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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/31**

Paper 3 Drama (Open Text) **October/November 2016**

45 minutes

Texts studied should be taken into the examination.

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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 **one** question.

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, **1** blank page and **1** insert.

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ARTHUR MILLER: *All My Sons*

Remember to support your ideas with details from the writing.

Either **1** Read this passage carefully, and then answer the question that follows it:

Sue: And he's got money.

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He's driving my husband crazy with that phony idealism of his, and I'm at the end of my rope on it!

[*from Act 2*]

How does Miller make this moment in the play so tense?

Or **2** To what extent does Miller make you sympathise with Kate Keller?

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J. B. PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either **3** Read this passage carefully, and then answer the question that follows it:

Inspector: There are a lot of young women living that sort of existence in every city and big town in this country, Miss Birling.

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A nice little promising life there, I thought, and a nasty mess somebody's made of it.

[*from Act 1*]

How does Priestley's writing create suspense at this moment in the play?

Or **4** In what ways does Priestley use the contrast between the older and younger generations to dramatic effect in the play?

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WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

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

Belmont. The garden before Portia's house.

Enter LORENZO *and* JESSICA.

Lorenzo: The moon shines bright. In such a night as this,
When the sweet wind did gently kiss the trees,
And they did make no noise – in such a night,
Troilus methinks mounted the Troyan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jessica: In such a night
Did Thisby fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismayed away.

Lorenzo: In such a night
Stood Dido with a willow in her hand
Upon the wild sea-banks, and waft her love
To come again to Carthage.

Jessica: In such a night
Medea gathered the enchanted herbs
That did renew old Aeson.

Lorenzo: In such a night
Did Jessica steal from the wealthy Jew,
And with an unthrift love did run from Venice
As far as Belmont.

Jessica: In such a night
Did young Lorenzo swear he lov'd her well,
Stealing her soul with many vows of faith,
And ne'er a true one.

Lorenzo: In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.

Jessica: I would out-night you, did no body come;
But, hark, I hear the footing of a man.

Enter STEPHANO.

Lorenzo: Who comes so fast in silence of the night?

Stephano: A friend.

Lorenzo: A friend! What friend? Your name, I pray you, friend?

Stephano: Stephano is my name, and I bring word
My mistress will before the break of day
Be here at Belmont; she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.

Lorenzo: Who comes with her?

Stephano: None but a holy hermit and her maid.
I pray you, is my master yet return'd?

Lorenzo: He is not, nor we have not heard from him.

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But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Launcelot: Sola, sola! wo ha, ho! sola, sola! *50*

Lorenzo: Who calls?

Launcelot: Sola! Did you see Master Lorenzo? Master Lorenzo! Sola, sola!

Lorenzo: Leave holloaing, man. Here!

Launcelot: Sola! Where, where? *55*

Lorenzo: Here!

Launcelot: Tell him there's a post come from my master with his horn full of good news; my master will be here ere morning. [*Exit*.

Lorenzo: Sweet soul, let's in, and there expect their coming.
And yet no matter – why should we go in? *60*
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air.

[*Exit* STEPHANO.

[*from Act 5 Scene 1*]

In what ways does Shakespeare make this an effective opening to Act 5?

Or **6** How does Shakespeare make the testing of Portia's suitors so entertaining and significant in the play?

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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:

Orleans: The Dauphin longs for morning.

Rambures: He longs to eat the English.

Constable: I think he will eat all he kills.

Orleans: By the white hand of my lady, he's a gallant prince.

Constable: Swear by her foot, that she may tread out the oath.

Orleans: He is simply the most active gentleman of France.

Constable: Doing is activity, and he will still be doing.

Orleans: He never did harm that I heard of.

Constable: Nor will do none to-morrow: he will keep that good name still.

Orleans: I know him to be valiant.

Constable: I was told that by one that knows him better than you.

Orleans: What's he?

Constable: Marry, he told me so himself; and he said he car'd not who knew it.

Orleans: He needs not; it is no hidden virtue in him.

Constable: By my faith, sir, but it is; never anybody saw it but his lackey. 'Tis a hooded valour, and when it appears it will bate.

Orleans: Ill-will never said well.

Constable: I will cap that proverb with 'There is flattery in friendship'.

Orleans: And I will take up that with 'Give the devil his due'.

Constable: Well plac'd! There stands your friend for the devil; have at the very eye of that proverb with 'A pox of the devil!'

Orleans: You are the better at proverbs by how much 'A fool's bolt is soon shot'.

Constable: You have shot over.

Orleans: 'Tis not the first time you were overshot.

Enter a MESSENGER.

Messenger: My Lord High Constable, the English lie within fifteen hundred paces of your tents.

Constable: Who hath measur'd the ground?

Messenger: The Lord Grandpré.

Constable: A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do.

Orleans: What a wretched and peevish fellow is this King of England, to mope with his fat-brain'd followers so far out of his knowledge!

Constable: If the English had any apprehension, they would run away.

Orleans: That they lack; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

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Rambures: That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

Orleans: Foolish curs, that run winking into the mouth of a Russian bear, and have their heads crush'd like rotten apples! You may as well say that's a valiant flea that dare eat his breakfast on the lip of a lion.

Constable: Just, just! and the men do sympathise with the mastiffs in robustious and rough coming on, leaving their wits with their wives; and then give them great meals of beef and iron and steel; they will eat like wolves and fight like devils.

Orleans: Ay, but these English are shrewdly out of beef.

Constable: Then shall we find to-morrow they have only stomachs to eat, and none to fight. Now is it time to arm. Come, shall we about it?

Orleans: It is now two o'clock; but let me see – by ten
We shall have each a hundred Englishmen.

[*Exeunt.*

[*from Act 3 Scene 7*]

How does Shakespeare vividly portray the French lords at this moment in the play?

Or **8** In what ways does Shakespeare make the conspiracy to betray Henry such a dramatic part of the play?

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

Remember to support your ideas with details from the writing.

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

All: [*Singing*]
It is good enough for Brady,
It is good enough for Brady,
And it's good enough for me!
[*Cheers and applause.* BRADY *seems to carry with him a built-in spotlight. So* MRS. BRADY — *pretty, fashionably dressed, a proper "Second Lady" to the nation's "Second Man" — seems always to be in his shadow. This does not annoy her.* SARAH BRADY *is content that all her thoughts and emotions should gain the name of action through her husband.* BRADY *removes his hat and raises his hand. Obediently the crowd falls to a hushed anticipatory silence*.]

Brady: Friends — and I can see most of you are my friends, from the way you have decked out your beautiful city of Hillsboro. [*There is a pleased reaction, and a spattering of applause. When* BRADY *speaks, there can be no doubt of his personal magnetism. Even Hornbeck, who slouches contemptuously, is impressed with the speaker's power, for here is a man to be reckoned with*.] Mrs. Brady and I are delighted to be among you! [BRADY *takes his wife's hand and draws her to his side, then mops his brow*.] I could only wish one thing: that you had not given us *quite* so warm a welcome! [BRADY *removes his alpaca coat. Goodfellow takes it. The crowd laughs.* BRADY *beams. Mrs. McLain hands him a frond fan.* BRADY *takes it*.] Bless you. [*He fans himself vigorously*.] My friends of Hillsboro, you know why I have come here. Not merely to prosecute a lawbreaker, an arrogant youth who has spoken out against the Revealed Word, but to defend that which is most precious in the hearts of all of us: the Living Truth of the Scriptures! [*Applause and cheering*.]

Photographer [*Topping the cheer.*]: Mr. Brady. A picture, Mr. Brady?

Brady: I shall be happy to oblige! [*To his wife.*] Sarah …

Mrs. Brady [*Moving out of camera range.*]: No, Matt. Just you and the dignitaries.

Brady: You are the Mayor, are you not, sir?

Mayor [*Stepping forward, awkwardly.*]: I am, sir.

Brady [*Extending his hand.*]: My name is Matthew Harrison Brady.

Mayor: Oh, I know. Everybody knows that. I had a little speech of welcome ready, but somehow it didn't seem necessary.

Brady: I shall be honored to hear your greeting, sir. [*The* MAYOR *clears his throat and takes his speech from his pocket.*]

Mayor [*Sincerely.*]: Mr. Matthew Harrison Brady, this municipality

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is proud to have within its city limits the warrior who has always fought for us ordinary people. The lady folks of this town wouldn't have the vote if it wasn't for you, fightin' to give 'em all that suffrage. Mr. President Wilson wouldn't never have got to the White House and won the war if it wasn't for you supportin' him. And, in conclusion, the Governor of our state … [*His hand is raised.*]

Photographer: Hold it! [*The camera clicks.*] Thank you. [MRS. BRADY *is disturbed by the informality of the pose.*]

Mrs. Brady: Matt — you didn't have your coat on.

Brady [*To the* PHOTOGRAPHER.]: Perhaps we should have a more formal pose. [*As* MRS. BRADY *helps him on with his coat.*] Who is the spiritual leader of the community?

Mayor: That would be the Reverend Jeremiah Brown. [REVEREND BROWN *steps forward.*]

Brown: Your servant, and the Lord's. [BRADY *and* BROWN *shake hands.*]

Brady: The Reverend at my left, the Mayor at my right. [*Stiffly, they face the camera.*] We must look grave, gentlemen, but not too serious. Hopeful, I think is the word. We must look hopeful. [BRADY *assumes the familiar oratorical pose. The camera clicks. Unnoticed, Howard has stuck his head, mouth agape, into the picture. The* MAYOR *refers to the last page of his undelivered speech.*]

Mayor: In conclusion, the Governor of our state has vested in me the authority to confer upon you a commission as Honorary Colonel in the State Militia. [*Applause.*]

Brady [*Savoring it*]: "Colonel Brady." I like the sound of that!

[*from Act 1 Scene 1*]

How do the writers make this such a dramatic introduction to Matthew Harrison Brady?

Or **10** 'Heavenly Hillsboro, the buckle on the Bible belt.'

How does the writers' portrayal of the community of Hillsboro contribute to the dramatic impact of the play?

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