



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/21

Paper 2 Drama

October/November 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:
- Bannister:* Who's gonna be the defense attorney?
- Davenport:* We don't know yet. It hasn't been announced.
- Mayor* [*Turning to MRS. BRADY*]: Well, whoever he is, he won't have much chance against your husband, will he, Mrs. Brady? [*Crowd laughs.*] 5
- Hornbeck:* I disagree. [*The crowd quiets.*]
- Mayor:* Who are you?
- Hornbeck:* Hornbeck. E.K. Hornbeck of the *Baltimore Herald*.
- Brown* [*Can't quite place the name but it has unpleasant connotations*]: Hornbeck? Hornbeck? 10
- Hornbeck:* I am a newspaper man, bearing news. When this sovereign state determined to indict the sovereign mind of a less than sovereign schoolteacher, my editor decided there was more than a headline here. The *Baltimore Herald*, therefore, is happy to announce that it is sending *two* representatives to "Heavenly Hillsboro" — the most brilliant journalist in America today — [*Tipping his hat.*] myself. [*Crowd snickers.*] And the most agile legal mind of the 20th century — Henry Drummond. [*This name is like a whipcrack.* HORNBECK moves easily to the picnic tables.] 15
- Mrs. Brady* [*Stunned*]: Drummond —
- Brown:* Henry Drummond, the agnostic?
- Bannister:* I heard about him. He got them two Chicago child-murderers off, just the other day.
- Brown:* A vicious, godless man. [*Blithely, HORNBECK, having inspected the food, chooses a drumstick. He waves it jauntily toward the astonished party.*] 25
- Hornbeck:* A Merry Christmas and a jolly Fourth of July! [*Munching the drumstick, he gets his suitcase and exits. BRADY and RACHEL, having left the scene, have missed this significant disclosure. There is a stunned pause.*] 30
- Davenport* [*Genuinely impressed*]: Henry Drummond for the defense. Well!
- Brown:* Henry Drummond is an agent of darkness. We won't allow him in this town. 35
- Davenport:* I don't know by what law you can keep him out.
- Mayor:* I could look it up in the town ordinances.
- Brown:* I saw Drummond once. In a courtroom in Ohio. A man was on trial for a most brutal crime. Although he knew and admitted the man was guilty, Drummond was perverting the evidence to turn the guilt away from the accused and on to you and me — and all of society. 40
- Mrs. Brady:* Henry Drummond. Oh, dear me.
- Brown:* I can still see him. A slouching hulk of a man, whose head

- juts out like an animal's. [*He imitates DRUMMOND's slouch. MELINDA watches, frightened.*] You look into his face, and you wonder why God made such a man. And then you know that God didn't make him, that he is a creature of the Devil, perhaps even the Devil himself! [*Little MELINDA utters a frightened cry, and buries her head in the folds of her mother's skirt. BRADY re-enters with RACHEL, who has a confused and guilty look. BRADY's plate has been scraped clean; only the fossil of the turkey leg remains. He looks at the ring of faces, which have been disturbed by BROWN's description of the heretic DRUMMOND. MRS. BRADY comes toward him.*] 45
- Mrs. Brady:* Matt — they're bringing Henry Drummond for the defense.
- Brady* [*Pale*]: Drummond? [*The townspeople are impressed by the impact of this name on BRADY.*] Henry Drummond! 50
- Brown:* We won't allow him in the town! 60
- Mayor* [*Lamely*]: I think — maybe the Board of Health — [*He trails off.*]
- Brady* [*Crossing thoughtfully*]: No. [*He turns.*] I believe we should welcome Henry Drummond.
- Mayor* [*Astonished*]: Welcome him! 65
- Brady:* If the enemy sends its Goliath into battle, it magnifies our cause. Henry Drummond has stalked the courtrooms of this land for forty years. When he fights, headlines follow. [*With growing fervor.*] The whole world will be watching our victory over Drummond. [*Dramatically.*] If St. George had slain a dragonfly, who would remember him? [*Cheers and pleased reactions from the crowd.*] 70

[from Act 1]

Explore how the writers make this such a dramatic and revealing moment in the play.

- Or †2 In what ways do the writers make the differences between Drummond and Brady so striking?

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:

Catherine: I'm the best student, he says, and if I want, I should take the job and the end of the year he'll let me take the examination and he'll give me the certificate.

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After a moment of watching her face, EDDIE breaks into a smile, but it almost seems that tears will form in his eyes.]

[from Act 1]

In what ways does Miller make this a striking and revealing moment in the play?

Or †4 How does Miller make Alfieri's role in the play so significant?

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:	
		<i>Gerald:</i> That's right. You've got it. How do we know any girl killed herself today?	
		<i>Birling</i> [<i>looking at them all, triumphantly</i>]: Now answer that one. Let's look at it from this fellow's point of view. We're having a little celebration here and feeling rather pleased with ourselves. Now he has to work a trick on us. Well, the first thing he has to do is to give us such a shock that after that he can bluff us all the time. So he starts right off. A girl has just died in the Infirmary. She drank some strong disinfectant. Died in agony –	5 10
		<i>Eric:</i> All right, don't pile it on.	
		<i>Birling</i> [<i>triumphantly</i>]: There you are, you see. Just repeating it shakes you a bit. And that's what he had to do. Shake us at once – and then start questioning us – until we didn't know where we were. Oh – let's admit that. He had the laugh of us all right.	15
		<i>Eric:</i> He could laugh his head off – if I knew it really was all a hoax.	
		<i>Birling:</i> I'm convinced it is. No police inquiry. No one girl that all this happens to. No scandal –	
		<i>Sheila:</i> And no suicide?	20
		<i>Gerald</i> [<i>decisively</i>]: We can settle that at once.	
		<i>Sheila:</i> How?	
		<i>Gerald:</i> By ringing up the Infirmary. Either there's a dead girl there or there isn't.	
		<i>Birling</i> [<i>uneasily</i>]: It will look a bit queer, won't it – ringing up at this time of night –	25
		<i>Gerald:</i> I don't mind doing it.	
		<i>Mrs Birling</i> [<i>emphatically</i>]: And if there isn't –	
		<i>Gerald:</i> Anyway we'll see. [<i>He goes to telephone and looks up number. The others watch tensely.</i>] Brumley eight nine eight six. ... Is that the Infirmary? This is Mr Gerald Croft – of Crofts Limited. ... Yes. ... We're rather worried about one of our employees. Have you had a girl brought in this afternoon who committed suicide by drinking disinfectant – or any like suicide? Yes, I'll wait.	30 35
		[<i>As he waits, the others show their nervous tension. BIRLING wipes his brow, SHEILA shivers, ERIC clasps and unclasps his hands, etc.</i>]	
		Yes? ... You're certain of that. ... I see. Well, thank you very much. ... Good night. [<i>He puts down telephone and looks at them.</i>] No girl has died in there today. Nobody's been brought in after drinking disinfectant. They haven't had a suicide for months.	40
		<i>Birling</i> [<i>triumphantly</i>]: There you are! Proof positive. The whole story's just a lot of moonshine. Nothing but an elaborate sell!	45

- [*He produces a huge sigh of relief.*] Nobody likes to be sold as badly as that – but – for all that – [*he smiles at them all*] Gerald, have a drink.
- Gerald* [*smiling*]: Thanks, I think I could just do with one now.
- Birling* [*going to sideboard*]: So could I. 50
- Mrs Birling* [*smiling*]: And I must say, Gerald, you've argued this very cleverly, and I'm most grateful.
- Gerald* [*going for his drink*]: Well, you see, while I was out of the house I'd time to cool off and think things out a little.
- Birling* [*giving him a drink*]: Yes, he didn't keep you on the run as he did the rest of us. I'll admit now he gave me a bit of a scare at the time. But I'd a special reason for not wanting any public scandal just now. [*Has his drink now, and raises his glass.*] Well, here's to us. Come on, Sheila, don't look like that. All over now. 55
- Sheila*: The worst part is. But you're forgetting one thing I still can't forget. Everything we said had happened really had happened. If it didn't end tragically, then that's lucky for us. But it might have done. 60

[from Act 3]

How does Priestley's writing make you feel about the Birling family and Gerald Croft at this moment in the play?

Or †6 The Inspector says: 'We are responsible for each other'.

How does Priestley make this idea so powerful in the play?

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:

	<i>Before Harfleur.</i>	
	<i>Enter</i> NYM, BARDOLPH, PISTOL, <i>and</i> BOY.	
<i>Bardolph:</i>	On, on, on, on, on! to the breach, to the breach!	
<i>Nym:</i>	Pray thee, Corporal, stay; the knocks are too hot, and for mine own part I have not a case of lives. The humour of it is too hot; that is the very plain-song of it.	5
<i>Pistol:</i>	The plain-song is most just; for humours do abound. Knocks go and come; God's vassals drop and die;	
	And sword and shield In bloody field Doth win immortal fame.	10
<i>Boy:</i>	Would I were in an alehouse in London! I would give all my fame for a pot of ale and safety.	
<i>Pistol:</i>	And I:	
	If wishes would prevail with me, My purpose should not fail with me, But thither would I hie.	15
<i>Boy:</i>	As duly, but not as truly, As bird doth sing on bough.	
	<i>Enter</i> FLUELLEN.	20
<i>Fluellen:</i>	Up to the breach, you dogs! Avaunt, you cullions!	
	<i>[Driving them forward.]</i>	
<i>Pistol:</i>	Be merciful, great duke, to men of mould. Abate thy rage, abate thy manly rage; Abate thy rage, great duke. Good bawcock, bate thy rage. Use lenity, sweet chuck.	25
<i>Nym:</i>	These be good humours. Your honour wins bad humours.	
	<i>[Exeunt all but BOY.]</i>	
<i>Boy:</i>	As young as I am, I have observ'd these three swashers. I am boy to them all three; but all they three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-liver'd and red-fac'd; by the means whereof 'a faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof 'a breaks words and keeps whole weapons. For Nym, he hath heard that men of few words are the best men, and therefore he scorns to say his prayers lest 'a should be thought a coward; but his few bad words are match'd with as few good deeds; for 'a never broke any man's head but his own, and that was against a post when he was drunk. They will steal anything, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three halfpence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel;	30
		35
		40
		45

	I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchers; which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them and seek some better service; their villainy goes against my weak stomach, and therefore I must cast it up.	50
	<i>[Exit.]</i>	
	<i>Re-enter FLUELLEN, GOWER following.</i>	
<i>Gower:</i>	Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you.	55
<i>Fluellen:</i>	To the mines! Tell you the Duke it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war; the concavities of it is not sufficient. For, look you, th' athversary – you may discuss unto the Duke, look you – is digt himself four yard under the countermines; by Cheshu, I think 'a will plow up all, if there is not better directions.	60
<i>Gower:</i>	The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman – a very valiant gentleman, i' faith.	65
<i>Fluellen:</i>	It is Captain Macmorris, is it not?	
<i>Gower:</i>	I think it be.	
<i>Fluellen:</i>	By Cheshu, he is an ass, as in the world: I will verify as much in his beard; he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.	70
	<i>[from Act 3 Scene 2]</i>	

How does Shakespeare make this such an entertaining moment in the play?

- Or †8 Explore the ways in which Shakespeare makes the night before the Battle of Agincourt such a memorable part of the play.

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>Antonio:</i>	Here, Lord Bassanio, swear to keep this ring.	
	<i>Bassanio:</i>	By heaven, it is the same I gave the doctor!	
	<i>Portia:</i>	I had it of him. Pardon me, Bassanio, For, by this ring, the doctor lay with me.	
	<i>Nerissa:</i>	And pardon me, my gentle Gratiano, For that same scrubbed boy, the doctor's clerk, In lieu of this, last night did lie with me.	5
	<i>Gratiano:</i>	Why, this is like the mending of highways In summer, where the ways are fair enough. What, are we cuckolds ere we have deserv'd it?	10
	<i>Portia:</i>	Speak not so grossly. You are all amaz'd. Here is a letter; read it at your leisure; It comes from Padua, from Bellario; There you shall find that Portia was the doctor, Nerissa there her clerk. Lorenzo here Shall witness I set forth as soon as you, And even but now return'd; I have not yet Enter'd my house. Antonio, you are welcome; And I have better news in store for you Than you expect. Unseal this letter soon; There you shall find three of your argosies Are richly come to harbour suddenly. You shall not know by what strange accident I chanced on this letter.	15
	<i>Antonio:</i>	I am dumb.	20
	<i>Bassanio:</i>	Were you the doctor, and I knew you not?	
	<i>Gratiano:</i>	Were you the clerk that is to make me cuckold?	
	<i>Nerissa:</i>	Ay, but the clerk that never means to do it, Unless he live until he be a man.	
	<i>Bassanio:</i>	Sweet Doctor, you shall be my bedfellow; When I am absent, then lie with my wife.	25
	<i>Antonio:</i>	Sweet lady, you have given me life and living; For here I read for certain that my ships Are safely come to road.	
	<i>Portia:</i>	How now, Lorenzo! My clerk hath some good comforts too for you.	30
	<i>Nerissa:</i>	Ay, and I'll give them him without a fee. There do I give to you and Jessica, From the rich Jew, a special deed of gift, After his death, of all he dies possess'd of.	35
	<i>Lorenzo:</i>	Fair ladies, you drop manna in the way Of starved people.	40
	<i>Portia:</i>	It is almost morning, And yet I am sure you are not satisfied Of these events at full. Let us go in,	45

And charge us there upon inter'gatories,
 And we will answer all things faithfully.

Gratiano: Let it be so. The first inter'gatory
 That my Nerissa shall be sworn on is,
 Whether till the next night she had rather stay, 50
 Or go to bed now, being two hours to day.
 But were the day come, I should wish it dark,
 Till I were couching with the doctor's clerk.
 Well, while I live, I'll fear no other thing
 So sore as keeping safe Nerissa's ring. [Exeunt. 55

[from Act 5 Scene 1]

In what ways does Shakespeare make this an entertaining ending to the play?

Or †10 How does Shakespeare's writing make **two** moments in the play particularly disturbing for you?

Do not use the passage in Question *9 in answering this question.

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