towards the end of the play so powerfully dramatic?

Or †2 To what extent do the writers make Hornbeck a character who entertains the audience?

Do **not** use the extract printed in Question 1 when answering this question.

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: Yeah, it's nice. And what happened to your hair?

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Eddie: Her cousins landed.

[from Act 1]

How does Miller vividly portray the relationship between Eddie and Catherine at this early moment in the play?

Or †4 How far does Miller make you sympathise with Beatrice?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

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

Birling [harshly]: So you had to go to bed with her?

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Birling [angrily]: Don't talk to me like that. Your trouble is – you've been spoilt –

[from Act 3]

In what ways does Priestley make this a dramatic and revealing moment in the play?

Or †6 Explore **two** moments in the play that Priestley's writing makes particularly shocking for you.

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

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

- Gower:* How now, Captain Fluellen! Come you from the bridge?
- Fluellen:* I assure you there is very excellent services committed at the bridge.
- Gower:* Is the Duke of Exeter safe?
- Fluellen:* The Duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honour with my soul, and my heart, and my duty, and my live, and my living, and my uttermost power. He is not – God be praised and blessed! – any hurt in the world, but keeps the bridge most valiantly, with excellent discipline. There is an aunchient Lieutenant there at the bridge – I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the world; but I did see him do as gallant service. 5
- Gower:* What do you call him?
- Fluellen:* He is call'd Aunchient Pistol.
- Gower:* I know him not.
- Enter PISTOL.* 15
- Fluellen:* Here is the man.
- Pistol:* Captain, I thee beseech to do me favours.
The Duke of Exeter doth love thee well.
- Fluellen:* Ay, I praise God; and I have merited some love at his hands.
- Pistol:* Bardolph, a soldier, firm and sound of heart, 20
And of buxom valour, hath by cruel fate
And giddy Fortune's furious fickle wheel,
That goddess blind,
That stands upon the rolling restless stone –
- Fluellen:* By your patience, Aunchient Pistol. Fortune is painted blind, with a muffler afore her eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation; and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls. In good truth, the poet makes a most excellent description of it: Fortune is an excellent moral. 30
- Pistol:* Fortune is Bardolph's foe, and frowns on him;
For he hath stol'n a pax, and hanged must 'a be –
A damned death!
Let gallows gape for dog; let man go free, 35
And let not hemp his windpipe suffocate.
But Exeter hath given the doom of death
For pax of little price.
Therefore, go speak – the Duke will hear thy voice;
And let not Bardolph's vital thread be cut 40
With edge of penny cord and vile reproach.
Speak, Captain, for his life, and I will thee requite.
- Fluellen:* Aunchient Pistol, I do partly understand your meaning.
- Pistol:* Why then, rejoice therefore.

Fluellen: Certainly, Aunchient, it is not a thing to rejoice at; for if, look you, he were my brother, I would desire the Duke to use his good pleasure, and put him to execution; for discipline ought to be used. 45

Pistol: Die and be damn'd! and figo for thy friendship!

Fluellen: It is well.

Pistol: The fig of Spain! [Exit. 50

[from Act 3]

Explore how Shakespeare makes this moment in the play both amusing and serious.

Or †8 The King of France says: 'Think we King Harry strong'.

Do you agree that Shakespeare portrays Henry as a strong king?

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

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

<i>Portia:</i>	A pound of that same merchant's flesh is thine. The court awards it and the law doth give it.	
<i>Shylock:</i>	Most rightful judge!	
<i>Portia:</i>	And you must cut this flesh from off his breast. The law allows it and the court awards it.	5
<i>Shylock:</i>	Most learned judge! A sentence! Come, prepare.	
<i>Portia:</i>	Tarry a little; there is something else. This bond doth give thee here no jot of blood: The words expressly are 'a pound of flesh'. Take then thy bond, take thou thy pound of flesh; But, in the cutting it, if thou dost shed One drop of Christian blood, thy lands and goods Are, by the laws of Venice, confiscate Unto the state of Venice.	10
<i>Gratiano:</i>	O upright judge! Mark, Jew. O learned judge!	15
<i>Shylock:</i>	Is that the law?	
<i>Portia:</i>	Thyself shalt see the act; For, as thou urgest justice, be assur'd Thou shalt have justice, more than thou desir'st.	
<i>Gratiano:</i>	O learned judge! Mark, Jew. A learned judge!	20
<i>Shylock:</i>	I take this offer then: pay the bond thrice, And let the Christian go.	
<i>Bassanio:</i>	Here is the money.	
<i>Portia:</i>	Soft! The Jew shall have all justice. Soft! No haste. He shall have nothing but the penalty.	25
<i>Gratiano:</i>	O Jew! an upright judge, a learned judge!	
<i>Portia:</i>	Therefore, prepare thee to cut off the flesh. Shed thou no blood, nor cut thou less nor more But just a pound of flesh; if thou tak'st more Or less than a just pound – be it but so much As makes it light or heavy in the substance, Or the divison of the twentieth part Of one poor scruple; nay, if the scale do turn But in the estimation of a hair – Thou diest, and all thy goods are confiscate.	30
<i>Gratiano:</i>	A second Daniel, a Daniel, Jew! Now, infidel, I have you on the hip.	35
<i>Portia:</i>	Why doth the Jew pause? Take thy forfeiture.	
<i>Shylock:</i>	Give me my principal, and let me go.	40
<i>Bassanio:</i>	I have it ready for thee; here it is.	
<i>Portia:</i>	He hath refus'd it in the open court; He shall have merely justice, and his bond.	

Gratiano: A Daniel still say I, a second Daniel!
I thank thee, Jew, for teaching me that word. 45

Shylock: Shall I not have barely my principal?

Portia: Thou shalt have nothing but the forfeiture
To be so taken at thy peril, Jew.

Shylock: Why, then the devil give him good of it!
I'll stay no longer question. 50

[from Act 4]

In what ways does Shakespeare make this such a memorable moment in the play?

Or †10 Do you think Shakespeare presents money as more important than love in the play?

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