



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**LITERATURE (ENGLISH) (US)**

**0427/02**

Paper 2 Drama

**May/June 2018**

**45 minutes**

No Additional Materials are required.

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**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.



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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.

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*[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?



- 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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