



LITERATURE IN ENGLISH

9765/02

Paper 2 Drama

October/November 2013

2 hours

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

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

Answer **two** questions, **one** question from Section A and **one** question from Section B.

You must answer at least **one** passage-based question.

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

All questions in this paper carry equal marks.



This document consists of **9** printed pages and **3** blank pages.



Section A

Answer **one** question from this section.

All questions carry equal marks.

You are reminded to make reference as appropriate to the literary and historical context of the text in your answers.

You must answer at least **one** passage-based question in the paper as a whole.

WILLIAM SHAKESPEARE: *King Lear*

- 1 **Either** (a) 'The play is much concerned with the differences between what is natural and what is unnatural.'

Consider the play in the light of this statement.

- Or** (b) With close reference to detail from the passage, consider the significance of this interaction for your understanding of the play as a whole.

Enter GLOUCESTER, brought in by two or three.

Cornwall: Who's there? the traitor?

Regan: Ingrateful fox! 'tis he.

Cornwall: Bind fast his corky arms.

Gloucester: What means your Graces? Good my friends, consider 5
You are my guests; do me no foul play, friends.

Cornwall: Bind him, I say. [*Servants bind him.*]

Regan: Hard, hard. O filthy traitor!

Gloucester: Unmerciful lady as you are, I'm none.

Cornwall: To this chair bind him. Villain, thou shalt find – 10
[*Regan plucks his beard.*]

Gloucester: By the kind gods, 'tis most ignobly done
To pluck me by the beard.

Regan: So white, and such a traitor!

Gloucester: Naughty lady, 15
These hairs which thou dost ravish from my chin
Will quicken and accuse thee. I am your host.
With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

Cornwall: Come, sir, what letters had you late from France? 20

Regan: Be simple-answer'd, for we know the truth.

Cornwall: And what confederacy have you with the traitors
Late footed in the kingdom?

Regan: To whose hands you have sent the lunatic King:
Speak. 25

Gloucester: I have a letter guessingly set down,
Which came from one that's of a neutral heart,
And not from one oppos'd.

<i>Cornwall:</i>	Cunning.	
<i>Regan:</i>	And false.	30
<i>Cornwall:</i>	Where hast thou sent the King?	
<i>Gloucester:</i>	To Dover.	
<i>Regan:</i>	Wherefore to Dover? Wast thou not charg'd at peril –	
<i>Cornwall:</i>	Wherefore to Dover? Let him first answer that.	
<i>Gloucester:</i>	I am tied to the stake, and I must stand the course.	35
<i>Regan:</i>	Wherefore to Dover?	
<i>Gloucester:</i>	Because I would not see thy cruel nails Pluck out his poor old eyes; nor thy fierce sister In his anointed flesh rash boarish fangs. The sea, with such a storm as his bare head In hell-black night endur'd, would have buoy'd up And quench'd the stelled fires. Yet, poor old heart, he holp the heavens to rain. If wolves had at thy gate howl'd that dern time, Thou shouldst have said 'Good porter, turn the key'. All cruels else subscribe, but I shall see The winged vengeance overtake such children.	40 45
<i>Cornwall:</i>	See't shalt thou never. Fellows, hold the chair. Upon these eyes of thine I'll set my foot.	
<i>Gloucester:</i>	He that will think to live till he be old, Give me some help! – O cruel! O you gods!	50
<i>Regan:</i>	One side will mock another; th' other too.	
<i>Cornwall:</i>	If you see vengeance –	
<i>1 Servant:</i>	Hold your hand, my lord. I have serv'd you ever since I was a child; But better service have I never done you, Than now to bid you hold.	55
<i>Regan:</i>	How now, you dog!	
<i>1 Servant:</i>	If you did wear a beard upon your chin I'd shake it on this quarrel. What do you mean?	60
<i>Cornwall:</i>	My villain! [They draw and fight.	
<i>1 Servant:</i>	Nay, then come on, and take the chance of anger. [Cornwall is wounded.	
<i>Regan:</i>	Give me thy sword. A peasant stand up thus! [She takes a sword and stabs him from behind.	65
<i>1 Servant:</i>	O, I am slain! My lord, you have one eye left To see some mischief on him. O! [Dies.	
<i>Cornwall:</i>	Lest it see more, prevent it. Out vile jelly! Where is thy lustre now?	
<i>Gloucester:</i>	All dark and comfortless! Where's my son Edmund? Edmund, enkindle all the sparks of nature To quit this horrid act.	70
<i>Regan:</i>	Out, treacherous villain! Thou call'st on him that hates thee. It was he That made the overture of thy treasons to us; Who is too good to pity thee.	75

Gloucester: O my follies! Then Edgar was abus'd.
Kind gods, forgive me that, and prosper him.

Regan: Go thrust him out at gates and let him smell
His way to Dover. *[Gloucester led out.* 80

Act 3, Scene 7

WILLIAM SHAKESPEARE: *Henry IV, Part 1*

- 2 **Either** (a) Explore the dramatic presentation and significance of different settings in *Henry IV, Part 1*.
- Or** (b) With close reference to the passage below, consider Shakespeare's presentation of the relationship between Falstaff and Prince Hal, both here and elsewhere in the play.

Falstaff: Peace, good pint-pot; peace, good tickle-brain. – Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied; for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears. That thou art my son I have partly thy mother's word, partly my own opinion, but chiefly a villainous trick of thine eye, and a foolish hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point: why, being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries? A question not to be ask'd. Shall the son of England prove a thief and take purses? A question to be ask'd. There is a thing, Harry, which thou hast often heard of, and it is known to many in our land by the name of pitch. This pitch, as ancient writers do report, doth defile; so doth the company thou keepest; for, Harry, now I do not speak to thee in drink, but in tears; not in pleasure, but in passion; not in words only, but in woes also. And yet there is a virtuous man whom I have often noted in thy company, but I know not his name. 5

Prince: What manner of man, an it like your Majesty? 10

Falstaff: A goodly portly man, i' faith, and a corpulent; of a cheerful look, a pleasing eye, and a most noble carriage; and, as I think, his age some fifty, or, by'r lady, inclining to three-score. And now I remember me, his name is Falstaff. If that man should be lewdly given, he deceiveth me; for, Harry, I see virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff: him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month? 15

Prince: Dost thou speak like a king? Do thou stand for me, and I'll play my father. 20

Falstaff: Depose me? If thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare. 25

Prince: Well, here I am set. 30

Falstaff: And here I stand. Judge, my masters. 35

Prince: Now, Harry, whence come you? 40

- Falstaff:* My noble lord, from Eastcheap.
- Prince:* The complaints I hear of thee are grievous. 45
- Falstaff:* 'Sblood, my lord, they are false. Nay, I'll tickle ye for a young prince, i' faith.
- Prince:* Swearest thou, ungracious boy?
Henceforth ne'er look on me. Thou art violently
carried away from grace; there is a devil haunts
thee in the likeness of an old fat man; a tun of man
is thy companion. Why dost thou converse with that
trunk of humours, that bolting-hutch of beastliness,
that swoll'n parcel of dropsies, that huge bombard
of sack, that stuff'd cloak-bag of guts, that roasted
Manningtree ox with the pudding in his belly, that
reverend vice, that grey iniquity, that father ruffian,
that vanity in years? Wherein is he good, but to
taste sack and drink it? wherein neat and cleanly,
but to carve a capon and eat it? wherein cunning,
but in craft? wherein crafty, but in villainy? wherein
villainous, but in all things? wherein worthy, but in
nothing? 50
- Falstaff:* I would your Grace would take me with you; whom
means your Grace? 55
- Prince:* That villainous abominable misleader of youth,
Falstaff, that old white-bearded Satan. 60
- Falstaff:* My lord, the man I know.
- Prince:* I know thou dost.
- Falstaff:* But to say I know more harm in him than in myself
were to say more than I know. That he is old – the
more the pity – his white hairs do witness it; but that
he is – saving your reverence – a whoremaster,
that I utterly deny. If sack and sugar be a fault, God
help the wicked! If to be old and merry be a sin,
then many an old host that I know is damn'd; if to
be fat be to be hated, then Pharaoh's lean kine are
to be loved. No, my good lord: banish Peto, banish
Bardolph, banish Poins; but, for sweet Jack Falstaff,
kind Jack Falstaff, true Jack Falstaff, valiant Jack
Falstaff – and therefore more valiant, being, as he
is, old Jack Falstaff – banish not him thy Harry's
company, banish not him thy Harry's company.
Banish plump Jack, and banish all the world. 70
- Prince:* I do, I will. 75
- 80
- 85

Act 2, Scene 4

Section B

Answer **one** question from this section.

You must answer at least **one** passage-based question in the paper as a whole.

HAROLD PINTER: *The Homecoming*

- 3 Either (a)** ‘The strength of *The Homecoming* lies in the dramatisation of ideas through character.’

To what extent would you agree with this view of the play’s dramatic methods?

- Or (b)** How might an audience react to the following passage, the closing moments of the play? You should make close reference to detail from the passage in your answer.

Pause.

Ruth: Yes, it sounds a very attractive idea.

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LENNY stands, watching.

Curtain

Act 2

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