



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

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LITERATURE (ENGLISH)

0486/51

Paper 5

May/June 2010

45 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **one** question.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



This document consists of **13** printed pages and **3** blank pages.



Answer one question on any text.

BRIAN CLARK: *Whose Life is it Anyway?*

EITHER 1

Read this extract, and then answer the question that follows it:

- Dr Emerson is on the 'phone.*
- Dr Emerson:* Look, Jenkins. I know the capital cost is high, but it would save on nursing costs. I've got four cardiac cases at the moment. With that unit I could save at least on one nurse a day. They could all be monitored in the Sister's room ...
Yes, I know ... 5
- Dr Scott knocks on the door. She goes in.*
- Dr Emerson:* Hello? ... Yes, well old chap, I've got to go now. Do impress on the board how much money we'd save in the long run ...
alright ... Thank you. 10
- He puts the 'phone down.*
- Dr Scott:* Still wheeling and dealing for that monitoring unit?
- Dr Emerson:* Bloody administrators. In this job a degree in accountancy would be more valuable to me than my M.D. ... Still, what can I do for you? 15
- Dr Scott:* It's Harrison.
- Dr Emerson:* Some sort of relapse!
- Dr Scott:* On the contrary.
- Dr Emerson:* Good.
- Dr Scott:* He doesn't want to take Valium. 20
- Dr Emerson:* Doesn't want to take it? What do you mean?
- Dr Scott:* He guessed it was some sort of tranquillizer and said he preferred to keep his consciousness clear.
- Dr Emerson:* That's the trouble with all this anti-drug propaganda; it's useful of course, but it does set up a negative reaction to even necessary drugs, in sensitive people. 25
- Dr Scott:* I'm not sure he's not right.
- Dr Emerson:* Right? When you prescribed the drug, you thought he needed it.
- Dr Scott:* Yes. 30
- Dr Emerson:* And when I saw him, I agreed with you.
- Dr Scott:* Yes.
- Dr Emerson:* It's a very small dose – two milligrams T.I.D. wasn't it?
- Dr Scott:* That's right.
- Dr Emerson:* The minimum that will have any effect at all. You remember I said you might have to go up to five milligrams. A psychiatric dose, you know, is ten or fifteen milligrams. 35
- Dr Scott:* I know, but Mr Harrison isn't a psychiatric case, is he?
- Dr Emerson:* So how did you persuade him to take it?
- Dr Scott:* I didn't. 40
- Dr Emerson:* Now let's get this clear. This morning when you examined him, you came to a careful and responsible decision that your patient needed a certain drug.
- Dr Scott:* Yes.
- Dr Emerson:* I saw the patient and I agreed with your prescription. 45
- Dr Scott:* Yes.
- Dr Emerson:* But in spite of two qualified opinions, you accept the decision of someone completely unqualified to take it.

Dr Scott: He may be unqualified, but he is the one affected.

Dr Emerson: Ours was an objective, his a subjective decision.

50

What does Clark make you feel about Dr Emerson in this extract?

OR **2** In what ways does Clark make you feel sympathy for Ken Harrison as he argues that his life is not worth living? Refer to details in the play in your response.

OR **3** You are Sister Anderson at the end of Act 1. You have just had a conversation with Dr Scott about your patient, Ken Harrison.

Write your thoughts.

WILLIAM GOLDING: *Lord of the Flies*

EITHER 4 Read this extract, and then answer the question that follows it:

‘You are a silly little boy,’ said the Lord of the Flies, ‘just an ignorant, silly little boy.’
 Simon moved his swollen tongue but said nothing.
 ‘Don’t you agree?’ said the Lord of the Flies. ‘Aren’t you just a silly little boy?’ 5
 Simon answered him in the same silent voice.
 ‘Well then,’ said the Lord of the Flies, ‘you’d better run off and play with the others. They think you’re batty. You don’t want Ralph to think you’re batty, do you? You like Ralph a lot, don’t you? And Piggy, and Jack?’ 10
 Simon’s head was tilted slightly up. His eyes could not break away and the Lord of the Flies hung in space before him.
 ‘What are you doing out here all alone? Aren’t you afraid of me?’
 Simon shook.
 ‘There isn’t anyone to help you. Only me. And I’m the Beast.’ 15
 Simon’s mouth laboured, brought forth audible words.
 ‘Pig’s head on a stick.’
 ‘Fancy thinking the Beast was something you could hunt and kill!’ said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. ‘You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?’ 20
 The laughter shivered again.
 ‘Come now,’ said the Lord of the Flies. ‘Get back to the others and we’ll forget the whole thing.’ 25
 Simon’s head wobbled. His eyes were half-closed as though he were imitating the obscene thing on the stick. He knew that one of his times was coming on. The Lord of the Flies was expanding like a balloon.
 ‘This is ridiculous. You know perfectly well you’ll only meet me down there – so don’t try to escape!’ 30
 Simon’s body was arched and stiff. The Lord of the Flies spoke in the voice of a schoolmaster.
 ‘This has gone quite far enough. My poor, misguided child, do you think you know better than I do?’
 There was a pause. 35
 ‘I’m warning you. I’m going to get waxy. D’you see? You’re not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don’t try it on, my poor misguided boy, or else —’
 Simon found he was looking into a vast mouth. There was blackness within, a blackness that spread. 40
 ‘– Or else,’ said the Lord of the Flies, ‘we shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?’
 Simon was inside the mouth. He fell down and lost consciousness. 45

How does Golding make this such a powerful and disturbing moment in the novel?

OR 5 Do you think that Jack is responsible for everything that goes wrong on the island? Support your answer by close reference to Golding’s writing.

- OR** **6** You are Piggy. Jack and the hunters have killed their first animal and you have just eaten your first piece of meat since arriving on the island.

Write your thoughts.

LORRAINE HANSBERRY: *A Raisin in the Sun*

EITHER 7 Read this extract, and then answer the question that follows it:

	<i>[Ruth comes in forlornly and pulls off her coat with dejection. They both look at her.]</i>	
Ruth:	<i>[dispiritedly]</i> Well, I guess from all the happy faces – everybody knows.	
Beneatha:	You pregnant?	5
Mama:	Lord have mercy, I sure hope it's a little old girl. Travis ought to have a sister. <i>[Beneatha and Ruth give her a hopeless look for this grandmotherly enthusiasm.]</i>	
Beneatha:	How far along are you?	10
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.	15
Ruth:	<i>[wearily]</i> 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? <i>[There is silence following the remark as the three women react to the sense of it.]</i> Gee – I didn't mean that, Ruth, honest. Gee, I don't feel like that at all. I – I think it is wonderful.	20
Ruth:	<i>[dully]</i> Wonderful.	
Beneatha:	Yes – really.	25
Mama:	<i>[looking at Ruth, worried]</i> Doctor say everything going to be all right?	
Ruth:	<i>[far away]</i> Yes – she says everything is going to be fine ...	
Mama:	<i>[immediately suspicious]</i> 'She' – What doctor you went to?	30
	<i>[Ruth folds over, near hysteria.]</i>	
Mama:	<i>[worriedly hovering over Ruth]</i> Ruth honey – what's the matter with you – you sick? <i>[Ruth has her fists clenched on her thighs and is fighting hard to suppress a scream that seems to be rising in her.]</i>	35
Beneatha:	What's the matter with her, Mama?	
Mama:	<i>[working her fingers in Ruth's shoulder to relax her]</i> She be all right. Women gets right depressed sometimes when they get her way. <i>[Speaking softly, expertly, rapidly.]</i> Now you just relax. That's right ... just lean back, don't think 'bout nothing at all ... nothing at all –	40
Ruth:	I'm all right ... <i>[The glassy-eyed look melts and then she collapses into a fit of heavy sobbing. The bell rings.]</i>	
Beneatha:	Oh, my God – that must be Asagai.	45
Mama:	<i>[to Ruth]</i> Come on now, honey. You need to lie down and rest awhile ... then have some nice hot food.	

How does Hansberry make this such a tense and emotional moment in the play?

OR 8 Does Hansberry make you feel any sympathy for Walter after he has been robbed of his intended investment by Willy? Support your ideas with details from the play.

OR 9 You are Mama at the end of the play, thinking about your new home.

Write your thoughts.

SEAMUS HEANEY: *Death of a Naturalist*

EITHER 10 Read this poem, and then answer the question that follows it:

Valediction

Lady with the frilled blouse	
And simple tartan skirt,	
Since you left the house	
Its emptiness has hurt	
All thought. In your presence	5
Time rode easy, anchored	
On a smile; but absence	
Rocked love's balance, unmoored	
The days. They buck and bound	
Across the calendar,	10
Pitched from the quiet sound	
Of your flower-tender	
Voice. Need breaks on my strand;	
You've gone, I am at sea.	
Until you resume command,	15
Self is in mutiny.	

What do you think makes this such an emotional love poem? Support your ideas with detail from Heaney's writing.

OR 11 Explore in detail how Heaney brings alive the activities described in **either** *Blackberry-Picking* **or** *Churning Day*.

OR 12 'Heaney's words at times have a physical, almost concrete feel about them.'

Explore in detail some moments in **two** poems where you think this is particularly the case.

HARPER LEE: *To Kill a Mockingbird*

EITHER 13 Read this extract, and then answer the question that follows it:

Maycomb welcomed her. Miss Maudie Atkinson baked a Lane cake so loaded with shinny it made me tight; Miss Stephanie Crawford had long visits with Aunt Alexandra, consisting mostly of Miss Stephanie shaking her head and saying 'Uh, uh, uh'. Miss Rachel next door had Aunty over for coffee in the afternoons, and Mr Nathan Radley went so far as to come up in the front yard and say he was glad to see her. 5

When she settled in with us and life resumed its daily pace, Aunt Alexandra seemed as if she had always lived with us. Her Missionary Society refreshments added to her reputation as a hostess (she did not permit Calpurnia to make the delicacies required to sustain the Society through long reports on Rice Christians); she joined and became Secretary of the Maycomb Amanuensis Club. To all parties present and participating in the life of the county, Aunt Alexandra was one of the last of her kind: she had river-boat, boarding-school manners; let any moral come along and she would uphold it; she was born in the objective case; she was an incurable gossip. When Aunt Alexandra went to school, self-doubt could not be found in any textbook; so she knew not its meaning. She was never bored, and given the slightest chance she would exercise her royal prerogative: she would arrange, advise, caution and warn. 10 15

She never let a chance escape her to point out the shortcomings of other tribal groups to the greater glory of our own, a habit that amused Jem rather than annoyed him: 'Aunty better watch how she talks – scratch most folks in Maycomb and they're kin to us.' 20

Aunt Alexandra, in underlining the moral of young Sam Merriweather's suicide, said it was caused by a morbid streak in the family. Let a sixteen-year-old girl giggle in the choir and Aunty would say, 'It's just goes to show you, all the Penfield women are flighty.' Everybody in Maycomb, it seemed had a Streak: a Drinking Streak, a Gambling Streak, a Mean Streak, a Funny Streak. 25

Once, when Aunty assured us that Miss Stephanie Crawford's tendency to mind other people's business was hereditary, Atticus said, 'Sister, when you stop to think about it, our generation's practically the first in the Finch family not to marry its cousins. Would you say the Finches have an Incestuous Streak?' 30

Aunty said no, that's where we got our small hands and feet. 35

I never understood her preoccupation with heredity. Somewhere, I had received the impression that Fine Folks were people who did the best they could with the sense they had, but Aunt Alexandra was of the opinion, obliquely expressed, that the longer a family had been squatting on one patch of land the finer it was. 40

In what ways does Lee make vivid for you the character of Aunt Alexandra in this extract?

OR 14 Explore how Lee makes Miss Maudie such an appealing character. Support your ideas with details from the novel.

OR 15 You are Atticus at the end of the novel, thinking about how you have raised your children.

Write your thoughts.

GEORGE ORWELL: *Nineteen Eighty-four*

EITHER 16 Read this extract, and then answer the question that follows it:

It had happened at last. The expected message had come. All his life, it seemed to him, he had been waiting for this to happen.

He was walking down the long corridor at the Ministry and he was almost at the spot where Julia had slipped the note into his hand when he became aware that someone larger than himself was walking just behind him. The person, whoever it was, gave a small cough, evidently as a prelude to speaking. Winston stopped abruptly and turned. It was O'Brien. 5

At last they were face to face, and it seemed that his only impulse was to run away. His heart bounded violently. He would have been incapable of speaking. O'Brien, however, had continued forward in the same movement, laying a friendly hand for a moment on Winston's arm, so that the two of them were walking side by side. He began speaking with the peculiar grave courtesy that differentiated him from the majority of Inner Party members. 10

'I had been hoping for an opportunity of talking to you,' he said. 'I was reading one of your Newspeak articles in *The Times* the other day. You take a scholarly interest in Newspeak, I believe?' 15

Winston had recovered part of his self-possession. 'Hardly scholarly,' he said. 'I'm only an amateur. It's not my subject. I have never had anything to do with the actual construction of the language.' 20

'But you write it very elegantly,' said O'Brien. 'That is not only my own opinion. I was talking recently to a friend of yours who is certainly an expert. His name has slipped my memory for the moment.'

Again Winston's heart stirred painfully. It was inconceivable that this was anything other than a reference to Syme. But Syme was not only dead, he was abolished, an *unperson*. Any identifiable reference to him would have been mortally dangerous. O'Brien's remark must obviously have been intended as a signal, a codeword. By sharing a small act of thoughtcrime he had turned the two of them into accomplices. They had continued to stroll slowly down the corridor, but now O'Brien halted. With the curious, disarming friendliness that he always managed to put into the gesture he resettled his spectacles on his nose. Then he went on: 25

'What I had really intended to say was that in your article I noticed you had used two words which have become obsolete. But they have only become so very recently. Have you seen the tenth edition of the Newspeak Dictionary?' 30

'No,' said Winston, 'I didn't think it had been issued yet. We are still using the ninth in the Records Department.'

In what ways does Orwell vividly convey the tensions between Winston and O'Brien in this extract?

OR 17 'If there is hope, it lies in the proles.'

How does Orwell show you that Winston is wrong in thinking this? Support your answer by close reference to the novel.

- OR** **18** You are Julia. You have just arranged to meet Winston for the first time in Victory Square.
Write your thoughts.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

EITHER 19 Read this extract, and then answer the question that follows it:

<i>Lady Capulet:</i>	Nurse, where's my daughter? Call her forth to me.	
<i>Nurse:</i>	Now, by my maidenhead at twelve year old, I bade her come. What, lamb! what, lady-bird! God forbid! Where's this girl? What, Juliet!	5
	<i>Enter Juliet.</i>	
<i>Juliet:</i>	How now, who calls?	
<i>Nurse:</i>	Your mother.	
<i>Juliet:</i>	Madam, I am here. What is your will?	
<i>Lady Capulet:</i>	This is the matter. Nurse, give leave awhile, We must talk in secret. Nurse, come back again; I have rememb' red me, thou's hear our counsel. Thou knowest my daughter's of a pretty age.	10
<i>Nurse:</i>	Faith, I can tell her age unto an hour.	
<i>Lady Capulet:</i>	She's not fourteen.	15
<i>Nurse:</i>	I'll lay fourteen of my teeth – And yet, to my teen be it spoken, I have but four – She's not fourteen. How long is it now To Lammas-tide?	
<i>Lady Capulet:</i>	A fortnight and odd days.	20
<i>Nurse:</i>	Even or odd, of all days in the year, Come Lammas Eve at night shall she be fourteen. Susan and she – God rest all Christian souls! – Were of an age. Well, Susan is with God; She was too good for me. But, as I said, On Lammas Eve at night shall she be fourteen; That shall she, marry; I remember it well. 'Tis since the earthquake now eleven years; And she was wean'd – I never shall forget it – Of all the days of the year, upon that day; For I had then laid wormwood to my dug, Sitting in the sun under the dove-house wall; My lord and you were then at Mantua. Nay, I do bear a brain. But, as I said, When it did taste the wormwood on the nipple Of my dug, and felt it bitter, pretty fool, To see it tetchy, and fall out with the dug! Shake, quoth the dove-house. 'Twas no need, I trow, To bid me trudge. And since that time it is eleven years; For then she could stand high-lone; nay, by th' rood, She could have run and waddled all about; For even the day before, she broke her brow; And then my husband – God be with his soul! 'A was a merry man – took up the child. 'Yea,' quoth he 'dost thou fall upon thy face? Thou wilt fall backward when thou hast more wit, Wilt thou not, Jule?' And, by my holidam, The pretty wretch left crying, and said 'Ay'. To see, now, how a jest shall come about! I warrant, an I should live a thousand years,	25 30 35 40 45 50

I never should forget it: 'Wilt thou not, Jule?' quoth he;
 And, pretty fool, it stinted, and said 'Ay'.
Lady Capulet: Enough of this; I pray thee hold thy peace.
Nurse: Yes, madam. Yet I cannot choose but laugh 55
 To think it should leave crying and say 'Ay'.
 And yet, I warrant, it had upon it brow
 A bump as big as a young cock'rel's stone –
 A perilous knock; and it cried bitterly.
 'Yea,' quoth my husband 'fall'st upon thy face? 60
 Thou wilt fall backward when thou comest to age;
 Wilt thou not, Jule?' It stinted, and said 'Ay'.
Juliet: And stint thou too, I pray thee, nurse, say I.
Nurse: Peace, I have done. God mark thee to his grace!

What impressions of the Nurse do you think Shakespeare creates here? Support your views with details from the extract.

OR 20 *A heroic and tragic young lover*
A foolish and rash youth

In your opinion which of these descriptions is nearer to the truth of Shakespeare's portrayal of Romeo? Support your opinions with details from the writing.

OR 21 You are Friar Lawrence at the end of the play. You are about to explain your actions to the Prince.

Write your thoughts.

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