



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/03**

Paper 3 Drama (Open Text)

**For Examination from 2015**

SPECIMEN PAPER

**45 minutes**

Additional Materials: Answer Booklet/Paper

**Texts studied should be taken into the examination.**

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

Answer **one** question.

At the end of the examination, fasten all your work securely together.

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.

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**THE SPECIMEN QUESTIONS IN THIS DOCUMENT ARE FOR GENERAL ILLUSTRATIVE PURPOSES**

**Please see the syllabus for the relevant year of examination for details of the set texts.**

ARTHUR MILLER: *Death of a Salesman*

Remember to support your ideas with details from the writing.

Either 1 Read this extract, and then answer the question that follows it:

<i>Ben:</i>	Yes, my dear. But I've only a few minutes –	
<i>Willy:</i>	No! Boys! Boys! [ <i>Young Biff and Happy appear.</i> ] Listen to this. This is your Uncle Ben, a great man! Tell my boys, Ben!	
<i>Ben:</i>	Why boys, when I was seventeen I walked into the jungle, and when I was twenty-one I walked out. [ <i>He laughs.</i> ] And by God I was rich.	5
<i>Willy:</i>	[ <i>to the boys</i> ] You see what I been talking about? The greatest things can happen!	
<i>Ben:</i>	[ <i>glancing at his watch</i> ] I have an appointment in Ketchikan Tuesday week.	
<i>Willy:</i>	No, Ben! Please tell about Dad. I want my boys to hear. I want them to know the kind of stock they spring from. All I remember is a man with a big beard, and I was in Mamma's lap, sitting around a fire, and some kind of high music.	10
<i>Ben:</i>	His flute. He played the flute.	
<i>Willy:</i>	Sure, the flute, that's right!	15
	[ <i>New music is heard, a high, rollicking tune.</i> ]	
<i>Ben:</i>	Father was a very great and a very wild-hearted man. We would start in Boston, and he'd toss the whole family into the wagon, and then he'd drive the team right across the country; through Ohio, and Indiana, Michigan, Illinois, and all the Western states. And we'd stop in the towns and sell the flutes that he'd made on the way. Great inventor, Father. With one gadget he made more in a week than a man like you could make in a lifetime.	20
<i>Willy:</i>	That's just the way I'm bringing them up, Ben – rugged, well liked, all-around.	25
<i>Ben:</i>	Yeah? [ <i>To Biff</i> ] Hit that, boy – hard as you can. [ <i>He pounds his stomach.</i> ]	
<i>Biff:</i>	Oh, no, sir!	
<i>Ben:</i>	[ <i>taking boxing stance</i> ] Come on, get to me! [ <i>He laughs.</i> ]	
<i>Willy:</i>	Go to it, Biff! Go ahead, show him!	30
<i>Biff:</i>	Okay! [ <i>He cocks his fists and starts in.</i> ]	
<i>Linda:</i>	[ <i>to Willy</i> ] Why must he fight, dear?	
<i>Ben:</i>	[ <i>sparring with Biff</i> ] Good boy! Good boy!	
<i>Willy:</i>	How's that, Ben, heh?	
<i>Happy:</i>	Give him the left, Biff!	35
<i>Linda:</i>	Why are you fighting?	
<i>Ben:</i>	Good boy! [ <i>Suddenly comes in, trips Biff, and stands over him, the point of his umbrella poised over Biff's eye.</i> ]	
<i>Linda:</i>	Look out, Biff!	
<i>Biff:</i>	Gee!	40
<i>Ben:</i>	[ <i>patting Biff's knee</i> ] Never fight fair with a stranger, boy. You'll never get out of the jungle that way. [ <i>Taking Linda's hand and bowing</i> ] It was an honour and a pleasure to meet you, Linda.	
<i>Linda:</i>	[ <i>withdrawing her hand coldly, frightened</i> ] Have a nice – trip.	
<i>Ben:</i>	[ <i>to Willy</i> ] And good luck with your – what do you do?	45
<i>Willy:</i>	Selling.	
<i>Ben:</i>	Yes. Well ... [ <i>He raises his hand in farewell to all.</i> ]	
<i>Willy:</i>	No, Ben, I don't want you to think ... [ <i>He takes Ben's arm to show him.</i> ] It's Brooklyn, I know, but we hunt too.	
<i>Ben:</i>	Really, now.	50

## 5

- Willy:* Oh, sure, there's snakes and rabbits and – that's why I moved out here. Why, Biff can fell any one of these trees in no time! Boys! Go right over to where they're building the apartment house and get some sand. We're gonna rebuild the entire front stoop right now! Watch this, Ben!
- Biff:* Yes, sir! On the double, Hap! 55
- Happy:* [*as he and Biff run off* ] I lost weight, Pop, you notice?  
[*Charley enters in knickers, even before the boys are gone.*]
- Charley:* Listen, if they steal any more from that building the watchman'll put the cops on them!
- Linda:* [*to Willy*] Don't let Biff ... 60  
[*Ben laughs lustily.*]
- Willy:* You shoulda seen the lumber they brought home last week. At least a dozen six-by-tens worth all kinds a money.
- Charley:* Listen, if that watchman –
- Willy:* I gave them hell, understand. But I got a couple of fearless characters 65 there.
- Charley:* Willy, the jails are full of fearless characters.
- Ben:* [*clapping Willy on the back, with a laugh at Charley* ] And the stock exchange, friend!

(from Act 1)

How does Miller dramatically reveal Willy's values and delusions at this moment in the play? [25]

Or 2 To what extent does Miller make you feel sympathy for Biff? [25]

**WILLIAM SHAKESPEARE: *Much Ado About Nothing***

**Remember to support your ideas with details from the writing.**

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

- Don Pedro:* See, see; here comes the man we went to seek.  
*Enter Benedick.*
- Claudio:* Now, signior, what news?  
*Benedick:* Good day, my lord.
- Don Pedro:* Welcome, signior; you are almost come to part almost a fray. 5  
*Claudio:* We had lik'd to have had our two noses snapp'd off with two old men without teeth.
- Don Pedro:* Leonato and his brother. What think'st thou? Had we fought, I doubt we should have been too young for them.
- Benedick:* In a false quarrel there is no true valour. I came to seek you both. 10  
*Claudio:* We have been up and down to seek thee; for we are highproof melancholy, and would fain have it beaten away. Wilt thou use thy wit?
- Benedick:* It is in my scabbard; shall I draw it?  
*Don Pedro:* Dost thou wear thy wit by thy side? 15  
*Claudio:* Never any did so, though very many have been beside their wit. I will bid thee draw, as we do the minstrels – draw to pleasure us.
- Don Pedro:* As I am an honest man, he looks pale. Art thou sick or angry?  
*Claudio:* What, courage, man! What though care kill'd a cat, thou hast mettle enough in thee to kill care. 20  
*Benedick:* Sir, I shall meet your wit in the career, an you charge it against me. I pray you choose another subject.
- Claudio:* Nay, then, give him another staff; this last was broke cross.  
*Don Pedro:* By this light, he changes more and more; I think he be angry indeed.  
*Claudio:* If he be, he knows how to turn his girdle. 25  
*Benedick:* Shall I speak a word in your ear?  
*Claudio:* God bless me from a challenge!  
*Benedick:* [*Aside to Claudio*] You are a villain; I jest not; I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardice. You have kill'd a sweet lady, and her death shall fall heavy on you. Let me hear from you. 30
- Claudio:* Well, I will meet you, so I may have good cheer.  
*Don Pedro:* What, a feast? a feast?  
*Claudio:* I' faith, I thank him; he hath bid me to a calf 's head and a capon, the which if I do not carve most curiously, say my knife's naught. Shall I not find a woodcock too? 35  
*Benedick:* Sir, your wit ambles well; it goes easily.
- Don Pedro:* I'll tell thee how Beatrice prais'd thy wit the other day. I said thou hadst a fine wit. 'True,' said she 'a fine little one.' 'No,' said I 'a great wit.' 'Right,' says she 'a great gross one.' 'Nay,' said I 'a good wit.' 'Just,' said she 'it hurts nobody.' 'Nay,' said I 'the gentleman is wise.' 'Certain,' said she 'a wise gentleman.' 'Nay,' said I 'he hath the tongues.' 'That I believe,' said she 'for he swore a thing to me on Monday night, which he forswore on Tuesday morning. There's a double tongue; there's two tongues.' Thus did she, an hour together, trans-shape thy particular virtues; yet, at last, she concluded, with a sigh, thou wast the proper'st man in Italy. 45
- Claudio:* For the which she wept heartily, and said she cared not.  
*Don Pedro:* Yea, that she did; but yet, for all that, an if she did not hate him deadly, she would love him dearly. The old man's daughter told us all. 50

## 7

*Claudio:* All, all; and, moreover, 'God saw him when he was hid in the garden'.

*Don Pedro:* But when shall we set the savage bull's horns on the sensible Benedick's head?

*Claudio:* Yea, and text underneath, 'Here dwells Benedick the married man'?

*Benedick:* Fare you well, boy; you know my mind. I will leave you now to your gossip-like humour; you break jests as braggarts do their blades, which, God be thanked, hurt not. My lord, for your many courtesies I thank you. I must discontinue your company. Your brother the bastard is fled from Messina. You have among you kill'd a sweet and innocent lady. For my Lord Lackbeard there, he and I shall meet; and till then, peace be with him. 55  
60

*(from Act 5 Scene 1)*

How does Shakespeare make you admire Benedick at this moment in the play? [25]

**Or** 4 To what extent does Shakespeare make the ending of the play satisfying for you? [25]

WILLIAM SHAKESPEARE: *Julius Caesar*

Remember to support your ideas with details from the writing.

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

<i>Brutus:</i>	Another general shout! I do believe that these applauses are For some new honours that are heap'd on Caesar.	
<i>Cassius:</i>	Why, man, he doth bestride the narrow world Like a Colossus, and we petty men Walk under his huge legs, and peep about To find ourselves dishonourable graves. Men at some time are masters of their fates: The fault, dear Brutus, is not in our stars, But in ourselves, that we are underlings. 'Brutus' and 'Caesar'. What should be in that 'Caesar'? Why should that name be sounded more than yours? Write them together: yours is as fair a name. Sound them: it doth become the mouth as well. Weigh them: it as heavy. Conjure with 'em: 'Brutus' will start a spirit as soon as 'Caesar'. Now, in the names of all the gods at once, Upon what meat doth this our Caesar feed, That he is grown so great? Age, thou art sham'd! Rome, thou has lost the breed of noble bloods! When went there by an age, since the great flood, But it was fam'd with more than with one man? When could they say, till now, that talk'd of Rome, That her wide walls encompass'd but one man? Now is it Rome indeed, and room enough, When there is in it but one only man. O! you and I have heard our fathers say There was a Brutus once that would have brook'd Th' eternal devil to keep his state in Rome As easily as a king.	5 10 15 20 25 30
<i>Brutus:</i>	That you do love me, I am nothing jealous; What you would work me to, I have some aim; How I have thought of this, and of these times, I shall recount hereafter. For this present, I would not, so with love I might entreat you, Be any further mov'd. What you have said I will consider; what you have to say I will with patience hear; and find a time Both meet to hear and answer such high things. Till then, my noble friend, chew upon this: Brutus had rather be a villager Than to repute himself a son of Rome Under these hard conditions as this time Is like to lay upon us.	35 40
<i>Cassius:</i>	I am glad that my weak words Have struck but thus much show of fire from Brutus. <i>Re-enter Caesar and his Train.</i>	45
<i>Brutus:</i>	The games are done, and Caesar is returning.	
<i>Cassius:</i>	As they pass by, pluck Casca by the sleeve, And he will, after his sour fashion, tell you	50



9

What hath proceeded worthy note to-day.  
*Brutus:* I will do so.

*(from Act 1 Scene 2)*

In what ways does Shakespeare make Cassius so persuasive at this moment in the play? [25]

**Or**     **6** 'The noblest Roman of them all.' How far do you agree with this description of Shakespeare's portrayal of Brutus? [25]

R.C. SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

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

Osborne:	The colonel came here while you were asleep.	
Trotter:	Oh?	
Osborne:	We've got to make a raid tomorrow afternoon.	
Trotter:	Oh, Lord! What – all of us?	
Osborne:	Two officers and ten men.	5
Trotter:	Who's got to do it?	
Osborne:	Raleigh and I.	
Trotter:	Raleigh!	
Osborne:	Yes.	
Trotter:	But 'e's only just come!	10
Osborne:	Apparently that's the reason.	
Trotter:	And you're going too?	
Osborne:	Yes.	
Trotter:	Let's 'ear all about it.	
Osborne:	I know nothing yet. Except that it's got to be done.	15
Trotter:	What a damn nuisance!	
Osborne:	It is, rather.	
Trotter:	I reckon the Boche are all ready waiting for it. Did you 'ear about the raid just south of 'ere the other night?	
Osborne:	Nothing much.	20
Trotter:	The trench-mortars go and knock an 'ole in the Boche wire to let our fellers through – and in the night the Boche went out and tied bits o' red rag on each side of the 'ole!	
Osborne:	Yes. I heard about that.	
Trotter:	And even then our fellers 'ad to make the raid. It was murder. Doesn't this taste of onions?	25
Osborne:	It does a bit.	
Trotter:	Pity Mason don't clean 'is pots better. (Mason brings some bread on a plate.) This tea tastes of onions.	30
Mason:	I'm sorry, sir. Onions do 'ave such a way of cropping up again.	
Trotter:	Yes, but we 'aven't 'ad onions for days!	
Mason:	I know, sir. That's what makes it so funny.	
Trotter:	Well, you better do something about it.	
Mason:	I'll look into it, sir. (He goes out.) (Osborne and Trotter prepare themselves slices of bread and jam.)	35
Trotter:	Joking apart. It's damn ridiculous making a raid when the Boche are expecting it.	
Osborne:	We're not doing it for fun.	40
Trotter:	I know.	
Osborne:	You might avoid talking to Raleigh about it.	
Trotter:	Why? How do you mean?	
Osborne:	There's no need to tell him it's murder –	
Trotter:	Oh, Lord! no. (He pauses.) I'm sorry 'e's got to go. 'E's a nice young feller – (Osborne turns to his book. There is silence.) What are you reading?	45
Osborne:	(wearily) Oh, just a book.	
Trotter:	What's the title?	50

- Osborne: (*showing him the cover*) Ever read it?  
 Trotter: (*leaning over and reading the cover*) Alice's Adventures in Wonderland – why, that's a kid's book!  
 Osborne: Yes. 55  
 Trotter: You aren't *reading* it?  
 Osborne: Yes.  
 Trotter: What – a *kid's* book.  
 Osborne: Haven't you read it?  
 Trotter: (*scornfully*) No!  
 Osborne: You ought to. (*Reads*) 60  
     " 'How doth the little crocodile  
     Improve his shining tail,  
     And pour the waters of the Nile  
     On every golden scale?  
  
     'How cheerfully he seems to grin 65  
     And neatly spread his claws,  
     And welcomes little fishes in  
     With gently smiling jaws!' "  
 Trotter: (*after a moment's thought*) I don't see no point in that.  
 Osborne: (*wearily*) Exactly. That's just the point. 70  
 Trotter: (*looking curiously at Osborne*) You *are* a funny chap!

(*from Act 2 Scene 2*)

How does Sherriff vividly reveal the characters of Osborne and Trotter at this moment in the play? [25]

Or 8 In what ways does Sherriff make Osborne such an admirable character? [25]

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