



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/33

Paper 3 Drama (Open Text)

May/June 2016

45 minutes

Texts studied should be taken into the examination.

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 **one** question.

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.

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:

Mother [angering]: We rushed into it.

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In my worst moments, I think of her waiting, and I know again that I'm right.

[from Act 1]

How does Miller strikingly convey the thoughts and feelings of the characters in this scene?

Or 2

In what ways does Miller make self-deception so significant in 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:

Inspector: Who is to blame then?

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[INSPECTOR holds up a hand. We hear the front door. They wait, looking towards door. ERIC enters, looking extremely pale and distressed. He meets their inquiring stares. Curtain falls quickly.]

END OF ACT TWO

[from Act 2]

How does Priestley make this such a striking ending to Act 2?

Or 4

How does Priestley memorably depict the relationship between Gerald and Sheila?

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:

- Shylock:* Signior Antonio, many a time and oft
 In the Rialto you have rated me
 About my moneys and my usances;
 Still have I borne it with a patient shrug,
 For suff'rance is the badge of all our tribe; 5
 You call me misbeliever, cut-throat dog,
 And spit upon my Jewish gaberdine,
 And all for use of that which is mine own.
 Well then, it now appears you need my help;
 Go to, then; you come to me, and you say 10
 'Shylock, we would have moneys'. You say so –
 You that did void your rheum upon my beard
 And foot me as you spurn a stranger cur
 Over your threshold; moneys is your suit.
 What should I say to you? Should I not say 15
 'Hath a dog money? Is it possible
 A cur can lend three thousand ducats?' Or
 Shall I bend low and, in a bondman's key,
 With bated breath, and whisp'ring humbleness,
 Say this: 20
 'Fair sir, you spit on me on Wednesday last,
 You spurn'd me such a day; another time
 You call'd me dog; and for these courtesies
 I'll lend you thus much moneys'?
- Antonio:* I am as like to call thee so again, 25
 To spit on thee again, to spurn thee too.
 If thou wilt lend this money, lend it not
 As to thy friends – for when did friendship take
 A breed for barren metal of his friend? –
 But lend it rather to thine enemy, 30
 Who if he break thou mayst with better face
 Exact the penalty.
- Shylock:* Why, look you, how you storm!
 I would be friends with you, and have your love,
 Forget the shames that you have stain'd me with, 35
 Supply your present wants, and take no doit
 Of usance for my moneys, and you'll not hear me.
 This is kind I offer.
- Bassanio:* This were kindness.

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 the KING OF FRANCE, the DAUPHIN, DUKE OF BRITAINE, the CONSTABLE OF FRANCE, and Others.

King of France: 'Tis certain he hath pass'd the river Somme.

Constable: And if he be not fought withal, my lord,
Let us not live in France; let us quit all, 5
And give our vineyards to a barbarous people.

Dauphin: O Dieu vivant! Shall a few sprays of us,
The emptying of our fathers' luxury,
Our scions, put in wild and savage stock,
Spirt up so suddenly into the clouds, 10
And overlook their grafters?

Britaine: Normans, but bastard Normans, Norman bastards!
Mort Dieu, ma vie! if they march along
Unfought withal, but I will sell my dukedom
To buy a slobb'ry and a dirty farm 15
In that nook-shotten isle of Albion.

Constable: Dieu de batailles! where have they this mettle?
Is not their climate foggy, raw, and dull;
On whom, as in despite, the sun looks pale,
Killing their fruit with frowns? Can sodden water, 20
A drench for sur-rein'd jades, their barley-broth,
Decoct their cold blood to such valiant heat?
And shall our quick blood, spirited with wine,
Seem frosty? O, for honour of our land,
Let us not hang like roping icicles 25
Upon our houses' thatch, whiles a more frosty people
Sweat drops of gallant youth in our rich fields –
Poor we call them in their native lords!

Dauphin: By faith and honour,
Our madams mock at us, and plainly say 30
Our mettle is bred out, and they will give
Their bodies to the lust of English youth
To new-store France with bastard warriors.

Britaine: They bid us to the English dancing-schools
And teach lavoltas high and swift corantos, 35
Saying our grace is only in our heels
And that we are most lofty runaways.

King of France: Where is Montjoy the herald? Speed him hence;
Let him greet England with our sharp defiance.
Up, Princes, and, with spirit of honour edged 40
More sharper than your swords, hie to the field...

[from Act 3 Scene 5]

In what ways does Shakespeare make this a strikingly dramatic moment in the play?

Or 8

What do you think Shakespeare's portrayal of Pistol contributes to 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:

- Drummond* [As he crosses to MEEKER over the above.]: I don't think I have a correct copy of the indictment. [RACHEL moves to CATES.]
- Meeker:* Lemme see. [DRUMMOND hands MEEKER indictment.] Oh, you have the old one.
- Drummond:* Well, let me have a new one.
- Meeker:* Here. [He gives DRUMMOND a new indictment. Suddenly, RACHEL darts to DRUMMOND at JUDGE'S bench. CATES opens his mouth to stop her, but she speaks rapidly, with pent-up tension.] 5
- Rachel:* Mr. Drummond. You've got to call the whole thing off. It's not too late. Bert knows he did wrong. He didn't mean to. And he's sorry. Now why can't he just stand up and say to everybody: 'I did wrong. I broke the law. I admit it. I won't do it again.' Then they'd stop all this fuss, and – everything would be like it was. [DRUMMOND looks at RACHEL, not unkindly.] 10
- Drummond:* Who are you?
- Rachel* [Backing down to BRADY'S table.]: I'm – a friend of Bert's.
- Drummond:* How about it, boy? Getting cold feet? 15
- Cates:* I never thought it would be like this. Like Barnum and Bailey coming to town.
- Drummond* [Easily.]: We can call it off. You want to quit?
- Rachel:* Yes!
- Cates:* People look at me as if I was a murderer. Worse than a murderer! That fella from Minnesota who killed his wife – remember, Rache? – half the town turned out to watch 'em put him on the train. They just stared at him as if he was a curiosity – not like they *hated* him! Not like he'd done anything really wrong! Just different! 20
- Drummond:* There's nothing very original about murdering your wife.
- Cates:* People I thought were my friends look at me now as if I had horns growing out of my head. 25
- Drummond:* You murder a wife, it isn't nearly as bad as murdering an old wives' tale. Kill one of their fairy-tale notions, and they call down the wrath of God, Brady, and the state legislature.
- Rachel:* You make a joke out of everything. You seem to think it's all so funny!
- Drummond:* Lady, when you lose your power to laugh, you lose your power to think straight. 30
- Cates:* Mr Drummond, I can't laugh. I'm scared.
- Drummond:* Good. You'd be a damned fool if you weren't.
- Rachel* [Bitterly.]: You're supposed to be helping Bert, and every time you swear you make it worse for him. [She moves to BERT. He comforts her.]
- Drummond* [Honestly.]: I'm sorry if I offend you. But I don't swear just for the hell of it. You see, I figure that language is a poor enough means of communication as it is. So we 35

ought to use all the words we've got. Besides, there are damned few words that everybody understands.

- Rachel:* You don't care anything about Bert! You just want a chance to make speeches against the Bible! 40
- Drummond:* I care a great deal about Bert. I care a great deal about what Bert thinks.
- Rachel:* Well, I care about what the people in this town think of *him*.
- Drummond* [*Quietly.*]: Can you buy back his respectability by making him a coward? [*He spades his hands in his hip pockets.*] I understand what Bert's going through. It's the loneliest feeling in the world – to find yourself standing up when everybody else is sitting down. To have everybody look at you and say, 'What's the matter with him?' I know. I know what it feels like. Walking down an empty street, listening to the sound of your own footsteps. Shutters closed, blinds drawn, doors locked against you. And you aren't sure whether you're walking towards something – or just walking away. . . 45
 [*He takes a deep breath, then turns abruptly.*] Cates, I'll change your plea and we'll call off the whole business – on one condition. If you honestly believe that you committed a criminal act against the citizens of this state and the minds of their children. If you honestly believe that you're wrong and the law's right. Then the hell with it. I'll pack my grip and go back to Chicago, where it's a cool hundred in the shade. 55

[from Act 1 Scene 2]

Explore how the writers make this moment in the play so tense.

Or 10

How do the writers make the trial of Bert Cates both serious and entertaining?

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