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**LITERATURE (ENGLISH)**

**0486/33**

Paper 3 Drama (Open Text)

**October/November 2017**

**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.



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This document consists of **11** printed pages, **1** blank page and **1** Insert.

**J LAWRENCE & R E LEE: *Inherit the Wind***

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

<b>Either 1</b>	Read this passage carefully, and then answer the question that follows it:	
	<i>Drummond:</i> What's the matter, boy?	
	<i>Cates:</i> I'm not sure. Did I win or did I lose?	
	<i>Drummond:</i> You won.	
	<i>Cates:</i> But the jury found me —	
	<i>Drummond:</i> What jury? Twelve men? Millions of people will say you won. They'll read in their papers tonight that you smashed a bad law. You made it a joke!	5
	<i>Cates:</i> Yeah. But what's going to happen now? I haven't got a job. I'll bet they won't even let me back in the boarding house.	
	<i>Drummond:</i> Sure, it's gonna be tough, it's not gonna be any church social for a while. But you'll live. And while they're making you sweat, remember — you've helped the next fella.	10
	<i>Cates:</i> What do you mean?	
	<i>Drummond:</i> You don't suppose this kind of thing is ever finished, do you? Tomorrow, sure as hell, somebody else'll have to stand up. And you've helped give him the guts to do it!	15
	<i>Cates</i> [ <i>Turning to MEEKER, with new pride in what he's done</i> ]: Mr. Meeker, don't you have to lock me up?	
	<i>Meeker:</i> They fixed bail.	
	<i>Cates:</i> You don't expect a schoolteacher to have five hundred dollars.	20
	<i>Meeker</i> [ <i>Jerking his head toward HORNBECK</i> ]: This fella here put up the money.	
	<i>Hornbeck</i> [ <i>With a magnanimous gesture</i> ]: With a year's subscription to the <i>Baltimore Herald</i> , we give away — at no cost or obligation — a year of freedom. [ <i>RACHEL enters, carrying a suitcase. There is a new lift to her head. CATES turns to see her.</i> ]	25
	<i>Cates:</i> Rachel!	
	<i>Rachel:</i> Hello, Bert.	30
	<i>Cates</i> [ <i>Indicating her suitcase</i> ]: I don't need any more shirts. I'm free — for a while anyway.	
	<i>Rachel:</i> These are <i>my</i> things, Bert. I'm going away.	
	<i>Cates:</i> Where are you going?	
	<i>Rachel:</i> I'm not sure. But I'm leaving my father.	35
	<i>Cates:</i> Rache ...	
	<i>Rachel:</i> Bert, it's my fault the jury found you guilty. [ <i>He starts to protest.</i> ] Partly my fault. I helped. [ <i>RACHEL hands BERT the orange book.</i> ] This is your book, Bert. [ <i>Silently, he takes it.</i> ] I've read it. All the way through. I don't understand it. What I do understand, I don't like. I don't want to think that men come from apes and monkeys. But I think that's beside the point. [ <i>DRUMMOND looks at the girl admiringly.</i> ]	40

<i>Drummond:</i>	That's right. That's beside the point. [RACHEL crosses to DRUMMOND.]	45
<i>Rachel:</i>	Mr. Drummond, I hope I haven't said anything to offend you. [He shakes his head.] You see, I haven't really thought very much. I was always afraid of what I might think — so it seemed safer not to think at all. But now I know. A thought is like a child inside our body. It has to be born. If it dies inside you, part of you dies, too! [Pointing to the book.] Maybe what Mr. Darwin wrote is bad. I don't know. Bad or good, it doesn't make any difference. The ideas have to come out — like children. Some of 'em healthy as a bean plant, some sickly. I think the sickly ideas die mostly, don't you, Bert? [BERT nods yes, but he's too lost in new admiration for her to do anything but stare. He does not move to her side. DRUMMOND smiles, as if to say: "That's quite a girl!" The Judge walks in slowly.]	50 55
<i>Judge</i>	[Quietly]: Brady's dead. [They all react.]	60
<i>Drummond:</i>	I can't imagine the world without Matthew Harrison Brady.	
<i>Cates:</i>	What caused it? Did they say? [Dazed, the JUDGE goes off without answering.]	

[from Act 2]

How do the writers make this moment in the play so moving?

**Or 2** Drummond says of Matthew Harrison Brady: 'There was much greatness in this man.'

To what extent do the writers persuade you to agree with this view?

**ARTHUR MILLER: *A View from the Bridge***

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

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

*Marco:* Oh, no, she saves.

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*[She has taken his hand and he stiffly rises, feeling EDDIE's eyes on his back, and they dance.]*

*[from Act 1]*

How does Miller vividly create tension at this moment in the play?

**Or 4** In what ways does Miller's writing suggest to you that Eddie's death is inevitable?

**J B PRIESTLEY: *An Inspector Calls***

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

<b>Either</b>	<b>5</b>	Read this passage carefully, and then answer the question that follows it:	
		<i>Inspector:</i> Yes. Twenty-four.	
		<i>Sheila:</i> Pretty?	
		<i>Inspector:</i> She wasn't pretty when I saw her today, but she had been pretty – very pretty.	
		<i>Birling:</i> That's enough of that.	5
		<i>Gerald:</i> And I don't really see that this inquiry gets you anywhere, Inspector. It's what happened to her since she left Mr Birling's works that is important.	
		<i>Birling:</i> Obviously. I suggested that some time ago.	
		<i>Gerald:</i> And we can't help you there because we don't know.	10
		<i>Inspector</i> [ <i>slowly</i> ]: Are you sure you don't know? [ <i>He looks at GERALD, then at ERIC, then at SHEILA.</i> ]	
		<i>Birling:</i> And are you suggesting now that one of them knows something about this girl?	
		<i>Inspector:</i> Yes.	15
		<i>Birling:</i> You didn't come here just to see me then?	
		<i>Inspector:</i> No. [ <i>The other four exchange bewildered and perturbed glances.</i> ]	
		<i>Birling</i> [ <i>with marked change of tone</i> ]: Well, of course, if I'd known that earlier, I wouldn't have called you officious and talked about reporting you. You understand that, don't you, Inspector? I thought that – for some reason best known to yourself – you were making the most of this tiny bit of information I could give you. I'm sorry. This makes a difference. You sure of your facts?	20
		<i>Inspector:</i> Some of them – yes.	
		<i>Birling:</i> I can't think they can be of any great consequence.	
		<i>Inspector:</i> The girl's dead though.	
		<i>Sheila:</i> What do you mean by saying that? You talk as if we were responsible –	30
		<i>Birling</i> [ <i>cutting in</i> ]: Just a minute, Sheila. Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner –	
		<i>Sheila</i> [ <i>cutting in</i> ]: Why should you? He's finished with you. He says it's one of us now.	35
		<i>Birling:</i> Yes, and I'm trying to settle it sensibly for you.	
		<i>Gerald:</i> Well, there's nothing to settle as far as I'm concerned. I've never known an Eva Smith.	
		<i>Eric:</i> Neither have I.	
		<i>Sheila:</i> Was that her name? Eva Smith?	40
		<i>Gerald:</i> Yes.	
		<i>Sheila:</i> Never heard it before.	

*Gerald:* So where are you now, Inspector?

*Inspector:* Where I was before, Mr Croft. I told you – that like a lot of these young women, she'd used more than one name. She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six. But after that she stopped being Eva Smith. Perhaps she'd had enough of it. 45

*Eric:* Can't blame her. 50

*Sheila* [to BIRLING]: I think it was a mean thing to do. Perhaps that spoilt everything for her.

[from Act 1]

How does Priestley portray the relationship between the Inspector and the other characters at this moment in the play?

**Or**      **6**      In what ways does Priestley make the Inspector's method of investigating Eva Smith's death so powerfully dramatic?

**Do not use the passage in Question 5 in answering this question.**

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:

[Enter a MESSENGER.]

*Messenger:* The English are embattl'd, you French peers.

*Constable:* To horse, you gallant Princes! straight to horse!  
Do but behold yon poor and starved band,  
And your fair show shall suck away their souls, 5  
Leaving them but the shales and husks of men.

There is not work enough for all our hands;  
Scarce blood enough in all their sickly veins  
To give each naked curtle-axe a stain

That our French gallants shall to-day draw out, 10  
And sheathe for lack of sport. Let us but blow on them,  
The vapour of our valour will o'erturn them.

'Tis positive 'gainst all exceptions, lords,  
That our superfluous lackeys and our peasants – 15  
Who in unnecessary action swarm

About our squares of battle – were enow  
To purge this field of such a hilding foe;  
Though we upon this mountain's basis by  
Took stand for idle speculation –

But that our honours must not. What's to say? 20  
A very little little let us do,

And all is done. Then let the trumpets sound  
The tucket sonance and the note to mount;  
For our approach shall so much dare the field  
That England shall couch down in fear and yield. 25

[Enter GRANDPRÉ]

*Grandpré:* Why do you stay so long, my lords of France?  
Yond island carrions, desperate of their bones,  
Ill-favouredly become the morning field; 30  
Their ragged curtains poorly are let loose,

And our air shakes them passing scornfully;  
Big Mars seems bankrupt in their beggar'd host,  
And faintly through a rusty beaver peeps.

The horsemen sit like fixed candlesticks 35  
With torch-staves in their hand; and their poor jades  
Lob down their heads, dropping the hides and hips,  
The gum down-roping from their pale-dead eyes,

And in their pale dull mouths the gimmal'd bit  
Lies foul with chaw'd grass, still and motionless; 40  
And their executors, the knavish crows,  
Fly o'er them, all impatient for their hour.

Description cannot suit itself in words  
To demonstrate the life of such a battle  
In life so lifeless as it shows itself.

*Constable:* They have said their prayers and they stay for death. 45

[from Act 4 Scene 2]



What vivid impressions of both the English army and the French knights does Shakespeare create for you at this moment in the play?

- Or**      **8**      How does Shakespeare strikingly portray the conflict between Henry's role as king and his personal feelings?

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

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

<i>Morocco:</i>	Let's see once more this saying grav'd in gold: 'Who chooseth me shall gain what many men desire'. Why, that's the lady! All the world desires her; From the four corners of the earth they come To kiss this shrine, this mortal-breathing saint. <span style="float: right;">5</span> The Hyrcanian deserts and the vasty wilds Of wide Arabia are as throughfares now For princes to come view fair Portia. The watery kingdom, whose ambitious head Spits in the face of heaven, is no bar <span style="float: right;">10</span> To stop the foreign spirits, but they come As o'er a brook to see fair Portia. One of these three contains her heavenly picture. Is't like that lead contains her? 'Twere damnation To think so base a thought; it were too gross <span style="float: right;">15</span> To rib her cerecloth in the obscure grave. Or shall I think in silver she's immur'd, Being ten times undervalued to tried gold? O sinful thought! Never so rich a gem Was set in worse than gold. They have in England <span style="float: right;">20</span> A coin that bears the figure of an angel Stamp'd in gold; but that's insculp'd upon. But here an angel in a golden bed Lies all within. Deliver me the key; Here do I choose, and thrive I as I may! <span style="float: right;">25</span>
<i>Portia:</i>	There, take it, Prince, and if my form lie there, Then I am yours.
	<i>[He opens the golden casket.]</i>
<i>Morocco:</i>	O hell! what have we here? A carrion Death, within whose empty eye <span style="float: right;">30</span> There is a written scroll! I'll read the writing. 'All that glisters is not gold, Often have you heard that told; Many a man his life hath sold But my outside to behold. <span style="float: right;">35</span> Gilded tombs do worms infold. Had you been as wise as bold, Young in limbs, in judgment old, Your answer had not been inscroll'd. Fare you well, your suit is cold.' <span style="float: right;">40</span> Cold indeed, and labour lost, Then farewell, heat, and welcome, frost. Portia, adieu! I have too griev'd a heart To take a tedious leave; thus losers part.
	<i>[Exit with his train. Flourish of cornets.]</i> <span style="float: right;">45</span>

*Portia:* A gentle riddance. Draw the curtains, go.  
Let all of his complexion choose me so.

[*Exeunt.*

[*from Act 2 Scene 7*]

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

**Or**      **10** Does Shakespeare persuade you to feel more sympathy for Shylock or for Jessica?

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