

LITERATURE (ENGLISH) (US)

0427/02

Paper 2 Drama

October/November 2017

45 minutes

No Additional Materials are required.



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 **one** question.

All questions in this paper carry equal marks.

This document consists of **7** printed pages, **1** blank page and **1** Insert.

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the text.

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

Eddie: She's got other boarders up there?

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What's the matter with *you*?

[from Act 2]

Explore the ways in which Miller makes this such a powerful moment in the play.

- Or 2 How does Miller make the relationship between Catherine and Rodolpho such a memorable and significant part of the play?

WILLIAM SHAKESPEARE: *Julius Caesar*

Remember to support your ideas with details from the text.

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

Antony: These many, then, shall die; their names are prick'd.

Octavius: Your brother too must die. Consent you, Lepidus?

Lepidus: I do consent.

Octavius: Prick him down, Antony.

Lepidus: Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

5

Antony: He shall not live; look, with a spot I damn him.
But, Lepidus, go you to Caesar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

10

Lepidus: What, shall I find you here?

Octavius: Or here or at the Capitol.

[*Exit Lepidus.*]

Antony: This is a slight unmeritable man,
Meet to be sent on errands. Is it fit,
The threefold world divided, he should stand
One of the three to share it?

15

Octavius: So you thought him,
And took his voice who should be prick'd to die
In our black sentence and proscription.

20

Antony: Octavius, I have seen more days than you;
And though we lay these honours on this man,
To ease ourselves of divers sland'rous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven as we point the way;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears
And graze in commons.

25

Octavius: You may do your will;
But he's a tried and valiant soldier.

Antony: So is my horse, Octavius, and for that
I do appoint him store of provender.
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.
And, in some taste, is Lepidus but so:
He must be taught, and train'd, and bid go forth;
A barren-spirited fellow; one that feeds
On abjects, orts, and imitations,
Which, out of use and stal'd by other men,
Begin his fashion. Do not talk of him
But as a property. And now, Octavius,
Listen great things: Brutus and Cassius

30

35

40

45

Are levying powers; we must straight make head;
 Therefore let our alliance be combin'd,
 Our best friends made, our means stretch'd;
 And let us presently go sit in council
 How covert matters may be best disclos'd,
 And open perils surest answered.

50

Octavius: Let us do so; for we are at the stake,
 And bay'd about with many enemies;
 And some that smile have in their hearts, I fear,
 Millions of mischiefs.

[Exeunt.]

55

[from Act 4, Scene 1]

How does Shakespeare strikingly portray the triumvirate (Antony, Octavius and Lepidus) at this moment in the play?

Or 4 To what extent does Shakespeare's writing allow you to sympathize with Brutus?

AUGUST WILSON: *Fences*

Remember to support your ideas with details from the text.

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

[GABRIEL enters from the street. He carries a rose in his hand.]

- Gabriel:* Hey, Troy! Hey, Rose!
- Rose:* I have to wait eighteen years to hear something like this. 5
- Gabriel:* Hey, Rose ... I got a flower for you.
- [*He hands it to her.*]
- That's a rose. Same rose like you is.
- Rose:* Thanks, Gabe.
- Gabriel:* Troy, you ain't mad at me is you? Them bad mens come and put me away. You ain't mad at me is you? 10
- Troy:* Naw, Gabe, I ain't mad at you.
- Rose:* Eighteen years and you wanna come with this.
- Gabriel:* [*Takes a quarter out of his pocket.*] See what I got? Got a brand new quarter. 15
- Troy:* Rose ... it's just ...
- Rose:* Ain't nothing you can say, Troy. Ain't no way of explaining that.
- Gabriel:* Fellow that give me this quarter had a whole mess of them. I'm gonna keep this quarter till it stop shining. 20
- Rose:* Gabe, go on in the house there. I got some watermelon in the frigidaire. Go on and get you a piece.
- Gabriel:* Say, Rose ... you know I was chasing hellhounds and them bad mens come and get me and take me away. Troy helped me. He come down there and told them they better let me go before he beat them up. Yeah, he did! 25
- Rose:* You go on and get you a piece of watermelon, Gabe. Them bad mens is gone now.
- Gabriel:* Okay, Rose ... gonna get me some watermelon. The kind with the stripes on it. 30
- [*GABRIEL exits into the house.*]
- Rose:* Why, Troy? Why? After all these years to come dragging this in to me now. It don't make no sense at your age. I could have expected this ten or fifteen years ago, but not now. 35
- Troy:* Age ain't got nothing to do with it, Rose.
- Rose:* I done tried to be everything a wife should be. Everything a wife could be. Been married eighteen years and I got to live to see the day you tell me you been seeing another woman and done fathered a child by her. And you know I ain't never wanted no half nothing in my family. My whole family is half. Everybody 40

got different fathers and mothers ... my two sisters and
my brother. Can't hardly tell who's who. Can't never sit
down and talk about Papa and Mama. It's your papa
and your mama and my papa and my mama ... 45

Troy: Rose ... stop it now.

Rose: I ain't never wanted that for none of my children. And
now you wanna drag your behind in here and tell me
something like this. 50

Troy: You ought to know. It's time for you to know.

Rose: Well, I don't want to know, goddamn it!

Troy: I can't just make it go away. It's done now. I can't wish
the circumstance of the thing away. 55

Rose: And you don't want to either. Maybe you want to wish
me and my boy away. Maybe that's what you want?
Well, you can't wish us away. I've got eighteen years
of my life invested in you. You ought to have stayed
upstairs in my bed where you belong. 60

Troy: Rose ... now listen to me ... we can get a handle
on this thing. We can talk this out ... come to an
understanding.

Rose: All of a sudden it's "we." Where was "we" at when you
was down there rolling around with some godforsaken
woman? "We" should have come to an understanding
before you started making a damn fool of yourself.
You're a day late and a dollar short when it comes to
an understanding with me. 65

Troy: It's just ... She gives me a different idea ... a different
understanding about myself. I can step out of this
house and get away from the pressures and problems
... be a different man. I ain't got to wonder how I'm
gonna pay the bills or get the roof fixed. I can just be a
part of myself that I ain't never been. 70

Rose: What I want to know ... is do you plan to continue
seeing her. That's all you can say to me. 75

[from Act 2]

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

Or 6 To what extent does Wilson's writing make you think that Troy is a bully?

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