



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) (US)

0427/02

Paper 2 Drama

May/June 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:

Beatrice [*comes to him, now the subject is opened*]: What's the matter with you?

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Eddie: I'll be in right away. Go ahead. [*He walks off.*]

[*From Act 1*]

How does Miller make this conversation between Eddie and Beatrice so revealing?

- Or** **2** Explore the ways in which Miller's writing makes Marco such a memorable character in the play.

Should outlive Caesar. We shall find of him
 A shrewd contriver; and you know his means,
 If he improve them, may well stretch so far
 As to annoy us all; which to prevent,
 Let Antony and Caesar fall together. 50

Brutus: Our course will seem too bloody, Caius Cassius,
 To cut the head off and then hack the limbs –
 Like wrath in death and envy afterwards;
 For Antony is but a limb of Caesar.
 Let's be sacrificers, but not butchers, Caius. 55
 We all stand up against the spirit of Caesar,
 And in the spirit of men there is no blood.
 O that we then could come by Caesar's spirit,
 And not dismember Caesar! But, alas,
 Caesar must bleed for it! 60

[From Act 2, Scene 1]

How does Shakespeare memorably portray Brutus at this moment in the play?

- Or** **4** What vivid impressions of Portia and Calphurnia does Shakespeare's writing create for you?

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:
- Cory:* You crazy! You know that?
- Troy:* Go on now! You got the devil in you. Get on away from me!
- Cory:* You just a crazy old man ... talking about I got the devil in me.
- Troy:* Yeah, I'm crazy! If you don't get on the other side of that yard ... I'm gonna show you how crazy I am! Go on ... get the hell out of my yard. 5
- Cory:* It ain't your yard. You took Uncle Gabe's money he got from the army to buy this house and then you put him out.
- Troy* [TROY *advances on* CORY.]: Get your black ass out of my yard! 10
[TROY's *advance backs* CORY *up against the tree*. CORY *grabs up the bat*.]
- Cory:* I ain't going nowhere! Come on ... put me out! I ain't scared of you. 15
- Troy:* That's my bat!
- Cory:* Come on!
- Troy:* Put my bat down!
- Cory:* Come on, put me out. 20
[CORY *swings at* TROY, *who backs across the yard*.]
What's the matter? You so bad ... put me out!
[TROY *advances toward* CORY.]
- Cory* [*Backing up*.]: Come on! Come on!
- Troy:* You're gonna have to use it! You wanna draw that bat back on me ... you're gonna have to use it. 25
- Cory:* Come on! ... Come on!
[CORY *swings the bat at* TROY *a second time*. *He misses*. TROY *continues to advance toward him*.]
- Troy:* You're gonna have to kill me! You wanna draw that bat back on me. You're gonna have to kill me. 30
[CORY, *backed up against the tree*, *can go no farther*. TROY *taunts him*. *He sticks out his head and offers him a target*.]
Come on! Come on!
[CORY *is unable to swing the bat*. TROY *grabs it*.]
- Troy:* Then I'll show you. 35
[CORY *and* TROY *struggle over the bat*. *The struggle is fierce and fully engaged*. TROY *ultimately is the stronger, and takes the bat from* CORY *and stands over him ready to swing*. *He stops himself*.]
Go on and get away from around my house. 40

[CORY, *stung by his defeat, picks himself up, walks slowly out of the yard and up the alley.*]

Cory: Tell Mama I'll be back for my things.

Troy: They'll be on the other side of that fence.

[CORY *exits.*]

45

Troy: I can't taste nothing. Helluljah! I can't taste nothing no more.

[TROY *assumes a batting posture and begins to taunt Death, the fastball in the outside corner.*] Come on! It's between you and me now! Come on! Anytime you want! Come on! I be ready for you ... but I ain't gonna be easy.

50

[*The lights go down on the scene.*]

[*From Act 2, Scene 4*]

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

Or **6** Explore the ways in which Wilson makes Gabe such a memorable character in the play.

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