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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/33**

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 the 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: I ignore what I gotta ignore.

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Chris: I am thinking that way.

[*from Act 1*]

In what ways does Miller make this such an intense moment in the play?

Or **2** How does Miller make **two** moments in the play particularly disturbing for you?

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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:

Birling [*triumphantly*]: There you are!

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[*As they stare guiltily and dumbfounded, the curtain falls.*]

END OF PLAY

[*from Act 3*]

In what ways does Priestley make this such a powerful ending to the play?

Or **4** What does Priestley's portrayal of the Birlings make you feel about them as a family?

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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:

Bassanio: Ere I ope his letter,
I pray you tell me how my good friend doth.

Salerio: Not sick, my lord, unless it be in mind;
Nor well, unless in mind; his letter there
Will show you his estate.

[BASSANIO *opens the letter.*

Gratiano: Nerissa, cheer yond stranger; bid her welcome.
Your hand, Salerio. What's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success:
We are the Jasons, we have won the fleece.

Salerio: I would you had won the fleece that he hath lost.

Portia: There are some shrewd contents in yond same paper
That steals the colour from Bassanio's cheek:
Some dear friend dead, else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse!
With leave, Bassanio: I am half yourself,
And I must freely have the half of anything
That this same paper brings you.

Bassanio: O sweet Portia,
Here are a few of the unpleasant'st words
That ever blotted paper! Gentle lady,
When I did first impart my love to you,
I freely told you all the wealth I had
Ran in my veins – I was a gentleman;
And then I told you true. And yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for indeed
I have engag'd myself to a dear friend,
Engag'd my friend to his mere enemy,
To feed my means. Here is a letter, lady,
The paper as the body of my friend,
And every word in it a gaping wound
Issuing life-blood. But it is true, Salerio?
Hath all his ventures fail'd? What, not one hit?
From Tripolis, from Mexico, and England,
From Lisbon, Barbary, and India,
And not one vessel scape the dreadful touch
Of merchant-marring rocks?

Salerio: Not, one, my lord.
Besides, it should appear that, if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature that did bear the shape of man
So keen and greedy to confound a man.

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He plies the Duke at morning and at night,
And doth impeach the freedom of the state,
If they deny him justice. Twenty merchants,
The Duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond.

[*from Act 3 Scene 2*]

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

Or **6** How does Shakespeare's portrayal of the two settings, Venice and Belmont, contribute to your enjoyment of 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:

Before the gates of Harfleur.

Enter the Governor and some Citizens on the walls.
Enter the KING *and all his Train before the gates.*

King: How yet resolves the Governor of the town?
This is the latest parle we will admit;
Therefore to our best mercy give yourselves
Or, like to men proud of destruction,
Defy us to our worst; for, as I am a soldier,
A name that in my thoughts becomes me best,
If I begin the batt'ry once again,
I will not leave the half-achieved Harfleur
Till in her ashes she lie buried.
The gates of mercy shall be all shut up,
And the flesh'd soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell, mowing like grass
Your fresh fair virgins and your flow'ring infants.
What is it then to me if impious war,
Array'd in flames, like to the prince of fiends,
Do, with his smirch'd complexion, all fell feats
Enlink'd to waste and desolation?
What is't to me when you yourselves are cause,
If your pure maidens fall into the hand
Of hot and forcing violation?
What rein can hold licentious wickedness
When down the hill he holds his fierce career?
We may as bootless spend our vain command
Upon th' enraged soldiers in their spoil,
As send precepts to the Leviathan
To come ashore. Therefore, you men of Harfleur,
Take pity of your town and of your people
Whiles yet my soldiers are in my command;
Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds
Of heady murder, spoil, and villainy.
If not – why, in a moment look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters;
Your fathers taken by the silver beards,
And their most reverend heads dash'd to the walls;
Your naked infants spitted upon pikes,
Whiles the mad mothers with their howls confus'd
Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen.
What say you? Will you yield, and this avoid?
Or, guilty in defence, be thus destroy'd?

[*from Act 3 Scene 3*]

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In what ways does Shakespeare convey vivid impressions of Henry at this moment in the play?

Or **8** Explore **two** moments in the play which Shakespeare makes particularly entertaining for you.

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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:

Drummond: Look, Mr. Brady. These are the fossil remains of a pre-historic marine creature, which was found in this very county — and which lived here millions of years ago, when these very mountain ranges were submerged in water.

Brady: I know. The Bible gives me a fine account of the flood. But your professor is a little mixed up on his dates. That rock is not more than six thousand years old.

Drummond: How do you know?

Brady: A fine Biblical scholar, Bishop Usher, has determined for us the exact date and hour of the Creation. It occurred in the Year 4004 B.C.

Drummond: That's Bishop Usher's opinion.

Brady: It is not an opinion. It is literal fact, which the good Bishop arrived at through careful computation of the ages of the prophets as set down in the Old Testament. In fact, he determined that the Lord began the Creation on the 23rd of October in the Year 4004 B.C. at — uh, 9 A.M.!

Drummond: That Eastern Standard Time? [*Laughter.*] Or Rocky Mountain Time? [*More laughter.*] It wasn't daylight-saving time, was it? Because the Lord didn't make the sun until the fourth day!

Brady: [*Fidgeting.*] That is correct.

Drummond: [*Sharply.*] That first day. Was it a twenty-four-hour day?

Brady: The Bible says it was a day.

Drummond: There wasn't any sun. How do you know how long it was?

Brady: [*Determined.*] The Bible says it was a day.

Drummond: A normal day, a literal day, a twenty-four-hour day? [*Pause. Brady is unsure.*]

Brady: I do not know.

Drummond: What do you think?

Brady: [*Floundering.*] I do not think about things that … I do not think about!

Drummond: Do you ever think about things that you *do* think about? [*There is some laughter. But it is dampened by the awareness, throughout the courtroom, that the trap is about to be sprung.*] Isn't it possible that first day was twenty-five hours long? There was no way to measure it, no way to tell! *Could* it have been twenty-five hours? [*Pause. The entire courtroom seems to lean forward.*]

Brady: [*Hesitates — then.*] It is … *possible …* [*Gasp of shock from spectators. Many spring to their feet.* DRUMMOND*'s got him. And he knows it! This is the turning point. From here on, the tempo mounts.* DRUMMOND *is now fully in the driver's seat. He pounds his questions faster and faster.*]

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Drummond: Oh. You interpret that the first day recorded in the Book of Genesis could be of indeterminate length.

Brady: [*Wriggling.*] I mean to state that the day referred to is not necessarily a twenty-four-hour day.

Drummond: It could have been thirty hours! Or a month! Or a year! Or a hundred years! [*Seizing the rock, he brandishes it underneath* BRADY*'s nose.*] Or *ten million years!* [*Huge reaction of mixed protest and wonder from spectators.* DAVENPORT *is able to restrain himself no longer. He realizes that* DRUMMOND *has* BRADY *in his pocket. Red-faced, he leaps up.*]

Davenport: [*Shouting through spectator reaction.*] I protest! This is not only irrelevant, immaterial — it is *illegal!* [*The courtroom is a storm of impassioned, arguing voices. The Judge pounds for order, but the emotional tension will not subside.*] I demand to know the purpose of Mr. Drummond's examination! What is he trying to do?

Brady: [*Rises from the witness chair.*] I'll tell you what he's trying to do. He wants to destroy everybody's belief in the Bible, and in God!

Drummond: You know that's not true. I'm trying to stop you bigots and ignoramuses from controlling the education of the United States! And you know it!

[*from Act 2 Scene 1*]

How do the writers make this such a powerful moment in the play?

Or **10** In what ways does the writers' portrayal of Bert Cates contribute to the dramatic impact of the play?

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