



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**LITERATURE (ENGLISH)**

**0486/11**

Paper 1

**May/June 2011**

**2 hours 15 minutes**

Additional Materials: Answer Booklet/Paper

**Texts studied should be taken into the examination.**



**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 **three** questions: **one** question from Section A, **one** question from Section B and **one** question from Section C.

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

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

All questions in this paper carry equal marks.

This document consists of **8** printed pages.



**SECTION A: DRAMA**

**ARTHUR MILLER: *Death of a Salesman***

**EITHER \*1** Re-read in Act 1 from '(*Happy runs on stage with a punching bag.*)' (p.22 Penguin) to 'WILLY: Oh, won't that be something! Me comin' into the Boston stores with you boys carryin' my bags. What a sensation!'

How does Miller make this such a dramatic and revealing episode early in the play? Support your ideas with details from the writing.

**OR †2** *Willy's main support*  
*A major reason for Willy's tragedy*

Which of these views of Linda do you think is nearer to the truth? Support your ideas with details from Miller's writing.

**OR 3** You are Willy in Boston after Biff has discovered you with the Woman and has then left you.

Write your thoughts.

**CHARLOTTE KEATLEY: *My Mother Said I Never Should***

**EITHER \*4** Re-read in Act 1 Scene 5 from 'DORIS: The rug will do quite nicely for me.' to 'MARGARET (*busying herself with the painting*): It'll dry in the evening sun, it'll be all right.'

In what ways does Keatley reveal the feelings of Margaret and Doris here?

**OR †5** How does Keatley vividly convey the relationship between Doris and her granddaughter, Jackie? Support your ideas with details from the play.

**OR 6** You are Margaret. Your father, Jack, has died and left his wealth to your daughter, Jackie.

Write your thoughts.

**WILLIAM SHAKESPEARE: *Much Ado About Nothing***

- EITHER** \*7 Re-read in Act 4 Scene 1 from the beginning 'BENEDICK: Lady Beatrice, how wept all this while?' to 'BENEDICK: ...Go comfort your cousin; I must say she is dead and so, farewell.'

How does Shakespeare make this such a moving and dramatic moment in the play?

- OR** †8 *Silly and conceited*  
*Well-intentioned and honest*

Which of these views do you think more accurately describes Shakespeare's portrayal of Dogberry? Support your answer with details from the play.

- OR** 9 You are Borachio. You have just heard of Don John's escape.

Write your thoughts.

**WILLIAM SHAKESPEARE: *Richard III***

- EITHER** \*10 Re-read in Act 3 Scene 1 from 'BUCKINGHAM: You are too senseless-obstinate, my lord ...' to 'GLOUCESTER (*aside*): Short summers lightly have a forward spring.'

Explore the ways in which Shakespeare makes this moment in the play so full of irony and dark humour.

- OR** †11 What do you think the Duke of Clarence and Lord Hastings contribute to the dramatic power of the play? Support your ideas with details from Shakespeare's writing.

- OR** 12 You are Queen Elizabeth. You have just heard that Richard has been killed in battle and that Richmond has taken the throne.

Write your thoughts.

**R.C. SHERRIFF: *Journey's End***

**EITHER \*13** Re-read in Act 1 from 'STANHOPE: I've hoped that all the time.' (p.29 Heinemann) 'STANHOPE: (*closing his eyes*) Yes – I go sleep.' (p.31)

Explore how Sherriff makes this such a powerfully moving moment in the play.

**OR †14** How does Sherriff make the relationship between Stanhope and Raleigh such a memorable feature of the play? Support your ideas with details from the play.

**OR 15** You are Trotter. You are on duty with Raleigh on his first night in the trenches.

Write your thoughts.

## SECTION B: POETRY

ALFRED, LORD TENNYSON: *Poems*

- EITHER \*16** Re-read the closing lines in *Ulysses* from 'There lies the port; the vessel puffs her sail to 'To strive, to seek, to find, and not to yield.'
- In what ways does Tennyson strikingly convey the optimism and determination of Ulysses in these lines?
- OR †17** How does Tennyson make clear for you his thoughts and feelings in the extract CXV from *In Memoriam* (beginning 'Now fades the long last streak of snow')?
- OR †18** What does Tennyson make you feel about the Lady in his poem *The Lady of Shalott*? Support your ideas with details from the poem.

## SONGS OF OURSELVES: from Part 3

- EITHER \*19** Re-read *Marrysong* (by Dennis Scott).
- Explore the ways in which Scott beautifully portrays a relationship in this poem.
- OR †20** Explore how the poet powerfully communicates the pain of loss in **either** *The Voice* (by Thomas Hardy) **or** *Sonnet 29* ('Pity me not because the light of day') (by Edna St Vincent Millay).
- OR †21** In **two** of the following poems explore in detail lines which you find particularly striking.
- Full Moon and Little Frieda* (by Ted Hughes)  
*The Flower-Fed Buffaloes* (by Vachel Lindsay)  
*Sonnet 43* ('How do I love thee? Let me count the ways!') (by Elizabeth Barrett Browning)

## SECTION C: PROSE

EMILY BRONTË: *Wuthering Heights*

- EITHER \*22** Re-read in Volume 2 Chapter 3 (or in some editions Chapter 17) from ‘“I might as well have struggled with a bear...”’ to ‘There he tore off the sleeve of Earnshaw’s coat, and bound up the wound with brutal roughness, spitting and cursing, during the operation, as energetically as he had kicked before.’

How does Brontë make Isabella’s narration here such a dramatic part of the novel?

- OR †23** Explore the ways in which Brontë makes Nelly Dean such a memorable character in the novel. Support your views with details from Brontë’s writing.

- OR 24** You are Heathcliff. You are on your way back to *Wuthering Heights* after your three-year absence.

Write your thoughts.

ANITA DESAI: *Games at Twilight and Other Stories*

- EITHER \*25** Re-read in *Games at Twilight* from ‘Then, perhaps roused by the shrieks of the children, a band of parrots suddenly fell out of the eucalyptus tree.’ (p.2 Penguin) to ‘...and then stalked off in search of worthier prey, whistling spiritedly so that the hidiers should hear and tremble.’ (p.4)

Explore how Desai memorably portrays the actions and feelings of children at play in this passage.

- OR †26** How far do you think Desai makes it possible to sympathise with Harish in *Surface Textures*? Support your views with details from the writing.

- OR 27** You are Pat at the end of *Scholar and Gypsy*. You are walking off into the moonlight.

Write your thoughts.

**BESSIE HEAD: *When Rain Clouds Gather***

- EITHER \*28** Re-read in Chapter 1 from 'The wail of the approaching sirens sounded as if it were the wail of a creature that had been crushed and crushed again. ...nothing, however odd and perverse, need be feared if it was human.'
- How does Head make this introduction to Makhaya so dramatic and intriguing?
- OR †29** How does Head make Chief Matenge such a horrible character? Support your ideas with details from Head's writing.
- OR 30** You are Dinorego at the end of the novel, reflecting on the changes in Golema Mmidi.
- Write your thoughts.

**F. SCOTT FITZGERALD: *The Great Gatsby***

- EITHER \*31** Re-read the beginning of Chapter 3 from 'There was music from my neighbour's house...' to '...the erroneous news goes around that she is Gilda Gray's understudy from the *Follies*. The party has begun.'
- What striking impressions of Gatsby's grand party does Fitzgerald's writing convey to you in this passage?
- OR †32** How does Fitzgerald make Tom Buchanan such an unpleasant character? Support your answer by close reference to Fitzgerald's writing.
- OR 33** You are Daisy. You have just returned home after your surprise meeting with Jay Gatsby.
- Write your thoughts.

**EDITH WHARTON: *Ethan Frome***

- EITHER \*34** Re-read the end of Chapter 2 from 'He was still kneeling when his eyes, on a level with the lower panel of the door, caught a faint ray beneath it.' to '...followed her across the threshold of her room.'
- Explore how Wharton memorably conveys the tension between the three people at this moment in the novel.
- OR †35** How far do you think Wharton makes it possible to sympathise with Zeena? Support your ideas with details from Wharton's writing.
- OR 36** You are Mattie, alone in your room. You have just had supper with Ethan in Zeena's absence.
- Write your thoughts.

**Stories of Ourselves**

**EITHER \*37** Re-read in *The Third and Final Continent* (by Jhumpa Lahiri) from 'At the end of the first week, on Friday, I suggested going out.' to 'But Mala had heard, and, for the first time, we looked at each other and smiled.'

How does Lahiri make this such a moving moment in the story?

**OR †38** How does the writer make you sympathise with **one** of the following characters?

Mr Wills (in *The Taste of Watermelon* by Borden Deal)

The narrator/wife (in *The Yellow Wallpaper* by Charlotte Perkins Gilman)

The Signalman (*The Signalman* by Charles Dickens)

Support your ideas with details from your chosen story.

**OR 39** You are the leader of the gang in *The Lemon Orchard* (by Alex La Guma). You have just left the orchard at the end of the story.

Write your thoughts.