

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**LITERATURE (ENGLISH)**

**0486/01**

Paper 1 English Texts

May/June 2005

**2 hours 15 minutes**

Additional Materials: Answer Booklet/Paper

Texts studied should be taken into the examination room.

**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 on both sides of the paper.  
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions.

Each of your answers must be on a **different** book.

**Questions** must be taken from at least **two** of the sections Poetry, Prose, Drama.

Answer at least **one** passage-based question (marked \*).

You may choose all three questions from those marked \*.

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

All questions in this paper carry equal marks.

## POETRY

SAMUEL TAYLOR COLERIDGE: *Selected Poems*

- Either** \*1 Re-read *Frost at Midnight* from the first line, 'The Frost performs its secret ministry,' to 'Most like articulate sounds of things to come!' (line 33).
- What kind of atmosphere does Coleridge create here, and how does his writing make it so convincing?
- Or** 2 How does Coleridge create an atmosphere of mystery and suspense in *Christabel*? Refer in detail to the ways in which he uses language.
- Or** 3 Explore **two** moments in *The Rime of the Ancient Mariner* which you find frightening. Show how Coleridge's writing makes them frightening.

from *POEMS DEEP AND DANGEROUS*, ed. Jo Phillips

- Either** \*4 Re-read *Mountain Lion* (pp. 64-5).
- What do you find most impressive about the way that D.H. Lawrence uses language to create a picture of this encounter with the mountain lion?
- Or** 5 Explore the ways in which the poets strikingly convey a deeply felt experience in any **two** of the following poems:
- Bogyman* (by Fleur Adcock)  
*The Film of God* (by R. S. Thomas)  
*The Trees are Down* (by Charlotte Mew).
- Or** 6 Explore how **either** *A Holiday* (by Margaret Atwood) **or** *Snapshotland* (by Sylvia Kantaris) uses the subject of holidays to make a comment on life in general.

**TOUCHED WITH FIRE**, ed. Jack Hydes: from Section E

**Either** \*7 Re-read *Mid-Term Break* (p. 133).

Explore the ways in which Heaney makes this such a moving poem.

**Or** 8 Some poems paint a rather dark view of the world. Choose **one** of the following poems and show how it vividly conveys this view to you. Remember to support your ideas with detail from the poetry.

*Prayer before Birth* (by Louis MacNeice)

*One Flesh* (by Elizabeth Jennings)

**Or** 9 Explore what you find most striking about some of the imagery of **two** of the following poems:

*Season* (by Wole Soyinka)

*Dover Beach* (by Matthew Arnold)

*Snake* (by D.H. Lawrence)

*Horses* (by Edwin Muir).

## PROSE

**TWENTIETH CENTURY SHORT STORIES**, ed. Douglas R. Barnes & R.F. Egford

- Either** \*10 Re-read in *Odour of Chrysanthemums* from 'In fear and shame she looked at his naked body, that she had known falsely' (p. 88 Nelson) to 'The horror of the distance between them was almost too much for her – it was so infinite a gap she must look across.' (p. 89).
- Explore the significance of this passage in the story, bringing out how Lawrence's words make it such a sad and moving moment.
- Or** 11 Changes in the way people live can mean that some literature loses part of its power to interest readers from a later generation. Choosing **either** *The Lumber-Room* **or** *The Daughters of the Late Colonel*, say whether this is your experience when you read the story. Support your ideas with detail from the story you have chosen.
- Or** 12 You are Mr. Thomas at the end of *The Destroyers*, looking at the ruins of your house. Write your thoughts.

**ANITA DESAI: *The Village by the Sea***

- Either** \*13 Re-read the end of Chapter 11 from 'On Coconut Day it drizzled in the morning but that was when people were still indoors...' to '... I can see I don't have to worry about you any more.' (Penguin, pp. 132–133)  
How does the writing here reveal the bustle and excitement of Coconut Day and its effect on Hari?
- Or** 14 How far do you find the children's father to be an unpleasant character? Be sure to support your views with evidence from the novel.
- Or** 15 You are Hari returning to Thul after your stay in Bombay. Write your thoughts.

**CHARLES DICKENS: *Great Expectations***

**Either \*16** Re-read the end of Chapter 39 from 'Miss Havisham's intentions towards me, and my dream...' (p. 341 Penguin) to '... the clocks of the Eastward churches were striking, the candles were wasted out, the fire was dead, and the wind and rain intensified the thick black darkness.' (p. 342).

What feelings towards Pip do you have as you read Dickens's portrayal of the end to his expectations? Be sure to support your views with detail from the writing.

**Or 17** What do you find the most memorable features of Dickens's creation of Miss Havisham?  
Be sure to justify your choice by detailed support from the writing.

**Or 18** You are Joe travelling to London with Mr. Wopsle.  
Write your thoughts as you contemplate your first visit to see Pip.

**GRAHAM GREENE: *Travels with My Aunt***

**Either \*19** Re-read in Part 2 Chapter 8 from 'I stooped down and picked the object up. It was Wordsworth's knife.' (p. 263 Penguin) to '... he had drawn the knife hurriedly in self-defence, pointing at his unseen enemy the useless tool for horses' hooves.' (p. 264).

Explore the ways in which Greene's writing here makes Wordsworth's death seem tragic but also comic.

**Or 20** Henry Pulling is never actually described by Greene; instead his character emerges from what he says and does. What kind of man do you think he is?  
Support your ideas with detail from Greene's writing.

**Or 21** You are Tooley just after leaving Henry Pulling in Istanbul.  
Write your thoughts about your journey with him.

**DALENE MATTHEE: *Fiela's Child***

- Either \*22** Re-read the end of Chapter 13 from 'She walked till it was dark and until she could see no more.' (p. 151 Longman) to 'Behind them, at the hedge, Kicker stood there, looking straight at her.' (p. 152).
- Explore the ways in which in this passage Matthee conveys the terrible sense of loss which Fiela is feeling.
- Or 23** The mystery of Benjamin/Lukas's birth is central to the novel. By exploring one episode from the first part of the novel **and** one episode from towards the end of the novel, show how Matthee's writing makes the mystery so compelling.
- Or 24** You are Fiela on the evening after Benjamin has returned to the Forest to confront Barta van Rooyen (following your advice).  
Write your thoughts.

**HENRY HANDEL RICHARDSON: *The Getting of Wisdom***

- Either \*25** Re-read in Chapter 4 (p. 31 Penguin) from 'All of a sudden, from out the spacious halls of which they had caught a glimpse on arriving...' to ' "There's a Tartar for you! Don't I thank my stars it's not me that's being shunted off here! She'll give you what-for." ' (p. 32).
- What picture of Mrs Gurley emerges here? Be sure to refer in some detail to the writing in the extract as you answer.
- Or 26** Explore **two** moments in this novel which you find amusing, showing how the writing creates the humour for you.
- Or 27** You are Mother just after Laura has left home for the first time to go to Melbourne Ladies' College.  
Write your thoughts.

**AMY TAN: *The Bonesetter's Daughter***

- Either \*28** Re-read 'Epilogue' (the last section of the novel).
- What makes this passage a satisfying ending to the novel?
- Or 29** What have you found particularly interesting about the way in which a picture of Immortal Heart village is created in the novel?  
Support your answer by close reference to relevant details.
- Or 30** You are Precious Auntie. LuLing has just told you that she is going to join the Chang family despite having read your papers.  
Write your thoughts.

## DRAMA

ALAN AYCKBOURN: *Absent Friends*

- Either \*31** Re-read the end of the play starting from 'COLIN: Yes. [Pause] [Looking at his watch] Good heavens, yes....' (p. 169 Penguin).
- What kind of impression of the 'friends' do you think Ayckbourn wants to leave with us as the play finishes?  
Support your ideas with detail from the passage.
- Or 32** *Horrifyingly self-centred*  
*Honest and amusingly direct*
- Explore these two descriptions of Evelyn, bringing out by close reference to the play which you think is the more truthful.
- Or 33** You are Diana at the end of the play, lying on your bed. You hear the front door close as the last of the guests leave.  
Write your thoughts.

LIZ LOCHHEAD/GINA MOXLEY: *Cuba and Dog House*

- Either \*34** Re-read the beginning of Scene 7 in *Dog House* (p. 64 Faber) up to 'GER: Go way. Really?' (*Black-out*) (p. 67).
- There is much tension in this scene. Explore the ways in which Moxley's writing brings this out.
- Or 35** In both plays there are moments which convey the pain of ceasing to be a child and becoming an adult. Explore in detail one moment from *Cuba* **and** one moment from *Dog House* which you think vividly convey that change.
- Or 36** You are Bernadette on the evening of the day on which you have been expelled from the grammar school.  
Write your thoughts.

**ARTHUR MILLER: *All My Sons***

- Either \*37** Re-read in Act 1 from 'CHRIS: Mother, Mother!' (Penguin p. 106) to 'MOTHER: Last week a man turned up in Detroit, missing longer than Larry. You read it yourself' (p. 107).
- What do you think the writing here reveals of Kate Keller's state of mind, particularly with regard to her two sons?
- Or 38** How far does Miller encourage you to feel sympathy for Joe Keller during the play? Be sure to refer to the writing as you answer.
- Or 39** You are George on your way to the Kellers' house to meet Ann. Write your thoughts.

**WILLIAM SHAKESPEARE: *Twelfth Night***

- Either \*40** Re-read Act 1 Scene 3 from 'SIR TOBY: What a plague means my niece, to take the death of her brother thus?' to 'SIR ANDREW: Good Mistress Mary Accost, —'.
- The audience is here introduced to Sir Toby, Maria, and Sir Andrew. What do you think Shakespeare in this passage suggests about their characters and the roles they are to play in the drama?
- Or 41** Do you think Shakespeare makes Olivia any more of a likeable figure than her admirer, Orsino?  
Support your ideas with detail from the action and words of the play.
- Or 42** You are Malvolio after appearing before Olivia in cross-gartered stockings. Write your thoughts.

**GEORGE BERNARD SHAW: *The Devil's Disciple***

- Either \*43** Re-read the end of Act 2 from 'JUDITH: He took your place: he is dying to save you.' (p. 66 Longman).
- What do you think makes the ending of this act so dramatic?
- Or 44** To what extent does Shaw make you feel sympathy for Mrs. Dudgeon?  
Support your ideas with detail from the writing.
- Or 45** You are Anderson riding to Dick Dudgeon's rescue. Write your thoughts.

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