



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

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Paper 3 Drama (Open Text)

October/November 2015

45 minutes

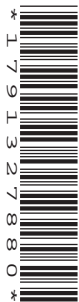
Texts studied should be taken into the examination.

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.



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 **13** printed pages, **3** blank pages and **1** insert.

ARTHUR MILLER: *All My Sons*

Remember to support your ideas with details from the text.

| | | | |
|---------------|----------|--|----|
| Either | 1 | Read this passage, and then answer the question that follows it: | |
| | | <i>Keller:</i> George – hey, you kissed it out of my head – your brother's on the phone. | |
| | | <i>Ann</i> [<i>surprised</i>]: My brother? | |
| | | <i>Keller:</i> Yeah, George. Long distance. | |
| | | <i>Ann:</i> What's the matter, is anything wrong? | 5 |
| | | <i>Keller:</i> I don't know, Kate's talking to him. Hurry up, she'll cost him five dollars. | |
| | | <i>Ann</i> [<i>takes a step upstage, then comes down towards CHRIS</i>]: I wonder if we ought to tell your mother yet? I mean I'm not very good in an argument. | 10 |
| | | <i>Chris:</i> We'll wait till tonight. After dinner. Now don't get tense, just leave it to me. | |
| | | <i>Keller:</i> What're you telling her? | |
| | | <i>Chris:</i> Go ahead, Ann. [<i>With misgivings, ANN goes up and into house.</i>] We're getting married, Dad. [<i>KELLER nods indecisively.</i>] Well, don't you say anything? | 15 |
| | | <i>Keller</i> [<i>distracted</i>]: I'm glad, Chris, I'm just – George is calling from Columbus. | |
| | | <i>Chris:</i> Columbus! | |
| | | <i>Keller:</i> Did Annie tell you he was going to see his father today? | 20 |
| | | <i>Chris:</i> No, I don't think she knew anything about it. | |
| | | <i>Keller</i> [<i>asking uncomfortably</i>]: Chris! You – you think you know her pretty good? | |
| | | <i>Chris</i> [<i>hurt and apprehensive</i>]: What kind of a question? | |
| | | <i>Keller:</i> I'm just wondering. All these years George don't go to see his father. Suddenly he goes ... and she comes here. | 25 |
| | | <i>Chris:</i> Well, what about it? | |
| | | <i>Keller:</i> It's crazy, but it comes to my mind. She don't hold nothin' against me, does she? | |
| | | <i>Chris</i> [<i>angry</i>]: I don't know what you're talking about. | 30 |
| | | <i>Keller</i> [<i>a little more combatively</i>]: I'm just talkin'. To his last day in court the man blamed it all on me; and this is his daughter. I mean if she was sent here to find out something? | |
| | | <i>Chris</i> [<i>angered</i>]: Why? What is there to find out? | |
| | | <i>Ann</i> [<i>on phone, offstage</i>]: Why are you so excited, George? What happened there? | 35 |
| | | <i>Keller:</i> I mean if they want to open up the case again, for the nuisance value, to hurt us? | |

3

| | | | |
|----------------|--|------------|----|
| <i>Chris:</i> | Dad ... how could you think that of her? | } Together | 40 |
| <i>Ann</i> | [<i>still on phone</i>]: But what did he say to you, for God's sake? | | |
| <i>Keller:</i> | It couldn't be, heh. You know. | | |
| <i>Chris:</i> | Dad, you amaze me ... | | |
| <i>Keller</i> | [<i>breaking in</i>]: All right, forget it, forget it. [<i>With great force, moving about</i>] I want a clean start for you, Chris. I want a new sign over the plant – Christopher Keller, Incorporated. | | 45 |
| <i>Chris</i> | [<i>a little uneasily</i>]: J. O. Keller is good enough. | | |
| <i>Keller:</i> | We'll talk about it. I'm going to build you a house, stone, with a driveway from the road. I want you to spread out, Chris, I want you to use what I made for you. [<i>He is close to him now.</i>] I mean, with joy, Chris, without shame ... with joy. | | 50 |
| <i>Chris</i> | [<i>touched</i>]: I will, Dad. | | |
| <i>Keller</i> | [<i>with deep emotion</i>]: Say it to me. | | |
| <i>Chris:</i> | Why? | | |
| <i>Keller:</i> | Because sometimes I think you're ...ashamed of the money. | | 55 |
| <i>Chris:</i> | No, don't feel that. | | |
| <i>Keller:</i> | Because it's good money, there's nothing wrong with that money. | | |
| <i>Chris</i> | [<i>a little frightened</i>]: Dad, you don't have to tell me this. | | |
| <i>Keller</i> | [– <i>with overriding affection and self-confidence now. He grips CHRIS by the back of the neck, and with laughter between his determined jaws</i>]: Look, Chris, I'll go to work on Mother for you. We'll get her so drunk tonight we'll all get married! [<i>Steps away, with a wide gesture of his arm.</i>] There's gonna be a wedding, kid, like there never was seen! Champagne, tuxedos – ! | | 60 |
| | [<i>He breaks off as ANN's voice comes out loud from the house where she is still talking on phone.</i>] | | |
| <i>Ann:</i> | Simply because when you get excited you don't control yourself. ... [<i>MOTHER comes out of house.</i>] Well, what did he tell you for God's sake? [<i>Pause.</i>] All right, come then. [<i>Pause.</i>] Yes, they'll all be here. Nobody's running away from you. And try to get hold of yourself, will you? [<i>Pause.</i>] All right, all right. Good-bye. [<i>There is a brief pause as ANN hangs up receiver, then comes out of kitchen.</i>] | | 70 |
| | | | 75 |

[from Act 1]

Explore the ways in which Miller makes this such a dramatic and significant moment in the play.

Or 2 In what ways does Miller memorably convey the relationship between Joe Keller and his son Chris?

J. B. PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the text.

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

Inspector: Mrs Birling, you're a member – a prominent member – of the Brumley Women's Charity Organization, aren't you?
MRS BIRLING *does not reply.*

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Mrs Birling [*stung*]: Yes, it was. I didn't like her manner.

[*from Act 2*]

In what ways does Priestley make this moment in the play so dramatic and revealing?

Or **4** Does Priestley's writing make it possible for you to have any sympathy for Sheila?

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the text.

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

| | | |
|------------------|---|----------------------|
| <i>Portia:</i> | Why then, thus it is: You must prepare your bosom for his knife. | |
| <i>Shylock:</i> | O noble judge! O excellent young man! | |
| <i>Portia:</i> | For the intent and purpose of the law Hath full relation to the penalty, Which here appeareth due upon the bond. | 5 |
| <i>Shylock:</i> | 'Tis very true. O wise and upright judge, How much more elder art thou than thy looks! | |
| <i>Portia:</i> | Therefore, lay bare your bosom. | |
| <i>Shylock:</i> | Ay, his breast – So says the bond; doth it not, noble judge? 'Nearest his heart', those are the very words. | 10 |
| <i>Portia:</i> | It is so. Are there balance here to weigh The flesh? | |
| <i>Shylock:</i> | I have them ready. | 15 |
| <i>Portia:</i> | Have by some surgeon, Shylock, on your charge, To stop his wounds, lest he do bleed to death. | |
| <i>Shylock:</i> | Is it so nominated in the bond? | |
| <i>Portia:</i> | It is not so express'd, but what of that? 'Twere good you do so much for charity. | 20 |
| <i>Shylock:</i> | I cannot find it; 'tis not in the bond. | |
| <i>Portia:</i> | You, merchant, have you anything to say? | |
| <i>Antonio:</i> | But little: I am arm'd and well prepar'd. Give me your hand Bassanio; fare you well. Grieve not that I am fall'n to this for you, For herein Fortune shows herself more kind Than is her custom. It is still her use To let the wretched man outlive his wealth, To view with hollow eye and wrinkled brow An age of poverty; from which ling'ring penance Of such misery doth she cut me off. Commend me to your honourable wife; Tell her the process of Antonio's end; Say how I lov'd you; speak me fair in death; And, when the tale is told, bid her be judge Whether Bassanio had not once a love. Repent but you that you shall lose your friend, And he repents not that he pays your debt; For if the Jew do cut but deep enough, I'll pay it instantly with all my heart. | 25 30 35 40 |
| <i>Bassanio:</i> | Antonio, I am married to a wife Which is as dear to me as life itself; But life itself, my wife, and all the world, Are not with me esteem'd above thy life; I would lose all, ay, sacrifice them all Here to this devil, to deliver you. | 45 |

7

- Portia:* Your wife would give you little thanks for that,
If she were by to hear you make the offer,
- Gratiano:* I have a wife who I protest I love;
I would she were in heaven, so she could
Entreat some power to change this currish Jew. 50
- Nerissa:* 'Tis well you offer it behind her back;
The wish would make else an unquiet house.
- Shylock:* [*Aside*]: These be the Christian husbands! I have a daughter –
Would any of the stock of Barrabas
Had been her husband, rather than a Christian! – 55
We trifle time; I pray thee pursue sentence.
- Portia:* A pound of that same merchant's flesh is thine.
The court awards it and the law doth give it.

[from Act 4 Scene 1]

How does Shakespeare make this such a powerful and memorable moment in the play?

Or 6 How far does Shakespeare's writing convince you that Bassanio deserves Portia?

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

Remember to support your ideas with details from the text.

Either 7 Read this passage, and then answer the question that follows it:

| | | |
|-------------------|---|--------------------|
| <i>Helena:</i> | <p>Good Hermia, do not be so bitter with me. I evermore did love you, Hermia, Did ever keep your counsels, never wrong'd you; Save that, in love unto Demetrius, I told him of your stealth unto this wood. He followed you; for love I followed him; But he hath chid me hence, and threat'ned me To strike me, spurn me, nay, to kill me too; And now, so you will let me quiet go, To Athens will I bear my folly back, And follow you no further. Let me go. You see how simple and how fond I am.</p> | <p>5</p> <p>10</p> |
| <i>Hermia:</i> | <p>Why, get you gone! Who is't that hinders you?</p> | |
| <i>Helena:</i> | <p>A foolish heart that I leave here behind.</p> | |
| <i>Hermia:</i> | <p>What! with Lysander?</p> | 15 |
| <i>Helena:</i> | <p>With Demetrius.</p> | |
| <i>Lysander:</i> | <p>Be not afraid; she shall not harm thee, Helena.</p> | |
| <i>Demetrius:</i> | <p>No, sir, she shall not, though you take her part.</p> | |
| <i>Helena:</i> | <p>O, when she is angry, she is keen and shrewd; She was a vixen when she went to school; And, though she be but little, she is fierce.</p> | 20 |
| <i>Hermia:</i> | <p>'Little' again! Nothing but 'low' and 'little'! Why will you suffer her to flout me thus? Let me come to her.</p> | |
| <i>Lysander:</i> | <p>Get you gone, you dwarf; You minimus, of hind'ring knot-grass made; You bead, you acorn.</p> | 25 |
| <i>Demetrius:</i> | <p>You are too officious In her behalf that scorns your services. Let her alone; speak not of Helena; Take not her part; for if thou dost intend Never so little show of love to her, Thou shalt aby it.</p> | 30 |
| <i>Lysander:</i> | <p>Now she holds me not. Now follow, if thou dar'st, to try whose right, Of thine or mine, is most in Helena.</p> | 35 |
| <i>Demetrius:</i> | <p>Follow! Nay, I'll go with thee, cheek by jowl.</p> | |
| | <p>[<i>Exeunt</i> LYSANDER and DEMETRIUS.]</p> | |
| <i>Hermia:</i> | <p>You, mistress, all this coil is long of you. Nay, go not back.</p> | 40 |
| <i>Helena:</i> | <p>I will not trust you, I; Nor longer stay in your crust company. Your hands than mine are quicker for a fray; My legs are longer though, to run away.</p> | |
| | <p>[<i>Exit.</i></p> | 45 |

| | | |
|----------------|---|--|
| <i>Hermia:</i> | I am amaz'd, and know not what to say. | |
| | <i>[Exit.]</i> | |
| <i>Oberon:</i> | This is thy negligence. Still thou mistak'st, Or else committ'st thy knaveries wilfully. | |
| <i>Puck:</i> | Believe me, king of shadows, I mistook. Did not you tell me I should know the man By the Athenian garments he had on? And so far blameless proves my enterprise That I have 'nointed an Athenian's eyes; And so far am I glad it so did sort, As this their jangling I esteem a sport. | 50 55 |
| <i>Oberon:</i> | Thou seest these lovers seek a place to fight. Hie therefore, Robin, overcast the night; The starry welkin cover thou anon With drooping fog as black as Acheron, And lead these testy rivals so astray As one come not within another's way. Like to Lysander sometime frame thy tongue, Then stir Demetrius up with bitter wrong; And sometime rail thou like Demetrius; And from each other look thou lead them thus, Till o'er their brows death-counterfeiting sleep With leaden legs and batty wings doth creep. Then crush this herb into Lysander's eye; Whose liquor hath this virtuous property, To take from hence all error with his might And make his eyeballs roll with wonted sight. When they next wake, all this derision Shall seem a dream and fruitless vision; And back to Athens shall the lovers wend With league whose date till death shall never end. Whiles I in this affair do thee employ, I'll to my queen, and beg her Indian boy; And then I will her charmed eye release From monster's view, and all things shall be peace. | 60 80 |

[from Act 3 Scene 2]

In what ways does Shakespeare make this such a dramatic and significant moment in the play?

- Or 8** Explore the ways in which Shakespeare makes the wood such a memorable setting in *A Midsummer Night's Dream*.

WILLIAM SHAKESPEARE: *The Tempest*

Remember to support your ideas with details from the text.

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

Enter CALIBAN, with a burden of wood.

A noise of thunder heard.

Caliban: All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease! His spirits hear me, 5
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' th' mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me; 10
Sometime like apes that mow and chatter at me,
And after bite me; then like hedgehogs which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues 15
Do hiss me into madness.

Enter TRINCULO.

Lo, now, lo!

Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat;
Perchance he will not mind me. 20

Trinculo: Here's neither bush nor shrub to bear off any weather at all,
and another storm brewing; I hear it sing i' th' wind.
Yond same black cloud, yond huge one, looks like a foul
bombard that would shed his liquor. If it should thunder as 25
it did before, I know not where to hide my head. Yond same
cloud cannot choose but fall by pailfuls. What have we here?
a man or a fish? dead or alive? A fish: he smells like a fish; a
very ancient and fish-like smell; a kind of not-of-the-newest
Poor-John. A strange fish! Were I in England now, as once I 30
was, and had but this fish painted, not a holiday fool there but
would give a piece of silver. There would this monster make
a man; any strange beast there makes a man; when they will
not give a doit to relieve a lame beggar, they will lay out ten to
see a dead Indian. Legg'd like a man, and his fins like arms! 35
Warm, o' my troth! I do now let loose my opinion; hold it no
longer: this is no fish, but an islander, that hath lately suffered
by a thunderbolt.
[*Thunder*] Alas, the storm is come again! My best way
is to creep under his gaberdine; there is no other shelter 40
hereabout. Misery acquaints a man with strange bedfellows. I
will here shroud till the dregs of the storm be past.

Enter STEPHANO singing; a bottle in his hand.

Stephano: I shall no more to sea, to sea,
Here shall I die ashore – 45
This is a very scurvy tune to sing at a man's funeral; well,
here's my comfort. [Drinks.]

- The master, the swabber, the boatswain, and I,
 The gunner, and his mate,
 Lov'd Mall, Meg, and Marian, and Margery, 50
 But none of us car'd for Kate;
 For she had a tongue with a tang,
 Would cry to a sailor 'Go hang!'
 She lov'd not the savour of tar nor of pitch,
 Yet a tailor might scratch her where'er she did itch. 55
 Then to sea, boys, and let her go hang!
- This is a scurvy tune too; but here's my comfort. [Drinks.]
- Caliban:* Do not torment me. O!
- Stephano:* What's the matter? Have we devils here? Do you put tricks
 upon's with savages and men of Ind? Ha! I have not scap'd 60
 drowning to be afeard now of your four legs; for it hath been
 said: As proper a man as ever went on four legs cannot make
 him give ground; and it shall be said so again, while Stephano
 breathes at nostrils.
- Caliban:* The spirit torments me. O! 65
- Stephano:* This is some monster of the isle with four legs, who hath got,
 as I take it, an ague. Where the devil should he learn our
 language? I will give him some relief, if it be but for that. If I
 can recover him, and keep him tame, and get to Naples with
 him, he's a present for any emperor that ever trod on neat's 70
 leather.
- Caliban:* Do not torment me, prithee; I'll bring my wood home faster.
- Stephano:* He's in his fit now, and does not talk after the wisest. He shall
 taste of my bottle; if he have never drunk wine afore, it will
 go near to remove his fit. If I can recover him, and keep him 75
 tame, I will not take too much for him; he shall pay for him that
 hath him, and that soundly.
- Caliban:* Thou dost me yet but little hurt; thou wilt anon, I know it by thy
 trembling; now Prosper works upon thee.

[from Act 2 Scene 2]

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

Or 10 To what extent do you think that Shakespeare portrays Prospero as a cruel master?

OSCAR WILDE: *The Importance of Being Earnest*

Remember to support your ideas with details from the text.

- Either 11** Read this passage, and then answer the question that follows it:
- Cecily:* Uncle Jack! Oh, I am pleased to see you back. But what horrid clothes you have got on. Do go and change them.
- Miss Prism:* Cecily!
- Chasuble:* My child! my child. [*CECILY goes towards JACK; he kisses her brow in a melancholy manner.*] 5
- Cecily:* What is the matter, Uncle Jack? Do look happy! You look as if you had toothache, and I have got such a surprise for you. Who do you think is in the dining-room? Your brother!
- Jack:* Who?
- Cecily:* Your brother Ernest. He arrived about half an hour ago. 10
- Jack:* What nonsense! I haven't got a brother.
- Cecily:* Oh, don't say that. However badly he may have behaved to you in the past he is still your brother. You couldn't be so heartless as to disown him. I'll tell him to come out. And you will shake hands with him, won't you, Uncle Jack? [*Runs back into the house.*] 15
- Chasuble:* These are very joyful tidings.
- Miss Prism:* After we had all been resigned to his loss, his sudden return seems to me peculiarly distressing.
- Jack:* My brother is in the dining-room? I don't know what it all means. I think it is perfectly absurd. 20
[*Enter ALGERNON and CECILY hand in hand. They come slowly up to JACK.*]
- Jack:* Good heavens! [*Motions ALGERNON away.*]
- Algernon:* Brother John, I have come down from town to tell you that I am very sorry for all the trouble I have given you, and that I intend to lead a better life in the future. [*JACK glares at him and does not take his hand.*] 25
- Cecily:* Uncle Jack, you are not going to refuse your own brother's hand? 30
- Jack:* Nothing will induce me to take his hand. I think his coming down here disgraceful. He knows perfectly well why.
- Cecily:* Uncle Jack, do be nice. There is some good in everyone. Ernest has just been telling me about his poor invalid friend Mr Bunbury whom he goes to visit so often. And surely there must be much good in one who is kind to an invalid, and leaves the pleasures of London to sit by a bed of pain. 35
- Jack:* Oh! he has been talking about Bunbury, has he?
- Cecily:* Yes, he has told me all about poor Mr Bunbury, and his terrible state of health. 40
- Jack:* Bunbury! Well, I won't have him talk to you about Bunbury or about anything else. It is enough to drive one perfectly frantic.
- Algernon:* Of course I admit that the faults were all on my side. But I must say that I think that Brother John's coldness to me is peculiarly

- painful. I expected a more enthusiastic welcome especially considering it is the first time I have come here. 45
- Cecily:* Uncle Jack, if you don't shake hands with Ernest I will never forgive you.
- Jack:* Never forgive me?
- Cecily:* Never, never, never! 50
- Jack:* Well, this is the last time I shall ever do it. [*Shakes hands with ALGERNON and glares.*]
- Chasuble:* It's pleasant, is it not, to see so perfect a reconciliation? I think we might leave the two brothers together.
- Miss Prism:* Cecily, you will come with us. 55
- Cecily:* Certainly, Miss Prism. My little task of reconciliation is over.
- Chasuble:* You have done a beautiful action today, dear child.
- Miss Prism:* We must not be premature in our judgements.
- Cecily:* I feel very happy. [*They all go off except JACK and ALGERNON.*] 60
- Jack:* You young scoundrel, Algy, you must get out of this place as soon as possible. I don't allow any Bunburying here.
[*Enter MERRIMAN.*]
- Merriman:* I have put Mr Ernest's things in the room next to yours, sir. I suppose that is all right? 65
- Jack:* What?
- Merriman:* Mr Ernest's luggage, sir. I have unpacked it and put it in the room next to your own.
- Jack:* His luggage?
- Merriman:* Yes, sir. Three portmanteaus, a dressing-case, two hat-boxes, and a large luncheon-basket. 70
- Algernon:* I am afraid I can't stay more than a week this time.

[from Act 2]

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

- Or 12 Explore the ways in which Wilde makes the relationship between Dr Chasuble and Miss Prism so delightfully amusing.

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