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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/32**

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:

Keller: Oh, little of everything.

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[*They stand facing each other,* GEORGE *trying to judge him.*]

[from Act 2]

What does Miller's portrayal make you feel about Joe at this moment in the play?

Or **2** In what ways does Miller make the relationship between Kate and Ann such a powerful part of the play?

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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 [*to* MRS BIRLING]: And you've nothing further to tell me, eh?

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Mrs Birling: Her story was – that he'd said something one night, when he was drunk, that gave her the idea that it wasn't his money.

[from Act 2]

How does Priestley make the Inspector's questioning of Mrs Birling here so powerfully dramatic?

Or **4** What does Priestley's portrayal make you feel about Gerald Croft?

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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:

Enter SHYLOCK, SOLANIO, ANTONIO, *and Gaoler.*

Shylock: Gaoler, look to him. Tell not me of mercy –
This is the fool that lent out money gratis.
Gaoler, look to him.

Antonio: Hear me yet, good Shylock.

Shylock: I'll have my bond; speak not against my bond.
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But, since I am a dog, beware my fangs;
The Duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.

Antonio: I pray thee hear me speak.

Shylock: I'll have my bond. I will not hear thee speak;
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-ey'd fool,
To shake the head, relent, and sigh, and yield,
To Christian intercessors. Follow not;
I'll have no speaking; I will have my bond.

[*Exit.*

Solanio: It is the most impenetrable cur
That ever kept with men.

Antonio: Let him alone;
I'll follow him no more with bootless prayers.
He seeks my life; his reason well I know:
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

Solanio: I am sure the Duke
Will never grant this forfeiture to hold.

Antonio: The Duke cannot deny the course of law;
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state,
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go;
These griefs and losses have so bated me
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on; pray God Bassanio come
To see me pay his debt, and then I care not.

[from Act 3 Scene 3]

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What vivid impressions of Shylock and Antonio does Shakespeare create for you at this point in the play?

Or **6** Explore **two** moments in the play where you feel Shakespeare powerfully creates suspense.

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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:

Williams: We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?
King: A friend.
Williams: Under what captain serve you?
King: Under Sir Thomas Erpingham.
Williams: A good old commander and a most kind gentleman. I pray you, what thinks he of our estate?
King: Even as men wreck'd upon a sand, that look to be wash'd off the next tide.
Bates: He hath not told his thought to the King?
King: No; nor it is not meet he should. For though I speak it to you, I think the King is but a man as I am: the violet smells to him as it doth to me; the element shows to him as it doth to me; all his senses have but human conditions; his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore, when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are; yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.
Bates: He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.
King: By my troth, I will speak my conscience of the King: I think he would not wish himself anywhere but where he is.
Bates: Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.
King: I dare say you love him not so ill to wish him here alone, howsoever you speak this, to feel other men's minds; methinks I could not die anywhere so contented as in the King's company, his cause being just and his quarrel honourable.
Williams: That's more than we know.
Bates: Ay, or more than we should seek after; for we know enough if we know we are the King's subjects. If his cause be wrong, our obedience to the King wipes the crime of it out of us.
Williams: But if the cause be not good, the King himself hath a heavy reckoning to make when all those legs and arms and heads, chopp'd off in a battle, shall join together at the latter day and cry all 'We died at such a place' – some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afeard there are few die well that die in a battle; for how can they charitably dispose of anything when blood is their argument? Now, if these men do not die well, it will be a

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black matter for the King that led them to it; who to disobey
were against all proportion of subjection.

[from Act 4 Scene 1]

In what ways does Shakespeare make this moment in the play so striking?

Or **8** Explore the ways in which Shakespeare makes Princess Katherine so entertaining.

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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:

In and around the Hillsboro Courthouse. The foreground is the actual courtroom, with jury box, judge's bench and a scattering of trial-scarred chairs and counsel tables. The back wall of the courtroom is non-existent. On a raked level above it is the courthouse square, the Main Street and the converging streets of the town. This is not so much a literal view of Hillsboro as it is an impression of a sleepy, obscure country town about to be vigorously awakened.

It is important to the concept of the play that the town is visible always, looming there, as much on trial as the individual defendant. The crowd is equally important throughout, so that the court becomes an arena, with active spectators on all sides of it. It is an hour after dawn on a July day that promises to be a scorcher. Howard, a boy of thirteen, wanders onto the courthouse lawn. He is barefoot, wearing a pair of his pa's cut-down overalls. He carries an improvised fishing pole and a tin can. He studies the ground carefully, searching for something. A young girl's voice calls from offstage.

Melinda: [*Calling sweetly.*] How-ard …! [HOWARD*, annoyed, turns and looks toward the voice.* MELINDA*, a healthy pigtailed girl of twelve, skips on.*] Hello, Howard. [HOWARD *is disinterested, continues to search the ground.*]

Howard: 'Lo, Melinda.

Melinda: [*Making conversation.*] I think it's gonna be hotter'n yesterday. That rain last night didn't do much good.

Howard: [*Professionally.*] It brought up the worms. [*Suddenly he spots one in the lawn. Swiftly he grabs for it, and holds it up proudly.*] Lookit this fat one! [*He chases her.*]

Melinda: [*Shivering.*] How can you touch 'em? It makes me all goose-bumpy! [HOWARD *dangles it in front of her face. She backs away, shuddering.*]

Howard: What're yuh skeered of? *You* was a worm once!

Melinda: [*Shocked.*] I wasn't neither!

Howard: You was so! When the whole world was covered with water, there was nuthin' but worms and blobs of jelly. And you and your whole family was worms!

Melinda: We was not!

Howard: Blobs of jelly, then.

Melinda: Howard Blair, that's sinful talk! I'm gonna tell my Pa and he'll make you wash your mouth out with soap!

Howard: Ahhh, your old man's a monkey! [MELINDA *gasps. She turns indignantly and runs off.* HOWARD *shrugs in the manner of a man-of-the-world.*] 'Bye, Lindy. [RACHEL *enters. She is 22, pretty, but not beautiful. She wears a cotton summer dress. She carries a small composition paper suitcase. There is a tense, distraught air about her. She may have been crying. She looks about nervously, as*

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if she doesn't want to be seen. When she sees HOWARD*, she hesitates, then she scurries downstage into the courthouse area in the hope that the boy will not notice her. But he does see* RACHEL*, and watches her with puzzled curiosity. Then as he exits he addresses the worm, dangling it in the air.*] What do you wanta be when you grow up? [*He goes off.* RACHEL *stands uncertainly in the courthouse area. Unsure, she looks about.*]

Rachel: [*Tentatively, calling.*] Mr. Meeker …?

Meeker: [*A little irritably. From off* R.] Who is it? [*After a pause,* MR. MEEKER*, the bailiff, enters. There is no collar on his shirt, his hair is tousled, and there is still a bit of shaving soap on his face, which he is wiping off with a towel as he enters.*] Why, hello, Rachel. 'Scuse the way I look. [*He wipes the soap out of his ear. Then he notices her suitcase.*] Not goin' away are you? Excitement's just startin'.

Rachel: [*Earnestly.*] Mr. Meeker, don't let my father know I came here.

Meeker: [*Shrugs.*] The Reverend don't tell me his business. Don't know why I should tell him mine.

Rachel: I want to see Bert Cates. Is he all right?

Meeker: Don't know why he shouldn't be. I always figured the safest place in the world is in jail.

Rachel: Can I go down and see him?

Meeker: Ain't a very proper place for a minister's daughter.

Rachel: I only want to see him for a minute.

[from Act 1 Scene 1]

How do the writers capture your interest in this opening to the play?

Or **10** How do the writers make Matthew Harrison Brady's downfall such a dramatic and significant part of the play?

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