

Cambridge  
**O Level**

**Cambridge International Examinations**  
Cambridge Ordinary Level

**LITERATURE IN ENGLISH**

**2010/23**

Paper 2 Drama

**May/June 2018**

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

**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 **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 and **1** blank page.

 **CAMBRIDGE**  
International Examinations

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

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

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

*Drummond* [fiery]: You've ruled out all my witnesses.

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[DAVENPORT *sits*. DRUMMOND *opens up the rock, which splits into two halves.*]

[*from Act 2 Scene 1*]

In what ways do the writers make this such a powerful moment in the play?

- 2** How do the writers make **one** character in the play particularly admirable for you?

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

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

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

*Eddie:* That's a nice kid? He gives me the heeby-jeebies.

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*Beatrice:* It's almost three months you don't feel good; they're only here a couple of weeks.  
It's three months, Eddie.

[from Act 1]

In what ways does Miller make this such a revealing and unsettling moment in the play?

- 4 What do you find particularly striking about Miller's portrayal of Catherine?

**TERENCE RATTIGAN: *The Winslow Boy***

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

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

*Catherine:* You don't think the work I am doing at the W.S.A. is useful?

[ARTHUR *is silent.*]

You may be right. But it's the only work I'm fitted for, all the same. [*She pauses.*]  
 No, Father. The choice is quite simple. Either I marry Desmond and settle down into quite a comfortable and not really useless existence – or I go on for the rest of my life earning two pounds a week in the service of a hopeless cause.

5

*Arthur:* A hopeless cause? I've never heard you say that before.

*Catherine:* I've never felt it before.

[ARTHUR *is silent.*]

John's going to get married next month.

10

*Arthur:* Did he tell you?

*Catherine:* Yes. He was very apologetic.

*Arthur:* Apologetic!

*Catherine:* He didn't need to be. It's a girl I know slightly. She'll make him a good wife.

*Arthur:* Is he in love with her?

15

*Catherine:* No more than he was with me. Perhaps, even, a little less.

*Arthur:* Why is he marrying her so soon after – after–

*Catherine:* After jilting me? Because he thinks there's going to be a war. If there is his regiment will be among the first to go overseas. Besides, his father approves strongly. She's a General's daughter. Very, very suitable.

20

*Arthur:* Poor Kate! [*He pauses. He takes her hand slowly.*] How I've messed up your life, haven't I?

*Catherine:* No, Father. Any messing-up that's been done has been done by me.

*Arthur:* I'm so sorry, Kate. I'm so sorry.

*Catherine:* Don't be, Father. We both knew what we were doing.

25

*Arthur:* Did we?

*Catherine:* I think we did.

*Arthur:* Yet our motives seem to have been different all along – yours and mine, Kate. Can we both have been right?

*Catherine:* I believe we can. I believe we have been.

30

*Arthur:* And yet they've always been so infernally logical, our opponents, haven't they?

*Catherine:* I'm afraid logic has never been on our side.

*Arthur:* Brute stubbornness – a selfish refusal to admit defeat. That's what your mother thinks have been our motives –

*Catherine:* Perhaps she's right. Perhaps that's all they have been.

35

*Arthur:* But perhaps brute stubbornness isn't such a bad quality in the face of injustice?

*Catherine:* Or in the face of tyranny. [*She pauses. The cry of a NEWSPAPER BOY can be heard faintly.*] If you could go back, Father, and choose again – would your choice be different?

*Arthur:* Perhaps. 40

*Catherine:* I don't think so.

*Arthur:* I don't think so, either.

*Catherine:* I still say we both knew what we were doing. And we were right to do it.

*Arthur* [*kissing the top of her head*]: Dear Kate, thank you. 45  
 [*There is a silence. The NEWSPAPER BOY can be heard dimly shouting from the street outside.*]

[from Act 4]

How does Rattigan make this such a moving moment in the play?

- 6 How does Rattigan's portrayal of the relationship between Catherine Winslow and Sir Robert Morton contribute to the play's dramatic impact?

**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:

[Enter PISTOL.]

*Pistol:* Qui va là?

*King:* A friend.

*Pistol:* Discuss unto me: art thou officer,  
Or art thou base, common, and popular?

5

*King:* I am a gentleman of a company.

*Pistol:* Trail'st thou the puissant pike?

*King:* Even so. What are you?

*Pistol:* As good a gentleman as the Emperor.

*King:* Then you are a better than the King.

10

*Pistol:* The King's a bawcock and a heart of gold,  
A lad of life, an imp of fame;  
Of parents good, of fist most valiant.  
I kiss his dirty shoe, and from heart-string  
I love the lovely bully. What is thy name?

15

*King:* Harry le Roy.

*Pistol:* Le Roy! a Cornish name; art thou of Cornish crew?

*King:* No, I am a Welshman.

*Pistol:* Know'st thou Fluellen?

*King:* Yes.

20

*Pistol:* Tell him I'll knock his leek about his pate  
Upon Saint Davy's day.

*King:* Do not you wear your dagger in your cap that day, lest he knock that about yours.

*Pistol:* Art thou his friend?

*King:* And his kinsman too.

25

*Pistol:* The figo for thee, then!

*King:* I thank you; God be with you!

*Pistol:* My name is Pistol call'd.

[Exit.]

*King:* It sorts well with your fierceness.

30

[Enter FLUELLEN and GOWER.]

*Gower:* Captain Fluellen!

*Fluellen:* So! in the name of Jesu Christ, speak fewer. It is the greatest admiration in the universal world, when the true and aunchient prerogatifes and laws of the wars is not kept; if you would take the pains but to examine the wars of Pompey the Great,

35



you shall find, I warrant you, that there is no tiddle-taddle nor pibble-pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

*Gower:* Why, the enemy is loud; you hear him all night. 40

*Fluellen:* If the enemy is an ass, and a fool, and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass, and a fool, and a prating coxcomb? In your own conscience, now?

*Gower:* I will speak lower.

*Fluellen:* I pray you and beseech you that you will. 45

[*Exeunt GOWER and FLUELLEN.*]

*King:* Though it appear a little out of fashion,  
There is much care and valour in this Welshman.

[*from Act 4 Scene 1*]

How does Shakespeare make this an entertaining moment in the play?

- 8 To what extent does Shakespeare portray King Henry's invasion of France as noble?

**WILLIAM SHAKESPEARE: *Macbeth***

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

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

<i>Macduff:</i>	Is the King stirring, worthy Thane?	
<i>Macbeth:</i>	Not yet.	
<i>Macduff:</i>	He did command me to call timely on him; I have almost slipp'd the hour.	
<i>Macbeth:</i>	I'll bring you to him.	5
<i>Macduff:</i>	I know this is a joyful trouble to you; But yet 'tis one.	
<i>Macbeth:</i>	The labour we delight in physics pain. This is the door.	
<i>Macduff:</i>	I'll make so bold to call, For 'tis my limited service. [Exit MACDUFF.]	10
<i>Lennox:</i>	Goes the King hence to-day?	
<i>Macbeth:</i>	He does: he did appoint so.	
<i>Lennox:</i>	The night has been unruly. Where we lay, Our chimneys were blown down; and, as they say, Lamentings heard i' th' air, strange screams of death, And prophesying, with accents terrible, Of dire combustion and confus'd events New hatch'd to th' woeful time; the obscure bird Clamour'd the livelong night. Some say the earth Was feverous and did shake.	15       20
<i>Macbeth:</i>	'Twas a rough night.	
<i>Lennox:</i>	My young remembrance cannot parallel A fellow to it. [Re-enter MACDUFF.]	25
<i>Macduff:</i>	O horror, horror, horror! Tongue nor heart Cannot conceive nor name thee.	
<i>Macbeth, Lennox:</i>	What's the matter?	
<i>Macduff:</i>	Confusion now hath made his masterpiece. Most sacrilegious murder hath broke ope The Lord's anointed temple, and stole thence The life o' th' building	30
<i>Macbeth:</i>	What is't you say – the life?	
<i>Lennox:</i>	Mean you his Majesty?	35
<i>Macduff:</i>	Approach the chamber, and destroy your sight With a new Gorgon. Do not bid me speak; See, and then speak yourselves.	

[*Exeunt* MACBETH and LENNOX.]

Awake, awake!

40

Ring the alarum bell. Murder and treason!

Banquo and Donalbain! Malcolm! awake!

Shake off this downy sleep, death's counterfeit,

And look on death itself. Up, up, and see

The great doom's image! Malcolm! Banquo!

45

As from your graves rise up and walk like sprites

To countenance this horror! Ring the bell.

[*Bell rings.*]

[*Enter* LADY MACBETH.]

*Lady Macbeth:*

What's the business,

50

That such a hideous trumpet calls to parley

The sleepers of the house? Speak, speak!

*Macduff:*

O gentle lady,

'Tis not for you to hear what I can speak!

The repetition in a woman's ear

55

Would murder as it fell.

[*Enter* BANQUO.]

O Banquo, Banquo,

Our royal master's murder'd!

*Lady Macbeth:*

Woe, alas!

60

What, in our house?

*Banquo:*

Too cruel any where.

Dear Duff, I prithee contradict thyself,

And say it is not so.

[*from Act 2 Scene 3*]

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

**10** How does Shakespeare strikingly contrast Macbeth and Macduff in the play?

**Do not use the passage printed for Question 9 in answering this question.**

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