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**LITERATURE (ENGLISH)**

**0486/33**

Paper 3 Drama (Open Text)

**May/June 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.

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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: *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 BRITAINNE, 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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