
LITERATURE (ENGLISH) (US)

0427/02

Paper 2 Drama

October/November 2019

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.

WILLIAM SHAKESPEARE: *Julius Caesar*

Remember to support your ideas with details from the text.

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

- Casca:* Marry, before he fell down, when he perceiv'd the common herd was glad he refus'd the crown, he pluckt me ope his doublet, and offer'd them his throat to cut. An I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said anything amiss, he desir'd their worships to think it was his infirmity. Three or four wenches, where I stood, cried 'Alas, good soul!' and forgave him with all their hearts. But there's no heed to be taken of them; if Caesar had stabb'd their mothers, they would have done no less. 5
- Brutus:* And after that, he came thus sad away? 10
- Casca:* Ay.
- Cassius:* Did Cicero say anything?
- Casca:* Ay, he spoke Greek.
- Cassius:* To what effect? 15
- Casca:* Nay, an I tell you that, I'll ne'er look you i' th' face again. But those that understood him smil'd at one another, and shook their heads; but for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Caesar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it. 20
- Cassius:* Will you sup with me to-night, Casca?
- Casca:* No, I am promis'd forth.
- Cassius:* Will you dine with me to-morrow?
- Casca:* Ay, if I be alive, and your mind hold, and your dinner worth the eating. 25
- Cassius:* Good; I will expect you.
- Casca:* Do so. Farewell, both.
- [Exit.
- Brutus:* What a blunt fellow is this grown to be!
He was quick mettle when he went to school. 30
- Cassius:* So is he now, in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite. 35
- Brutus:* And so it is. For this time I will leave you.
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you. 40

Cassius: I will do so. Till then, think of the world.

[*Exit* BRUTUS.]

Well, Brutus, thou art noble; yet, I see,
 Thy honourable metal may be wrought
 From that it is dispos'd. Therefore it is meet 45
 That noble minds keep ever with their likes;
 For who so firm that cannot be seduc'd?
 Caesar doth bear me hard; but he loves Brutus.
 If I were Brutus now and he were Cassius,
 He should not humour me. I will this night, 50
 In several hands, in at his windows throw,
 As if they came from several citizens,
 Writings, all tending to the great opinion
 That Rome holds of his name; wherein obscurely 55
 Caesar's ambition shall be glanced at.
 And, after this, let Caesar seat him sure;
 For we will shake him, or worse days endure.

[*Exit.*]

[*from Act 1, Scene 2*]

How does Shakespeare's writing make this such a significant moment in the play?

- Or** **2** What do you find particularly intriguing about Shakespeare's portrayal of Antony in the play?

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

Remember to support your ideas with details from the text.

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

Maggie: Get dressed, Brick.

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same cage.

We occupy the

[from Act 1]

In what ways does Williams strikingly convey the relationship between Maggie and Brick at this moment in the play?

Or 4 To what extent does Williams' writing make it possible for you to like Big Daddy?

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 *drinks from the bottle.*]

Troy: Old Blue died and I dig his grave
Let him down with a golden chain
Every night when I hear old Blue bark
I know Blue treed a possum in Noah's Ark. 5
Hear it ring! Hear it ring!

[CORY *enters the yard. They eye each other for a beat. TROY is sitting in the middle of the steps. CORY walks over.*]

Cory: I got to get by. 10
Troy: Say what? What's you say?

Cory: You in my way. I got to get by.

Troy: You got to get by where? This is my house. Bought and paid for. In full. Took me fifteen years. And if you wanna go in my house and I'm sitting on the steps ... you say excuse me. Like your mama taught you.

Cory: Come on, Pop ... I got to get by. 15

[CORY *starts to maneuver his way past TROY. TROY grabs his leg and shoves him back.*]

Troy: You just gonna walk over top of me?

Cory: I live here too!

Troy [Advancing toward him]: You just gonna walk over top of me in my own house? 20

Cory: I ain't scared of you.

Troy: I ain't asked if you was scared of me. I asked you if you was fixing to walk over top of me in my own house? That's the question. You ain't gonna say excuse me? You just gonna walk over top of me? 25

Cory: If you wanna put it like that.

Troy: How else am I gonna put it?

Cory: I was walking by you to go into the house cause you sitting on the steps drunk, singing to yourself. You can put it like that.

Troy: Without saying excuse me??? 30

[CORY *doesn't respond.*]

I asked you a question. Without saying excuse me???

Cory: I ain't got to say excuse me to you. You don't count around here no more.

Troy: Oh, I see ... I don't count around here no more. You ain't got to say excuse me to your daddy. All of a sudden you done got so grown that your daddy don't count around here no more ... Around here in his own house and yard that he done paid for with the sweat of his brow. You done got so grown to where you gonna take over. You gonna take over my house. Is that right? You gonna wear my pants. You gonna go in there and stretch out on my bed. You ain't got to say excuse me cause I don't count around here no more. Is that right? 40

- Cory:* That's right. You always talking this dumb stuff. Now, why don't you just get out my way.
- Troy:* I guess you got someplace to sleep and something to put in your belly. You got that, huh? You got that? That's what you need. You got that, huh? 45
- Cory:* You don't know what I got. You ain't got to worry about what I got.
- Troy:* You right! You one hundred percent right! I done spent the last seventeen years worrying about what you got. Now it's your turn, see? I'll tell you what to do. You grown ... we done established that. You a man. Now, let's see you act like one. Turn your behind around and walk out this yard. And when you get out there in the alley ... you can forget about this house. See? Cause this is my house. You go on and be a man and get your own house. You can forget about this. 'Cause this is mine. You go on and get yours cause I'm through with doing for you. 50
- Cory:* You talking about what you did for me ... what'd you ever give me?
- Troy:* Them feet and bones! That pumping heart ... 55

[from Act 2, Scene 4]

In what ways does Wilson make this such a dramatic moment in the play?

Or 6 Explore **two** moments in the play that Wilson makes particularly powerful for you.

Do **not** use the passage in **Question 5** in answering this question.

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