www.dynamicpapers.com



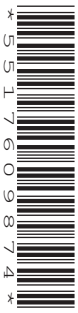
Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/21**

Paper 2 Drama **October/November 2019**

1 hour 30 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 **two** questions.
You must answer **one** passage-based question (marked *) and **one** essay question (marked †).
Your questions must be on **two** different plays.

All questions in this paper carry equal marks.

This document consists of **11** printed pages, **1** blank page and **1** Insert.

DC (RCL (GO)) 165600/1
© UCLES 2019

www.dynamicpapers.com

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

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

[RUTH *comes in forlornly and pulls off her coat with dejection. They both look at her.*]

Ruth [*dispiritedly*]: Well, I guess from all the happy faces – everybody knows.

Beneatha: You pregnant?

Mama: Lord have mercy, I sure hope it's a little old girl. Travis ought to have a sister.

[BENEATHA *and* RUTH *give her a hopeless look for this grandmotherly enthusiasm.*]

Beneatha: How far along are you?

Ruth: Two months.

Beneatha: Did you mean to? I mean did you plan it or was it an accident?

Mama: What do you know about planning or not planning?

Beneatha: Oh, Mama.

Ruth [*wearily*]: She's twenty years old, Lena.

Beneatha: Did you plan it, Ruth?

Ruth: Mind your own business.

Beneatha: It is my business – where is he going to live, on the *roof*? [*There is silence following the remark as the three women react to the sense of it.*] Gee – I didn't mean that, Ruth, honest. Gee, I don't feel like that at all. I – I think it is wonderful.

Ruth [*dully*]: Wonderful.

Beneatha: Yes – really.

Mama [*looking at* RUTH*, worried*]: Doctor say everything going to be all right?

Ruth [*far away*]: Yes – she says everything is going to be fine …

Mama [*immediately suspicious*]: 'She' – What doctor you went to?

[RUTH *folds over, near hysteria.*]

Mama [*worriedly hovering over* RUTH]: Ruth honey – what's the matter with you – you sick?

[RUTH *has her fists clenched on her thighs and is fighting hard to suppress a scream that seems to be rising in her.*]

Beneatha: What's the matter with her, Mama?

Mama [*working her fingers in* RUTH*'s shoulder to relax her*]: She be all right. Women gets right depressed sometimes when they get her way. [*Speaking softly, expertly, rapidly.*] Now you just relax. That's right … just lean back, don't think 'bout nothing at all … nothing at all –

Ruth: I'm all right …

© UCLES 2019

www.dynamicpapers.com

[*The glassy-eyed look melts and then she collapses into a fit of heavy sobbing. The bell rings.*]

Beneatha: Oh, my God – that must be Asagai.

Mama [*to* RUTH]: Come on now, honey. You need to lie down and rest awhile … then have some nice hot food. *45*

[*They go out,* RUTH*'s weight on her mother-in-law.* BENEATHA*, herself profoundly disturbed, opens the door to admit a rather dramatic-looking young man with a large parcel.*] *50*

Asagai: Hello, Alaiyo –

Beneatha [*holding the door open and regarding him with pleasure*]: Hello … [*Long pause.*] Well – come in. And please excuse everything. My mother was very upset about my letting anyone come here with the place like this. *55*

Asagai [*coming into the room*]: You look disturbed too … Is something wrong?

Beneatha [*still at the door, absently*]: Yes … we've all got acute ghetto-itus. [*She smiles and comes towards him, finding a cigarette and sitting.*] So – sit down! How was Canada? *60*

[*from Act 1, Scene 2*]

In what ways does Hansberry make this such an upsetting moment in the play?

Or **†2** How does Hansberry make the differences between Joseph Asagai and George Murchison so fascinating?

© UCLES 2019

[Turn over

www.dynamicpapers.com

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

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

Alfieri: He was as good a man as he had to be in a life that was hard and even.

Content removed due to copyright restrictions.

© UCLES 2019

www.dynamicpapers.com

Content removed due to copyright restrictions.

Rodolpho [*smiling at the smallness of his town*]: In our town there are no piers, only the beach, and little fishing boats.

[*from Act 1*]

In what ways does Miller make this moment in the play so memorable?

Or **†4** What do you find moving about Miller's portrayal of the relationship between Eddie and Beatrice?

www.dynamicpapers.com

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either ***5** Read this passage carefully, and then answer the question that follows it:

[VIOLET *goes out.*]

Violet [*off*]: It's no good. No more statements.

[*Voices answer her, fading at length into silence.* GRACE *puts a rug over* RONNIE*, now sleeping very soundly.*]

Arthur: Grace, dear –

Grace: Yes?

Arthur: I fancy this might be a good opportunity of talking to Violet.

Grace [*quite firmly*]: No, dear.

Arthur: Meaning that it isn't a good opportunity? Or meaning that you have no intention at all of ever talking to Violet?

Grace: I'll do it one day, Arthur. Tomorrow, perhaps. Not now.

Arthur: I believe you'd do better to grasp the nettle. Delay only adds to your worries –

Grace [*bitterly*]: My worries? What do you know about my worries?

Arthur: A good deal, Grace. But I feel they would be a lot lessened if you faced the situation squarely.

Grace: It's easy for you to talk, Arthur. You don't have to do it.

Arthur: I will, if you like.

Grace: No, dear.

Arthur: If you explain the dilemma to her carefully – if you even show her the figures I jotted down for you yesterday – I venture to think you won't find her unreasonable.

Grace: It won't be easy for her to find another place.

Arthur: We'll give her an excellent reference.

Grace: That won't alter the fact that she's never been properly trained as a parlourmaid and – well – you know yourself how we're always having to explain her to people. No, Arthur, I don't mind how many figures she's shown, it's a brutal thing to do.

Arthur: Facts are brutal things.

Grace [*a shade hysterically*]: Facts? I don't think I know what facts are any more –

Arthur: The facts, at this moment, are that we have a half of the income we had a year ago and we're living at nearly the same rate. However you look at it that's bad economics –

Grace: I'm not talking about economics, Arthur. I'm talking about ordinary, common or garden facts – things we took for granted a year ago and which now don't seem to matter any more.

Arthur: Such as?

Grace [*with rising voice*]: Such as a happy home and peace and quiet and an ordinary respectable life, and some sort of future for us and our children. In the last year you've

© UCLES 2019

www.dynamicpapers.com

thrown all that overboard, Arthur. There's your return for it, I suppose. [*She indicates the headline in the paper.*] And it's all very exciting and important, I'm sure, but it doesn't bring back any of the things that we've lost. I can only pray to God that you know what you're doing.

[RONNIE *stirs in his sleep.* GRACE *lowers her voice at the end of her speech. There is a pause.*]

Arthur: I know exactly what I'm doing, Grace. I'm going to publish my son's innocence before the world, and for that end I am not prepared to weigh the cost.

Grace: But the cost may be out of all proportion –

Arthur: It may be. That doesn't concern me. I hate heroics, Grace, but you force me to say this. An injustice has been done. I am going to set it right, and there is no sacrifice in the world I am not prepared to make in order to do so.

Grace [*with sudden violence*]: Oh, I wish I could see the sense of it all! [*Pointing to* RONNIE.] He's perfectly happy, at a good school, doing very well. No one need ever have known about Osborne, if you hadn't gone and shouted it out to the whole world. As it is, whatever happens now, he'll go through the rest of his life as the boy in that Winslow case – the boy who stole that postal order –

Arthur [*grimly*]: The boy who didn't steal that postal order.

[*from Act 2, Scene 1*]

How does Rattigan powerfully portray the conflict between Grace and Arthur Winslow at this moment in the play?

Or **†6** How does Rattigan's portrayal of Ronnie Winslow contribute to the dramatic impact of the play?

© UCLES 2019

[Turn over

www.dynamicpapers.com

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either ***7** Read this passage carefully, and then answer the question that follows it:

[*Enter* BANQUO*, and* FLEANCE *with a torch before him.*]

Banquo: How goes the night, boy?

Fleance: The moon is down; I have not heard the clock.

Banquo: And she goes down at twelve.

Fleance: I take 't, 'tis later, sir.

Banquo: Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers
Restrain in me the cursed thoughts that nature
Gives way to in repose!

[*Enter* MACBETH *and a Servant with a torch.*]

Give me my sword.
Who's there?

Macbeth: A friend.

Banquo: What, sir, not yet at rest? The king's a-bed.
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Macbeth: Being unprepar'd,
Our will became the servant to defect;
Which else should free have wrought.

Banquo: All's well.
I dreamt last night of the three Weird Sisters.
To you they have show'd some truth.

Macbeth: I think not of them;
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Banquo: At your kind'st leisure.

Macbeth: If you shall cleave to my consent, when 'tis,
It shall make honour for you.

Banquo: So I lose none
In seeking to augment it, but still keep
My bosom franchis'd and allegiance clear,
I shall be counsell'd.

Macbeth: Good repose the while!

Banquo: Thanks, sir; the like to you!

[*Exeunt* BANQUO *and* FLEANCE.

Macbeth: Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

[*Exit Servant.*

© UCLES 2019

www.dynamicpapers.com

Macbeth: Is this a dagger which I see before me, *45*
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation, *50*
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use. *55*

[*from Act 2, Scene 1*]

In what ways does Shakespeare build tension at this moment in the play?

Or **†8** How does Shakespeare's portrayal of Lady Macduff and her children contribute to the dramatic impact of the play?

© UCLES 2019

[Turn over

www.dynamicpapers.com

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either ***9** Read this passage carefully, and then answer the question that follows it:

Lady Capulet: Good night.
Get thee to bed, and rest; for thou hast need.

[*Exeunt* LADY CAPULET *and* NURSE.

Juliet: Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life;
I'll call them back again to comfort me.
Nurse! – What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married, then, to-morrow morning?
No, no; this shall forbid it. Lie thou there.

[*Laying down her dagger.*

What if it be a poison which the friar
Subtly hath minist'red to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is; and yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle
Where for this many hundred years the bones
Of all my buried ancestors are pack'd;
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort –
Alack, alack, is it not like that I,
So early waking – what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad –
O, if I wake, shall I not be distraught,
Environed with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains?

© UCLES 2019

www.dynamicpapers.com

O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point. Stay, Tybalt, stay.
Romeo, I come. This do I drink to thee.

[*She drinks and falls upon her bed within the curtains.* *50*

[*from Act 4, Scene 3*]

How does Shakespeare powerfully convey Juliet's thoughts and feelings at this moment in the play?

Or **†10** What does Shakespeare's portrayal of the Nurse make you feel about her?

© UCLES 2019

www.dynamicpapers.com

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

© UCLES 2019