



LITERATURE (ENGLISH) (US)

0427/02

Paper 2 Drama

May/June 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:

<i>Brutus:</i>	I should not urge thy duty past thy might; I know young bloods look for a time of rest.	
<i>Lucius:</i>	I have slept, my lord, already.	
<i>Brutus:</i>	It was well done; and thou shalt sleep again; I will not hold thee long. If I do live, I will be good to thee.	5
	<i>[Music and a song. LUCIUS falls asleep.</i>	
	This is a sleepy tune. O murd'rous slumber! Layest thou thy leaden mace upon my boy, That plays thee music? Gentle knave, good night. I will not do thee so much wrong to wake thee. If thou dost nod, thou break'st thy instrument; I'll take it from thee; and, good boy, good night. Let me see, let me see; is not the leaf turn'd down Where I left reading? Here it is, I think.	10 15
	<i>[Sits down.</i>	
	<i>[Enter the GHOST OF CAESAR.]</i> How ill this taper burns! Ha! who comes here? I think it is the weakness of mine eyes That shapes this monstrous apparition. It comes upon me. Art thou any thing? Art thou some god, some angel, or some devil, That mak'st my blood cold and my hair to stare? Speak to me what thou art.	20
<i>Ghost:</i>	Thy evil spirit, Brutus.	25
<i>Brutus:</i>	Why com'st thou?	
<i>Ghost:</i>	To tell thee thou shalt see me at Philippi.	
<i>Brutus:</i>	Well; then I shall see thee again?	
<i>Ghost:</i>	Ay, at Philippi.	
<i>Brutus:</i>	Why, I will see thee at Philippi, then.	30
	<i>[Exit GHOST.</i>	
	Now I have taken heart thou vanishest. Ill spirit, I would hold more talk with thee. Boy! Lucius! Varro! Claudius! Sirs, awake! Claudius!	35
<i>Lucius:</i>	The strings, my lord, are false.	
<i>Brutus:</i>	He thinks he still is at his instrument. Lucius, awake!	
<i>Lucius:</i>	My lord!	
<i>Brutus:</i>	Didst thou dream, Lucius, that thou so criedst out?	40

3

Lucius: My lord, I do not know that I did cry.
Brutus: Yes, that thou didst. Didst thou see any thing?
Lucius: Nothing, my lord.
Brutus: Sleep again, Lucius. Sirrah Claudius! [*To VARRO*]:
Fellow thou, awake! 45
Varro: My lord?
Claudius: My lord?
Brutus: Why did you so cry out, sirs, in your sleep?
Both: Did we, my lord?
Brutus: Ay. Saw you any thing? 50
Varro: No, my lord, I saw nothing.
Claudius: Nor I, my lord.
Brutus: Go and commend me to my brother Cassius;
Bid him set on his pow'rs betimes before,
And we will follow. 55
Varro and
Claudius: It shall be done, my lord. [*Exeunt.*

[*from Act 4, Scene 3*]

What striking impressions of Brutus does Shakespeare's writing create at this moment in the play?

Or 2 What vivid impressions of Caesar does Shakespeare create for you?

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:

Brick: Aw, hell, Big Daddy, forget it. Come on out on the gallery and look at the fireworks they're shooting off for your birthday ...

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Yes, all liars, all liars, all lying dying liars!
[This is said slowly, slowly, with a fierce revulsion. He goes on out.]

[from Act 2]

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

- Or** **4** Explore the ways in which Williams powerfully portrays Maggie at **two** moments in 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:* Rose, I done tried all my life to live decent ... to live a clean ... hard ... useful life. I tried to be a good husband to you. In every way I knew how. Maybe I come into the world backwards, I don't know. But ... you born with two strikes on you before you come to the plate. You got to guard it closely ... always looking for the curve-ball on the inside corner. You can't afford to let none get past you. You can't afford a call strike. If you going down ... you going down swinging. Everything lined up against you. What you gonna do. I fooled them, Rose. I bunted. When I found you and Cory and a halfway decent job ... I was safe. Couldn't nothing touch me. I wasn't gonna strike out no more. I wasn't going back to the penitentiary. I wasn't gonna lay in the streets with a bottle of wine. I was safe. I had me a family. A job. I wasn't gonna get that last strike. I was on first looking for one of them boys to knock me in. To get me home. 5
- Rose:* You should have stayed in my bed, Troy.
- Troy:* Then when I saw that gal ... she firmed up my backbone. And I got to thinking that if I tried ... I just might be able to steal second. Do you understand after eighteen years I wanted to steal second. 10
- Rose:* You should have held me tight. You should have grabbed me and held on.
- Troy:* I stood on first base for eighteen years and I thought ... well, goddamn it ... go on for it! 15
- Rose:* We're not talking about baseball! We're talking about you going off to lay in bed with another woman ... and then bring it home to me. That's what we're talking about. We ain't talking about no baseball. 20
- Troy:* Rose, you're not listening to me. I'm trying the best I can to explain it to you. It's not easy for me to admit that I been standing in the same place for eighteen years.
- Rose:* I been standing with you! I been right here with you, Troy. I got a life too. I gave eighteen years of my life to stand in the same spot with you. Don't you think I ever wanted other things? Don't you think I had dreams and hopes? What about my life? What about me? Don't you think it ever crossed my mind to want to know other men? That I wanted to lay up somewhere and forget about my responsibilities? That I wanted someone to make me laugh so I could feel good? You not the only one who's got wants and needs. But I held on to you, Troy. I took all my feelings, my wants and needs, my dreams ... and I buried them inside you. I planted a seed and watched and prayed over it. I planted myself inside you and waited to bloom. And it didn't take 25
- 30
- 35
- 40
- 45

me no eighteen years to find out the soil was hard and rocky and it wasn't never gonna bloom.

But I held on to you, Troy. I held you tighter. You was my husband. I owed you everything I had. Every part of me I could find to give you. And upstairs in that room ... with the darkness falling in on me ... I gave everything I had to try and erase the doubt that you wasn't the finest man in the world. And wherever you was going ... I wanted to be there with you. Cause you was my husband. Cause that's the only way I was gonna survive as your wife. You always talking about what you give ... and what you don't have to give. But you take too. You take ... and don't even know nobody's giving!

[ROSE *turns to exit into the house*; TROY *grabs her arm*.] 60

Troy: You say I take and don't give!

Rose: Troy! You're hurting me!

Troy: You say I take and don't give.

Rose: Troy ... you're hurting my arm! Let go!

Troy: I done give you everything I got. Don't you tell that lie on me. 65

Rose: Troy!

Troy: Don't you tell that lie on me!

[*from Act 2, Scene 1*]

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

- Or** **6** Explore the ways in which Wilson portrays the changing relationship between Troy and Cory throughout the play.

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