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**LITERATURE (ENGLISH)**

**0486/22**

Paper 2 Drama

**May/June 2015**

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

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This document consists of **13** printed pages and **3** blank pages.

**ARTHUR MILLER: *All My Sons***

**Remember to support your ideas with details from the text.**

**Either \* 1**

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

*[JIM BAYLISS rounds corner of driveway, walking rapidly.]*

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*George:* Why, afraid you'll forget him?

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

**Or † 2**

The stage directions at the beginning of Act 1 describe Joe Keller as 'A man among men'.

How far does Miller make you agree with this description of Joe?

**J. B. PRIESTLEY: *An Inspector Calls***

**Remember to support your ideas with details from the text.**

**Either \* 3**

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

- Sheila:* [who has put ring on, admiringly] I think it's perfect. Now I really feel engaged.
- Mrs Birling:* So you ought, darling. It's a lovely ring. Be careful with it.
- Sheila:* Careful! I'll never let it out of my sight for an instant.
- Mrs Birling:* [smiling] Well, it came just at the right moment. That was clever of you, Gerald. Now, Arthur, if you've got no more to say, I think Sheila and I had better go in the drawing-room and leave you men – 5
- Birling:* [rather heavily] I just want to say this. [Noticing that SHEILA is still admiring her ring.] Are you listening, Sheila? This concerns you too. And after all I don't often make speeches at you –
- Sheila:* I'm sorry, Daddy. Actually I was listening. 10  
*She looks attentive, as they all do. He holds them for a moment before continuing.*
- Birling:* I'm delighted about this engagement and I hope it won't be too long before you're married. And I want to say this. There's a good deal of silly talk about these days – *but* – and I speak as a hard-headed business man, who has to take risks and know what he's about – I say, you can ignore all this silly pessimistic talk. When you marry, you'll be marrying at a very good time. Yes, a very good time – and soon it'll be an even better time. Last month, just because the miners came out on strike, there's a lot of wild talk about possible labour trouble in the near future. Don't worry. We've passed the worst of it. We employers at last are coming together to see that our interests – and the interests of Capital – are properly protected. And we're in for a time of steadily increasing prosperity. 15  
20
- Gerald:* I believe you're right, sir.
- Eric:* What about war?
- Birling:* Glad you mentioned it, Eric. I'm coming to that. Just because the Kaiser makes a speech or two, or a few German officers have too much to drink and begin talking nonsense, you'll hear some people say that war's inevitable. And to that I say – fiddlesticks! The Germans don't want war. Nobody wants war, except some half-civilised folks in the Balkans. And why? There's too much at stake these days. Everything to lose and nothing to gain by war. 25
- Eric:* Yes, I know – but still – 30
- Birling:* Just let me finish, Eric. You've a lot to learn yet. And I'm talking as a hard-headed, practical man of business. And I say there isn't a chance of war. The world's developing so fast that it'll make war impossible. Look at the progress we're making. In a year or two we'll have aeroplanes that will be able to go anywhere. And look at the way the automobile's making headway – bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week – the *Titanic* – she sails next week – forty-six thousand eight hundred tons – forty-six thousand eight hundred tons – New York in five days – and every luxury – and unsinkable, absolutely unsinkable. That's what you've got to keep your eye on, facts like that, progress like that – and not a few German officers talking nonsense and a few scaremongers here 35  
40

making a fuss about nothing. Now you three young people, just listen to this – and remember what I’m telling you now. In twenty or thirty years’ time – let’s say, in 1940 – you may be giving a little party like this – your son or daughter might be getting engaged – and I tell you, by that time you’ll be living in a world that’ll have forgotten all these Capital versus Labour agitations and all these silly little war scares. There’ll be peace and prosperity and rapid progress everywhere – except of course in Russia, which will always be behindhand naturally. 45

*Mrs Birling:* Arthur!

*As MRS BIRLING shows signs of interrupting.*

*Birling:* Yes, my dear, I know – I’m talking too much. But you youngsters just remember what I said. We can’t let these Bernard Shaws and H.G. Wellses do all the talking. We hard-headed practical business men must say something sometime. And we don’t guess – we’ve had experience – and we *know*. 50

*Mrs Birling:* [*rising. The others rise*] Yes, of course, dear. Well – don’t keep Gerald in here too long. Eric – I want you a minute. 55

[*from Act 1*]

How does Priestley strikingly portray Mr Birling at this moment in the play?

**Or † 4**

Explore the ways in which Priestley makes the Inspector such a memorably mysterious figure.

**WILLIAM SHAKESPEARE: *The Merchant of Venice***

**Remember to support your ideas with details from the text.**

**Either \* 5**

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

<i>Portia:</i>	<p>I pray you tarry; pause a day or two            Before you hazard; for, in choosing wrong,            I lose your company; therefore forbear awhile.            There's something tells me – but it is not love –            I would not lose you; and you know yourself            Hate counsels not in such a quality.            But lest you should not understand me well –            And yet a maiden hath no tongue but thought –            I would detain you here some month or two            Before you venture for me. I could teach you            How to choose right, but then I am forsworn;            So will I never be; so may you miss me;            But if you do, you'll make me wish a sin,            That I had been forsworn. Beshrew your eyes!            They have o'erlook'd me and divided me;            One half of me is yours, the other half yours –            Mine own, I would say; but if mine, then yours,            And so all yours. O! these naughty times            Puts bars between the owners and their rights;            And so, though yours, not yours. Prove it so,            Let fortune go to hell for it, not I.            I speak too long, but 'tis to peize the time,            To eke it, and to draw it out in length,            To stay you from election.</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p>
<i>Bassanio:</i>	<p style="padding-left: 100px;">Let me choose;            For as I am, I live upon the rack.</p>	<p>25</p>
<i>Portia:</i>	<p>Upon the rack, Bassanio? Then confess            What treason there is mingled with your love.</p>	
<i>Bassanio:</i>	<p>None but that ugly treason of mistrust,            Which makes me fear th' enjoying of my love;            There may as well be amity and life            'Tween snow and fire as treason and my love.</p>	<p>30</p>
<i>Portia:</i>	<p>Ay, but I fear you speak upon the rack,            Where men enforced do speak anything.</p>	
<i>Bassanio:</i>	<p>Promise me life, and I'll confess the truth.</p>	<p>35</p>
<i>Portia:</i>	<p>Well then, confess and live.</p>	
<i>Bassanio:</i>	<p style="padding-left: 100px;">'Confess' and 'love'            Had been the very sum of my confession.            O happy torment, when my torturer            Doth teach me answers for deliverance!            But let me to my fortune and the caskets.</p>	<p>40</p>

*Portia:* Away, then; I am lock'd in one of them.  
 If you do love me, you will find me out.  
 Nerissa and the rest, stand all aloof;  
 Let music sound while he doth make his choice; 45  
 Then, if he lose, he makes a swan-like end,  
 Fading in music. That the comparison  
 May stand more proper, my eye shall be the stream  
 And wat'ry death-bed for him. He may win;  
 And what is music then? Then music is 50  
 Even as the flourish when true subjects bow  
 To a new-crowned monarch; such it is  
 As are those dulcet sounds in break of day  
 That creep into the dreaming bridegroom's ear,  
 And summon him to marriage. Now he goes, 55  
 With no less presence, but with much more love,  
 Than young Alcides, when he did redeem  
 The virgin tribute paid by howling Troy  
 To the sea-monster. I stand for sacrifice;  
 The rest aloof are the Dardanian wives, 60  
 With bleared visages come forth to view  
 The issue of th' exploit. Go, Hercules!  
 Live thou, I live. With much much more dismay  
 I view the fight than thou that mak'st the fray.

[from Act 3 Scene 2]

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

**Or † 6**

How far does Shakespeare persuade you that Shylock deserves his punishment?

**WILLIAM SHAKESPEARE: *A Midsummer Night's Dream***

**Remember to support your ideas with details from the text.**

**Either \* 7**

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

<i>Oberon:</i>	This falls out better than I could devise. But hast thou yet latch'd the Athenian's eyes With the love-juice, as I did bid thee do?	
<i>Puck:</i>	I took him sleeping – that is finish'd too – And the Athenian woman by his side; That, when he wak'd, of force she must be ey'd.	5
<i>Enter DEMETRIUS and HERMIA.</i>		
<i>Oberon:</i>	Stand close; this is the same Athenian.	
<i>Puck:</i>	This is the woman, but not this the man.	
<i>Demetrius:</i>	O, why rebuke you him that loves you so? Lay breath so bitter on your bitter foe.	10
<i>Hermia:</i>	Now I but chide, but I should use thee worse, For thou, I fear, hast given me cause to curse. If thou hast slain Lysander in his sleep, Being o'er shoes in blood, plunge in the deep, And kill me too. The sun was not so true unto the day As he to me. Would he have stolen away From sleeping Hermia? I'll believe as soon This whole earth may be bor'd and that the moon May through the centre creep and so displease Her brother's noontide with th' Antipodes. It cannot be but thou hast murd' red him; So should a murderer look – so dead, so grim.	15
<i>Demetrius:</i>	So should the murdered look; and so should I, Pierc'd through the heart with your stern cruelty; Yet you, the murderer, look as bright, as clear, As yonder Venus in her glimmering sphere.	20
<i>Hermia:</i>	What's this to my Lysander? Where is he? Ah, good Demetrius, wilt thou give him me?	25
<i>Demetrius:</i>	I had rather give his carcass to my hounds.	
<i>Hermia:</i>	Out, dog! Out, cur! Thou driv'st me past the bounds Of maiden's patience. Hast thou slain him, then? Henceforth be never numb' red among men! O, once tell true; tell true, even for my sake! Durst thou have look'd upon him being awake, And hast thou kill'd him sleeping? O brave touch! Could not a worm, an adder, do so much? An adder did it; for with doubler tongue Than thine, thou serpent, never adder stung.	30
		35
		40



*Demetrius:* You spend your passion on a mispris'd mood:  
I am not guilty of Lysander's blood;  
Nor is he dead, for aught that I can tell.

*Hermia:* I pray thee, tell me then that he is well.

*Demetrius:* And if I could, what should I get therefore? 45

*Hermia:* A privilege never to see me more.  
And from thy hated presence part I so;  
See me no more whether he be dead or no.

[*Exit.*

*Demetrius:* There is no following her in this fierce vein;  
Here, therefore, for a while I will remain.  
So sorrow's heaviness doth heavier grow  
For debt that bankrupt sleep doth sorrow owe;  
Which now in some slight measure it will pay,  
If for his tender here I make some stay. 50

[*Lies down.*

*Oberon:* What hast thou done?

[*from Act 3 Scene 2*]

How does Shakespeare's writing make this moment in the play so dramatic?

### Or † 8

Explore the ways in which Shakespeare makes **two** moments in the play *A Midsummer Night's Dream* disturbing for you.

WILLIAM SHAKESPEARE: *The Tempest*

Remember to support your ideas with details from the text.

## Either \* 9

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

*Here PROSPERO discovers FERDINAND and MIRANDA playing at chess.*

*Miranda:* Sweet lord, you play me false.

*Ferdinand:* No, my dearest love,  
I would not for the world.

*Miranda:* Yes, for a score of kingdoms you should wrangle, 5  
And I would call it fair play.

*Alonso:* If this prove  
A vision of the island, one dear son  
Shall I twice lose.

*Sebastian:* A most high miracle! 10

*Ferdinand:* Though the seas threaten, they are merciful;  
I have curs'd them without cause. [*Kneels*]

*Alonso:* Now all the blessings  
Of a glad father compass thee about!  
Arise, and say how thou cam'st here. 15

*Miranda:* O, wonder!  
How many goodly creatures are there here!  
How beauteous mankind is! O brave new world  
That has such people in't!

*Prospero:* 'Tis new to thee. 20

*Alonso:* What is this maid with whom thou wast at play?  
Your eld'st acquaintance cannot be three hours;  
Is she the goddess that hath sever'd us,  
And brought us thus together?

*Ferdinand:* Sir, she is mortal; 25  
But by immortal Providence she's mine.  
I chose her when I could not ask my father  
For his advice, nor thought I had one. She  
Is daughter to this famous Duke of Milan,  
Of whom so often I have heard renown 30  
But never saw before; of whom I have  
Receiv'd a second life; and second father  
This lady makes him to me.

*Alonso:* I am hers.  
But, O, how oddly will it sound that I 35  
Must ask my child forgiveness!

*Prospero:* There, sir, stop;  
Let us not burden our remembrances with  
A heaviness that's gone.

<i>Gonzalo:</i>	I have inly wept, Or should have spoke ere this. Look down, you gods, And on this couple drop a blessed crown; For it is you that have chalk'd forth the way Which brought us hither.	40
<i>Alonso:</i>	I say, Amen, Gonzalo!	45
<i>Gonzalo:</i>	Was Milan thrust from Milan, that his issue Should become Kings of Naples? O, rejoice Beyond a common joy, and set it down With gold on lasting pillars: in one voyage Did Claribel her husband find at Tunis; And Ferdinand, her brother, found a wife Where he himself was lost; Prospero his dukedom In a poor isle; and all of us ourselves When no man was his own.	50
<i>Alonso:</i>	[ <i>To FERDINAND and MIRANDA</i> ] Give me your hands. Let grief and sorrow still embrace his heart That doth not wish you joy.	55
<i>Gonzalo:</i>	Be it so. Amen!  <i>Re-enter ARIEL, with the MASTER and BOATSWAIN amazedly following.</i>	
	O look, sir; look, sir! Here is more of us! I prophesied, if a gallows were on land, This fellow could not drown. Now, blasphemy, That swear'st grace o'erboard, not an oath on shore? Hast thou no mouth by land? What is the news?	60
<i>Boatswain:</i>	The best news is that we have safely found Our King and company; the next, our ship – Which but three glasses since we gave out split – Is tight and yare, and bravely rigg'd, as when We first put out to sea.	65

[from Act 5 Scene 1]

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

**Or † 10**

How does Shakespeare make magic so memorable and significant in the play?

**OSCAR WILDE: *The Importance of Being Earnest***

**Remember to support your ideas with details from the text.**

**Either \* 11**

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

*Algernon:* [*raising his hat*] You are my little cousin Cecily, I'm sure.

*Cecily:* You are under some strange mistake. I am not little. In fact, I believe I am more than usually tall for my age. [*ALGERNON is rather taken aback.*] But I am your cousin Cecily. You, I see from your card, are Uncle Jack's brother, my cousin Ernest, my wicked cousin Ernest. 5

*Algernon:* Oh! I am not really wicked at all, cousin Cecily. You mustn't think that I am wicked.

*Cecily:* If you are not, then you have certainly been deceiving us all in a very inexcusable manner. I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

*Algernon:* [*looks at her in amazement*] Oh! Of course I have been rather reckless. 10

*Cecily:* I am glad to hear it.

*Algernon:* In fact, now you mention the subject, I have been very bad in my own small way.

*Cecily:* I don't think you should be so proud of that, though I am sure it must have been very pleasant.

*Algernon:* It is much pleasanter being here with you. 15

*Cecily:* I can't understand how you are here at all. Uncle Jack won't be back till Monday afternoon.

*Algernon:* That is a great disappointment. I am obliged to go up by the first train on Monday morning. I have a business appointment that I am anxious....to miss!

*Cecily:* Couldn't you miss it anywhere but in London? 20

*Algernon:* No: the appointment is in London.

*Cecily:* Well, I know, of course, how important it is not to keep a business engagement, if one wants to retain any sense of the beauty of life, but I still think you had better wait till Uncle Jack arrives. I know he wants to speak to you about your emigrating.

*Algernon:* About my what? 25

*Cecily:* Your emigrating. He has gone up to buy your outfit.

*Algernon:* I certainly wouldn't let Jack buy my outfit. He has no taste in neckties at all.

*Cecily:* I don't think you will require neckties. Uncle Jack is sending you to Australia.

*Algernon:* Australia! I'd sooner die.

*Cecily:* Well, he said at dinner on Wednesday night, that you would have to choose between this world, the next world, and Australia. 30

*Algernon:* Oh, well! The accounts I have received of Australia and the next world are not particularly encouraging. This world is good enough for me, cousin Cecily.

*Cecily:* Yes, but are you good enough for it?

*Algernon:* I'm afraid I'm not that. That is why I want you to reform me. You might make that your mission, if you don't mind, cousin Cecily. 35

- Cecily:* I'm afraid I've no time, this afternoon.
- Algernon:* Well, would you mind my reforming myself this afternoon?
- Cecily:* It is rather Quixotic of you. But I think you should try.
- Algernon:* I will. I feel better already. 40
- Cecily:* You are looking a little worse.
- Algernon:* That is because I am hungry.
- Cecily:* How thoughtless of me. I should have remembered that when one is going to lead an entirely new life, one requires regular and wholesome meals. Won't you come in?
- Algernon:* Thank you. Might I have a buttonhole first? I have never any appetite unless I have a buttonhole first. 45
- Cecily:* A Maréchal Niel? [*Picks up scissors.*]
- Algernon:* No, I'd sooner have a pink rose.
- Cecily:* Why? [*Cuts a flower.*]
- Algernon:* Because you are like a pink rose, cousin Cecily. 50
- Cecily:* I don't think it can be right for you to talk to me like that. Miss Prism never says such things to me.
- Algernon:* Then Miss Prism is a short-sighted old lady. [*CECILY puts the rose in his buttonhole.*] You are the prettiest girl I ever saw.
- Cecily:* Miss Prism says that all good looks are a snare. 55
- Algernon:* They are a snare that every sensible man would like to be caught in.
- Cecily:* Oh, I don't think I would care to catch a sensible man. I shouldn't know what to talk to him about.

[from Act 2]

How does Wilde make this first meeting between Algernon and Cecily so entertaining?

### Or † 12

'A girl with a simple, unspoilt nature.'

How does Wilde vividly convey to you that this is *not* an accurate view of Gwendolen?

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