



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) (US)

Paper 2 Drama

0427/02

May/June 2018

45 minutes

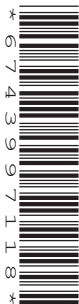
No Additional Materials are required.

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:

- Alfieri:* Eddie, look – I have my own children. I understand you. But the law is very specific. The law does not ...
- Eddie* [with a fuller flow of indignation]: You mean to tell me that there's no law that a guy which he ain't right can go to work and marry a girl and –? 5
- Alfieri:* You have no recourse in the law, Eddie.
- Eddie:* Yeah, but if he ain't right, Mr Alfieri, you mean to tell me –
- Alfieri:* There is nothing you can do, Eddie, believe me.
- Eddie:* Nothin'.
- Alfieri:* Nothing at all. There's only one legal question here. 10
- Eddie:* What?
- Alfieri:* The manner in which they entered the country. But I don't think you want to do anything about that, do you?
- Eddie:* You mean –?
- Alfieri:* Well, they entered illegally. 15
- Eddie:* Oh, Jesus, no, I wouldn't do nothin' about that, I mean –
- Alfieri:* All right, then, let me talk now, eh?
- Eddie:* Mr Alfieri, I can't believe what you tell me. I mean there must be some kinda law which –
- Alfieri:* Eddie, I want you to listen to me. [Pause] You know, sometimes God mixes up the people. We all love somebody, the wife, the kids – every man's got somebody that he loves, heh? But sometimes ... there's too much. You know? There's too much, and it goes where it mustn't. A man works hard, he brings up a child, sometimes it's a niece, sometimes even a daughter, and he never realizes it, but through the years – there is too much love for the daughter, there is too much love for the niece. Do you understand what I'm saying to you? 20
- Eddie* [sardonically]: What do you mean, I shouldn't look out for her good? 30
- Alfieri:* Yes, but these things have to end, Eddie, that's all. The child has to grow up and go away, and the man has to learn to forget. Because after all, Eddie – what other way can it end? [Pause] Let her go. That's my advice. You did your job, now it's her life; wish her luck, and let her go. [Pause] Will you do that? Because there's no law, Eddie; make up your mind to it; the law is not interested in this. 35
- Eddie:* You mean to tell me, even if he's a punk? If he's –
- Alfieri:* There's nothing you can do. 40
- [EDDIE stands.]
- Eddie:* Well, all right, thanks. Thanks very much.

- Alfieri:* What are you going to do?
- Eddie* [with a helpless but ironic gesture]: What can I do? I'm a patsy, what can a patsy do? I worked like a dog twenty years so a punk could have her, so that's what I done. I mean, in the worst times, in the worst, when there wasn't a ship comin' in the harbor, I didn't stand around lookin' for relief – I hustled. When there was empty piers in Brooklyn I went to Hoboken, Staten Island, the West Side, Jersey, all over – because I made a promise. I took out of my own mouth to give to her. I took out of my wife's mouth. I walked hungry plenty days in this city! *[It begins to break through.]* And now I gotta sit in my own house and look at a son-of-a-bitch punk like that – which he came out of nowhere! I give him my house to sleep! I take the blankets off my bed for him, and he takes and puts his filthy hands on her like a goddam thief!
- Alfieri* *[rising]*: But, Eddie, she's a woman now.
- Eddie:* He's stealing from me!
- Alfieri:* She wants to get married, Eddie. She can't marry you, can she?
- Eddie* *[furiously]*: What're you talkin' about, marry me! I don't know what the hell you're talkin' about!
- [Pause.]*
- Alfieri:* I gave you my advice, Eddie. That's it.
- [EDDIE gathers himself. A pause.]*
- Eddie:* Well, thanks. Thanks very much. It just – it's breakin' my heart, y'know. I –
- Alfieri:* I understand. Put it out of your mind. Can you do that?
- Eddie:* I'm – *[He feels the threat of sobs, and with a helpless wave.]* I'll see you around. *[He goes out up the right ramp.]*
- [from Act 1]*

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

Or **2** What does Miller's writing make you feel about Beatrice?

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:

<i>Portia:</i>	Y'have ungently, Brutus, Stole from my bed; and yesternight at supper You suddenly arose and walk'd about, Musing and sighing, with your arms across; And when I ask'd you what the matter was, You star'd upon me with ungentle looks. I urg'd you further; then you scratch'd your head And too impatiently stamp'd with your foot. Yet I insisted; yet you answer'd not, But with an angry wafture of your hand Gave sign for me to leave you. So I did, Fearing to strengthen that impatience Which seem'd too much enkindled; and withal Hoping it was but an effect of humour, Which sometimes hath his hour with every man. It will not let you eat, nor talk, nor sleep; And, could it work so much upon your shape As it hath much prevail'd on your condition, I should not know you Brutus. Dear my lord, Make me acquainted with your cause of grief.	5
<i>Brutus:</i>	I am not well in health, and that is all.	
<i>Portia:</i>	Brutus is wise, and, were he not in health, He would embrace the means to come by it.	
<i>Brutus:</i>	Why, so I do. Good Portia, go to bed.	
<i>Portia:</i>	Is Brutus sick, and is it physical To walk unbraced and suck up the humours Of the dank morning? What, is Brutus sick, And will he steal out of his wholesome bed, To dare the vile contagion of the night, And tempt the rheumy and unpurged air To add unto his sickness? No, my Brutus; You have some sick offence within your mind, Which by the right and virtue of my place I ought to know of; and upon my knees I charm you, by my once-commended beauty, By all your vows of love, and that great vow Which did incorporate and make us one, That you unfold to me, your self, your half, Why you are heavy – and what men to-night Have had resort to you; for here have been Some six or seven, who did hide their faces Even from darkness.	20
<i>Brutus:</i>	Kneel not, gentle Portia.	
<i>Portia:</i>	I should not need, if you were gentle Brutus. Within the bond of marriage, tell me, Brutus, Is it excepted I should know no secrets	25

- That appertain to you? Am I your self
 But, as it were, in sort or limitation?
 To keep with you at meals, comfort your bed,
 And talk to you sometimes? Dwell I but in the suburbs 50
 Of your good pleasure? If it be no more,
 Portia is Brutus' harlot, not his wife.
- Brutus:* You are my true and honourable wife,
 As dear to me as are the ruddy drops
 That visit my sad heart. 55
- Portia:* If this were true, then should I know this secret.
 I grant I am a woman; but withal
 A woman that Lord Brutus took to wife.
 I grant I am a woman; but withal
 A woman well reputed, Cato's daughter. 60
 Think you I am no stronger than my sex,
 Being so father'd and so husbanded?
 Tell me your counsels, I will not disclose 'em.
 I have made strong proof of my constancy,
 Giving myself a voluntary wound 65
 Here, in the thigh. Can I bear that with patience,
 And not my husband's secrets?
- Brutus:* O ye gods,
 Render me worthy of this noble wife!

[from Act 2, Scene 1]

How does Shakespeare movingly portray Portia at this moment in the play?

- Or** **4** What does Shakespeare's portrayal of superstitions and the supernatural contribute to the dramatic impact of the play?

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:

- Troy:* What's the matter, you too good to carry people's rubbish? Where you think that ten dollars you talking about come from? I'm just supposed to haul people's rubbish and give my money to you cause you too lazy to work. You too lazy to work and wanna know why you ain't got what I got. 5
- Rose:* What hospital Bonnie working at? Mercy?
- Lyons:* She's down at Passavant working in the laundry.
- Troy:* I ain't got nothing as it is. I give you that ten dollars and I got to eat beans the rest of the week. Naw ... you ain't getting no ten dollars here. 10
- Lyons:* You ain't got to be eating no beans. I don't know why you wanna say that.
- Troy:* I ain't got no extra money. Gabe done moved over to Miss Pearl's paying her the rent and things done got tight around here. I can't afford to be giving you every payday. 15
- Lyons:* I ain't asked you to give me nothing. I asked you to loan me ten dollars. I know you got ten dollars.
- Troy:* Yeah, I got it. You know why I got it? Cause I don't throw my money away out there in the streets. You living the fast life ... wanna be a musician ... running around in them clubs and things ... then, you learn to take care of yourself. You ain't gonna find me going and asking nobody for nothing. I done spent too many years without. 20
- Lyons:* You and me is two different people, Pop.
- Troy:* I done learned my mistake and learned to do what's right by it. You still trying to get something for nothing. Life don't owe you nothing. You owe it to yourself. Ask Bono. He'll tell you I'm right. 25
- Lyons:* You got your way of dealing with the world ... I got mine. The only thing that matters to me is the music. 30
- Troy:* Yeah, I can see that! It don't matter how you gonna eat ... where your next dollar is coming from. You telling the truth there.
- Lyons:* I know I got to eat. But I got to live too. I need something that gonna help me to get out of the bed in the morning. Make me feel like I belong in the world. I don't bother nobody. I just stay with my music cause that's the only way I can find to live in the world. Otherwise there ain't no telling what I might do. Now I don't come criticizing you and how you live. I just come by to ask you for ten dollars. I don't wanna hear all that about how I live. 35
- Troy:* Boy, your mama did a hell of a job raising you.
- Lyons:* You can't change me, Pop. I'm thirty-four years old. If you wanted to change me, you should have been there when I 40

	was growing up. I come by to see you ... ask for ten dollars and you want to talk about how I was raised. You don't know nothing about how I was raised.	45
Rose:	Let the boy have ten dollars, Troy.	
Troy	[To LYONS]: What the hell you looking at me for? I ain't got no ten dollars. You know what I do with my money.	50
	[To ROSE]: Give him ten dollars if you want him to have it.	
Rose:	I will. Just as soon as you turn it loose.	
Troy	[handing ROSE the money]: There it is. Seventy-six dollars and forty-two cents. You see this, Bono? Now, I ain't gonna get but six of that back.	55
Rose:	You ought to stop telling that lie. Here, Lyons. [She hands him the money.]	
Lyons:	Thanks, Rose. Look ... I got to run ... I'll see you later.	
Troy:	Wait a minute. You gonna say, "thanks, Rose" and ain't gonna look to see where she got that ten dollars from? See how they do me, Bono?	60
Lyons:	I know she got it from you, Pop. Thanks. I'll give it back to you.	
Troy:	There he go telling another lie. Time I see that ten dollars ... he'll be owing me thirty more.	65
Lyons:	See you, Mr Bono.	
Bono:	Take care, Lyons!	
Lyons:	Thanks, Pop. I'll see you again.	
	[LYONS exits the yard.]	70

[from Act 1, Scene 1]

What does Wilson's writing make you feel about the relationship between Troy and Lyons at this moment in the play?

Or 6 What different impressions of Rose does Wilson create for you in the play?

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