
LITERATURE (ENGLISH)

0486/31

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:

Two o'clock the following morning, MOTHER is discovered on the rise, rocking ceaselessly in a chair, staring at her thoughts.

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Jim: I'm a good husband; Chris is a good son — he'll come back.

[from Act 3]

Explore the ways in which Miller makes this such an effective opening to Act 3.

Or 2

How does Miller make Steve Deever have such an impact in the play despite the fact that he never appears on stage?

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:

Birling: Cigar?

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Gerald [*amused*]: Sounds a bit fishy to me.

[*from Act 1*]

How does Priestley make this moment in the play so revealing?

Or 4

In what ways does Priestley make the conflict between the Inspector and Mrs Birling such a striking part of the play?

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:

- Nerissa:* What say you then to Falconbridge, the young baron of England?
- Portia:* You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture; but, alas, who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere. 5
- Nerissa:* What think you of the Scottish lord, his neighbour?
- Portia:* That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman, and swore he would pay him again when he was able; I think the Frenchman became his surety, and seal'd under for another. 10
- Nerissa:* How like you the young German, the Duke of Saxony's nephew?
- Portia:* Very vilely in the morning when he is sober; and most vilely in the afternoon when he is drunk. When he is best, he is a little worse than a man, and when he is worst, he is little better than a beast. An the worst fall that ever fell, I hope I shall make shift to go without him. 15
- Nerissa:* If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.
- Portia:* Therefore, for fear of the worst, I pray thee set a deep glass of Rhenish wine on the contrary casket; for if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I will be married to a sponge. 20
- Nerissa:* You need not fear, lady, the having any of these lords; they have acquainted me with their determinations, which is indeed to return to their home, and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition, depending on the caskets.
- Portia:* If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable; for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure. 25
- Nerissa:* Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat? 30
- Portia:* Yes, yes, it was Bassanio; as I think, so was he call'd.
- Nerissa:* True, madam; he, of all the men that ever my foolish eyes look'd upon, was the best deserving a fair lady.
- Portia:* I remember him well, and I remember him worthy of thy praise.

[from Act 1 Scene 2]

How does Shakespeare make this moment in the play so entertaining?

Or 6

In what ways does Shakespeare make the relationship between Antonio and Bassanio so significant?

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:

King: What treasure, uncle?

Exeter: Tennis-balls, my liege.

King: We are glad the Dauphin is so pleasant with us;
His present and your pains we thank you for.
When we have match'd our rackets to these balls, 5
We will in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler
That all the courts of France will be disturb'd
With chaces. And we understand him well, 10
How he comes o'er us with our wilder days,
Not measuring what use we made of them.
We never valu'd this poor seat of England;
And therefore, living hence, did give ourself
To barbarous licence; as 'tis ever common 15
That men are merriest when they are from home.
But tell the Dauphin I will keep my state,
Be like a king, and show my sail of greatness,
When I do rouse me in my throne of France;
For that I have laid by my majesty 20
And plodded like a man for working-days;
But I will rise there with so full a glory
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us.
And tell the pleasant Prince this mock of his 25
Hath turn'd his balls to gun-stones, and his soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them; for many a thousand widows
Shall this his mock mock out of their dear husbands;
Mock mothers from their sons, mock castles down; 30
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.
But this lies all within the will of God,
To whom I do appeal; and in whose name,
Tell you the Dauphin, I am coming on, 35
To venge me as I may and to put forth
My rightful hand in a well-hallow'd cause.
So get you hence in peace; and tell the Dauphin
His jest will savour but of shallow wit,
When thousands weep more than did laugh at it. 40
Convey them with safe conduct. Fare you well.

[*Exeunt Ambassadors*]

[*from Act 1 Scene 2*]

What striking impressions of King Henry does Shakespeare create for you at this moment in the play?

Or 8

To what extent do you think Shakespeare portrays war as glorious in *Henry V*?

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:

<i>Brown:</i>	I . . . shall . . . make . . . Me . . . a . . . Man!" [<i>The crowd bursts out into an orgy of hosannahs and waving arms.</i>]	
<i>All:</i>	Glory! Hosannah! Bless the Lord who created us!	
<i>Mrs Krebs</i>	[<i>Throwing herself to the ground. Shouting out.</i>]: Bow down! Bow down before the Lord!	5
<i>Elijah:</i>	Are we good, Lord? Tell us! Are we good?	
<i>Brown</i>	[<i>Answering triumphantly.</i>]: The Lord said, "Yea, thou art good! For I have created ye in My Image, after My Likeness! Be fruitful, and multiply, and replenish the Earth, and subdue it!"	
<i>Elijah</i>	[<i>Deep-voiced, singing.</i>]: The Lord made Man master of the Earth. . .!	10
<i>All:</i>	Glory, glory! Bless the Lord!	
<i>Brown</i>	[<i>Whipping 'em up.</i>]: Do we believe?	
<i>All</i>	[<i>In chorus.</i>]: Yes!	
<i>Brown:</i>	Do we believe the Word?	
<i>All</i>	[<i>Coming back like a whip-crack.</i>]: Yes!	15
<i>Brown:</i>	Do we believe the Truth of the Word?	
<i>All:</i>	Yes!	
<i>Brown</i>	[<i>Pointing a finger toward the jail.</i>]: Do we curse the man who denies the Word?	
<i>All</i>	[<i>Crescendo, each answer mightier than the one before.</i>]: Yes!	
<i>Brown:</i>	Do we cast out this sinner in our midst?	20
<i>All:</i>	Yes! [<i>Each crash of sound from the crowd seems to strike RACHEL physically, and shake her. The prayer meeting has passed beyond the familiar bounds into an area of orgiastic anger.</i>]	
<i>Brown:</i>	Do we call down hellfire on the man who has sinned against the Word?	
<i>All</i>	[<i>Roaring.</i>]: Yes!	25
<i>Brown</i>	[<i>Deliberately shattering the rhythm, to go into a frenzied prayer, hands clasped together and lifted heavenward.</i>]: O Lord of the Tempest and the Thunder! O Lord of Righteousness and Wrath! We pray that Thou wilt make a sign unto us! Strike down this sinner, as Thou didst Thine enemies of old, in the days of the Pharaohs! [<i>All lean forward, almost expecting the heavens to open with a thunderbolt. RACHEL is white. BRADY shifts uncomfortably in his chair, this is pretty strong stuff, even for him.</i>] Let him feel the terror of Thy sword! For all eternity, let his soul writhe in anguish and damnation –	30
<i>Rachel:</i>	No! [<i>She rushes to the platform.</i>] No, Father. Don't pray to destroy Bert! [<i>As she falls to her knees in front of the platform.</i>] No, no, no . . .!	35

- Brown:* Lord, we call down the same curse on those who ask grace for this sinner – though they be blood of my blood, and flesh of my flesh!
- Brady* [*Rising, grasping BROWN'S arm.*]: Reverend Brown, I know it is the great zeal of your faith which makes you utter this prayer! But it is possible to be *overzealous*, to destroy that which you hope to save – so that nothing is left but emptiness. [*BROWN turns.*] Remember the wisdom of Solomon in the Book of Proverbs – [*Softly.*] “He that troubleth his own house . . . shall inherit the wind.” [*He makes a gesture with his open hand to indicate nothingness: the empty air, the brief and unremembered wind. BRADY leads BROWN to chair on platform and sits him down. BROWN seems dazed, shaken. Benignly, BRADY turns to the townspeople.*] The Bible also tells us that God forgives His children. And we, the Children of God, should forgive each other. [*RACHEL slips off.*] My good friends, return to your homes. The blessings of the Lord be with you all. [*Slowly the townspeople move off, singing and humming “Go, Tell It On the Mountain.” When the crowd has almost cleared, REV. BROWN steps off platform to MRS. BRADY. BRADY moves off platform, motions them off. BRADY and DRUMMOND are left alone on stage. As BRADY crosses to DRUMMOND.*] We were good friends once. I was always glad of your support. What happened between us? There used to be a mutuality of understanding and admiration. Why is it, my old friend, that you have moved so far away from me? [*A pause. They study each other.*]
- Drummond* [*Slowly.*]: All motion is relative. Perhaps it is *you* who have moved away – by standing still. [*The words have a sharp impact on BRADY. For a moment, he stands still, his mouth open, staring at DRUMMOND. Then he takes two faltering steps backward, looks at DRUMMOND again, then moves off. DRUMMOND stands alone. Slowly the lights fade on the silent man.*]

[from Act 1 Scene 3]

In what ways do the writers make this such a powerful moment in the play?

Or 10

How do the writers make Henry Drummond such a fascinating character?

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