

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**LITERATURE (ENGLISH)**

**0486/01**

Paper 1 Open Texts

October/November 2005

Additional Materials: Answer Booklet/Paper

**2 hours 15 minutes**

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 *Kubla Khan* from the first line of the poem, 'In Xanadu did Kubla Khan' to line 30, 'Ancestral voices prophesying war!'.  
Explore the writing here, showing what kind of atmosphere Coleridge creates.
- Or** 2 How important is the presence of Coleridge's child to the overall effect which *Frost at Midnight* has on you?  
Be sure to refer in detail to the poem as you answer.
- Or** 3 Explore **two** passages (each of roughly 12–16 lines) from *The Rime of the Ancient Mariner* which you find strikingly beautiful, showing how Coleridge's writing makes them so beautiful.

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

- Either** \*4 Re-read *Manifesto on 'Ars Poetica'* (p. 44).  
Explore the ways in which Frank Chipasula strikingly conveys his feelings about being a poet.
- Or** 5 What have you found most unusual or original about the way any **two** of the following poems present their subject?  
*Writing a Letter* (by Norman MacCaig)  
*Fallow Deer at the Lonely House* (by Thomas Hardy)  
*La Belle Dame Sans Merci* (by John Keats).
- Or** 6 Explore how the poet vividly conveys his disapproval of aspects of twentieth-century life in **either** *Essential Beauty* (by Philip Larkin) **or** *Telephone Conversation* (by Wole Soyinka).

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

**Either** \*7 Re-read *Horses* (p. 147).

How do Edwin Muir's words convey the special quality of the 'childish hour' he describes, and the effect these childhood experiences had on him?

**Or** 8 Choose **one** of the following poems and explore how the poet conveys the wonder of Nature:

- Season* (by Wole Soyinka)
- Poem in October* (by Dylan Thomas)
- Snake* (by D.H. Lawrence).

**Or** 9 Some poets achieve a powerful effect by using simple direct language and very little imagery. Explore how the poet creates a memorable poem in this way in **one** of the following:

- Mid-term Break* (by Seamus Heaney)
- One Flesh* (by Elizabeth Jennings)
- Stopping by Woods on a Snowy Evening* (by Robert Frost).

## PROSE

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

- Either** \*10 Re-read in *The Machine Stops* from ‘ “Those mountains to the right – let me show you them.” ’ (p. 139 Nelson) to the end of Part 1 ‘She repeated, “No ideas here,” and hid Greece behind a metal blind’ (p. 141).
- How in this passage does Forster convey his hatred for the world of the Machine?
- Or** 11 With whom does Lawrence make you most sympathise in *Odour of Chrysanthemums* — Elizabeth Bates, her husband, or both?
- Support your ideas with detail from Lawrence’s writing.
- Or** 12 You are the aunt at the end of the day described in *The Lumber-Room*.
- Write your thoughts.

**ANITA DESAI: *The Village By The Sea***

- Either** \*13 Re-read in Chapter 2 from ‘He would have gone on worrying and worrying in this way...’ (Penguin, p. 35; Puffin, p. 49) to ‘... on the metal folding chairs they had brought with them from Bombay, and sip at drinks’ (Penguin, p. 36; Puffin, p. 51).
- What sort of people do you take the de Silvas to be from this extract, and what effect do they have on the children here?
- Or** 14 Do you think Hari was right to leave home and go to Bombay?
- Support your ideas with detail from the writing.
- Or** 15 You are Lila at the end of the book, thinking about the difficulties caused by your mother’s illness and your father’s drunkenness.
- Write your thoughts.

**CHARLES DICKENS: *Great Expectations***

**Either \*16** Re-read the opening of chapter 10 from ‘The felicitous idea occurred to me a fortnight or two later when I woke, that the best step I could take towards making myself uncommon was to get out of Bidley everything she knew’ (p.101 Penguin) up to ‘... a large old English D which she had imitated from the heading of some newspaper, and which I supposed, until she told me what it was, to be a design for a buckle.’ (p. 103)

In this passage how does Dickens amusingly suggest that at this school Pip would have had little chance of becoming ‘uncommon’ if Bidley had not helped him?

**Or 17** Do you think you are encouraged by Dickens to pity or to despise Pip after he becomes a gentleman?

Support your ideas with detail from the writing.

**Or 18** You are Magwitch returning from Australia, the day before you land in England.

Write your thoughts.

**GRAHAM GREENE: *Travels With My Aunt***

**Either \*19** Re-read in Part 1 Chapter 7 from ‘ “There’s nothing we *can* do.” ’ (p. 52 Penguin; Vintage) to ‘Then I took her out and showed her my dahlias.’ (p. 53)

In what ways does this passage amusingly suggest that Henry Pulling’s personality and attitudes could already be changing?

**Or 20** What do you think makes Aunt Augusta so memorable a personality?

Support your ideas with detail from Greene’s writing.

**Or 21** You are Wordsworth in Paris just after Henry Pulling has driven away in a taxi, leaving you on the pavement.

Write your thoughts.

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

- Either \*22** Re-read the end of Chapter 9 from 'The magistrate motioned to the constable and the constable left the room' (p. 90 Longman) to 'But the magistrate did not believe' (p. 92).
- What do you think makes this such a powerful moment in the novel?
- Support your ideas with detail from the words of the passage.
- Or 23** Matthee creates sympathy even for those characters who do not seem to deserve it.
- Explore **two** instances in the novel where you think this is particularly true, bringing out how the writing makes you sympathetic.
- Or 24** You are Nina at Miss Weatherbury's on the evening after you have told Lukas you are not going back to the Forest.
- Write your thoughts.

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

- Either \*25** Re-read in Chapter 12 from 'This discovery thrilled Laura – just as, at the play, the fact of one spectator being moved to tears intensifies his neighbour's enjoyment' (p. 104 Penguin) to '... and when it was all over, and there was nothing more to see, she fell back in her seat with an audible sigh.' (p. 105).
- How does the writing here make the incident so dramatic?
- Or 26** Do you think Evelyn is a good influence on Laura?
- Support your ideas with detail from the writing.
- Or 27** You are Laura at the end of your *first* year at Melbourne Ladies' College, thinking about your experiences over the year.
- Write your thoughts.

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

- Either**    **\*28**    Re-read in Chapter 7 from 'And what about LuLing's other hiding spots?' (in *The Bonesetter's Daughter*; Harper Perennial) to 'In her diary she could be as truthful as she wanted to be.' (p. 132).
- What insights does this passage give you into the character of Ruth and into her attitudes to her mother over the years?
- Or**        **29**        Which **one** incident in the novel has most impressed you by vividly conveying a sense of what it would have been like to live in China when LuLing was young?
- Support your answer by close reference to your chosen incident.
- Or**        **30**        You are Auntie Gal, just after your conversation with Ruth at your seventy-seventh (or eighty-second) birthday party and after LuLing has fallen in the pool.
- Write your thoughts.

**DRAMA**

**ALAN AYCKBOURN: *Absent Friends***

- Either** \*31 Re-read in Act 1 from ‘EVELYN [*furious*]: You’ve woken him up now’ (p. 131 Penguin) to ‘[MARGE *ushers in* COLIN]’ (p. 133).
- Colin could hardly have chosen a worse moment at which to arrive. How does Ayckbourn make that clear so amusingly?
- Or** \*32 What do you think makes the title *Absent Friends* so ironic, considering the way Ayckbourn portrays the play’s characters?
- Support your ideas with detail from the play.
- Or** \*33 You are Paul. You are sitting upstairs after you have declared that you have no intention of greeting Colin.
- Write your thoughts.

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

- Either** \*34 Re-read in *Cuba* from ‘BARBARA: Did you not put that rinse through your hair?’ (p. 14 Faber) to ‘BARBARA: Get the book!’ (p. 16).
- What features of the girls’ friendship do you think are highlighted in this passage?
- Support your ideas with detail from Lochhead’s writing.
- Or** \*35 What impression do you form of the adults portrayed in *Cuba*?
- Support your ideas with detail from Lochhead’s writing.
- Or** \*36 You are Pats at the beginning of *Dog House* as you travel to your new house.
- Write your thoughts.



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

**Either \*37** Re-read in Act 1 from 'CHRIS: All right, all right, listen to me.' [*Slight pause. Kate Keller sits on settee.*] You know why I asked Annie here, don't you? (p. 100 Penguin) to 'KELLER: Yeah. I can see that.' (p. 102).

Explore the differing attitudes of Chris and his father here. Which of the two do you think is the more convincing?

**Or 38** 'A devoted wife and mother.'  
'A foolish, self-deceiving woman.'

Which of these descriptions is nearer to your view of Kate Keller?

Support your ideas with detail from Miller's writing.

**Or 39** You are Ann at the end of the play.

Write your thoughts.

**WILLIAM SHAKESPEARE: *Twelfth Night***

**Either \*40** Re-read in Act 2 Scene 3 from just before the entry of Malvolio, 'MARIA: For the love o' God, peace!' to 'MARIA : ...and on that vice in him will my revenge find notable cause to work.'

In this passage, to what extent do you sympathise with the revellers and Maria, and to what extent with Malvolio?

Support your ideas with detail from the writing.

**Or 41** It is often said that Shakespeare's plays move between the comic and the tragic in a moment. Do you think this is true of *Twelfth Night*?

Support your ideas with detail from the writing.

**Or 42** You are Maria immediately after the baiting of Malvolio in prison. Sir Toby has said that he wants an end to the baiting.

Write your thoughts.

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

**Either** \*43 Re-read in Act 3 from the entry of General Burgoyne, 'BURGOYNE: Major Sw... presume' (p. 74 Longman) to 'BURGOYNE: ... I think, sir, it will probably relieve our feelings if we proceed to hang this dissenter without further delay' (p. 75).

How does Shaw make General Burgoyne's first appearance in the play so memorable?

**Or** 44 What do you think Shaw intends the audience to see in Dick Dudgeon which makes him a heroic figure?

Support your ideas with detail from the play.

**Or** 45 You are Judith after the end of the play looking back on your actions in it.

Write your thoughts.



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