
LITERATURE IN ENGLISH

2010/23

Paper 2 Drama

October/November 2016

1 hour 30 minutes

No Additional Materials are required.

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 **two** questions.

Your questions may be on the same play, **or** on two different plays.

All questions in this paper carry equal marks.

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

ARTHUR MILLER: *All My Sons*

Remember to support your ideas with details from the writing.

- 1 Read this passage carefully, and then answer the question that follows it:

Keller: I ignore what I gotta ignore.

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Chris: I am thinking that way.

[from Act 1]

In what ways does Miller make this such an intense moment in the play?

2 How does Miller make **two** moments in the play particularly disturbing for you?

J. B. PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

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

Birling [triumphantly]: There you are!

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[As they stare guiltily and dumbfounded, the curtain falls.]

END OF PLAY

[from Act 3]

In what ways does Priestley make this such a powerful ending to the play?

- 4 What does Priestley's portrayal of the Birlings make you feel about them as a family?

He plies the Duke at morning and at night,
And doth impeach the freedom of the state, 50
If they deny him justice. Twenty merchants,
The Duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond. 55

[from Act 3 Scene 2]

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

- 6 How does Shakespeare's portrayal of the two settings, Venice and Belmont, contribute to your enjoyment of the play?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

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

Before the gates of Harfleur.

Enter the Governor and some Citizens on the walls.

Enter the KING and all his Train before the gates.

King:

How yet resolves the Governor of the town?

This is the latest parle we will admit;

Therefore to our best mercy give yourselves

Or, like to men proud of destruction,

Defy us to our worst; for, as I am a soldier,

A name that in my thoughts becomes me best,

If I begin the batt'ry once again,

I will not leave the half-achieved Harfleur

Till in her ashes she lie buried.

The gates of mercy shall be all shut up,

And the flesh'd soldier, rough and hard of heart,

In liberty of bloody hand shall range

With conscience wide as hell, mowing like grass

Your fresh fair virgins and your flow'ring infants.

What is it then to me if impious war,

Array'd in flames, like to the prince of fiends,

Do, with his smirch'd complexion, all fell feats

Enlink'd to waste and desolation?

What is't to me when you yourselves are cause,

If your pure maidens fall into the hand

Of hot and forcing violation?

What rein can hold licentious wickedness

When down the hill he holds his fierce career?

We may as bootless spend our vain command

Upon th' enraged soldiers in their spoil,

As send precepts to the Leviathan

To come ashore. Therefore, you men of Harfleur,

Take pity of your town and of your people

Whiles yet my soldiers are in my command;

Whiles yet the cool and temperate wind of grace

O'erblows the filthy and contagious clouds

Of heady murder, spoil, and villainy.

If not – why, in a moment look to see

The blind and bloody soldier with foul hand

Defile the locks of your shrill-shrieking daughters;

Your fathers taken by the silver beards,

And their most reverend heads dash'd to the walls;

Your naked infants spitted upon pikes,

Whiles the mad mothers with their howls confus'd

Do break the clouds, as did the wives of Jewry

At Herod's bloody-hunting slaughtermen.

What say you? Will you yield, and this avoid?

Or, guilty in defence, be thus destroy'd?

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[from Act 3 Scene 3]

In what ways does Shakespeare convey vivid impressions of Henry at this moment in the play?

- 8 Explore **two** moments in the play which Shakespeare makes particularly entertaining for you.

J. LAWRENCE & R. E. LEE: *Inherit The Wind*

Remember to support your ideas with details from the writing.

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

- Drummond:* Look, Mr. Brady. These are the fossil remains of a pre-historic marine creature, which was found in this very county — and which lived here millions of years ago, when these very mountain ranges were submerged in water.
- Brady:* I know. The Bible gives me a fine account of the flood. But your professor is a little mixed up on his dates. That rock is not more than six thousand years old. 5
- Drummond:* How do you know?
- Brady:* A fine Biblical scholar, Bishop Usher, has determined for us the exact date and hour of the Creation. It occurred in the Year 4004 B.C. 10
- Drummond:* That's Bishop Usher's opinion.
- Brady:* It is not an opinion. It is literal fact, which the good Bishop arrived at through careful computation of the ages of the prophets as set down in the Old Testament. In fact, he determined that the Lord began the Creation on the 23rd of October in the Year 4004 B.C. at — uh, 9 A.M.! 15
- Drummond:* That Eastern Standard Time? [*Laughter.*] Or Rocky Mountain Time? [*More laughter.*] It wasn't daylight-saving time, was it? Because the Lord didn't make the sun until the fourth day! 20
- Brady:* [*Fidgeting.*] That is correct.
- Drummond:* [*Sharply.*] That first day. Was it a twenty-four-hour day?
- Brady:* The Bible says it was a day.
- Drummond:* There wasn't any sun. How do you know how long it was? 25
- Brady:* [*Determined.*] The Bible says it was a day.
- Drummond:* A normal day, a literal day, a twenty-four-hour day? [*Pause. Brady is unsure.*]
- Brady:* I do not know.
- Drummond:* What do you think? 30
- Brady:* [*Floundering.*] I do not think about things that ... I do not think about!
- Drummond:* Do you ever think about things that you *do* think about? [*There is some laughter. But it is dampened by the awareness, throughout the courtroom, that the trap is about to be sprung.*] Isn't it possible that first day was twenty-five hours long? There was no way to measure it, no way to tell! Could it have been twenty-five hours? [*Pause. The entire courtroom seems to lean forward.*] 35
- Brady:* [*Hesitates — then.*] It is ... possible ... [*Gasp of shock from spectators. Many spring to their feet. DRUMMOND's got him. And he knows it! This is the turning point. From here on, the tempo mounts. DRUMMOND is now fully in the driver's seat. He pounds his questions faster and faster.*] 40 45

- Drummond:* Oh. You interpret that the first day recorded in the Book of Genesis could be of indeterminate length.
- Brady:* [*Wriggling.*] I mean to state that the day referred to is not necessarily a twenty-four-hour day.
- Drummond:* It could have been thirty hours! Or a month! Or a year! Or a hundred years! [*Seizing the rock, he brandishes it underneath BRADY's nose.*] Or ten million years! [*Huge reaction of mixed protest and wonder from spectators. DAVENPORT is able to restrain himself no longer. He realizes that DRUMMOND has BRADY in his pocket. Red-faced, he leaps up.*] 50
- Davenport:* [*Shouting through spectator reaction.*] I protest! This is not only irrelevant, immaterial — it is *illegal!* [*The courtroom is a storm of impassioned, arguing voices. The Judge pounds for order, but the emotional tension will not subside.*] I demand to know the purpose of Mr. Drummond's examination! What is he trying to do? 55
- Brady:* [*Rises from the witness chair.*] I'll tell you what he's trying to do. He wants to destroy everybody's belief in the Bible, and in God! 60
- Drummond:* You know that's not true. I'm trying to stop you bigots and ignoramuses from controlling the education of the United States! And you know it! 65

[from Act 2 Scene 1]

How do the writers make this such a powerful moment in the play?

10 In what ways does the writers' portrayal of Bert Cates contribute to the dramatic impact of the play?

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