

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS International General Certificate of Secondary Education

LITERATURE (ENGLISH)

Paper 1

0486/11 October/November 2012 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.

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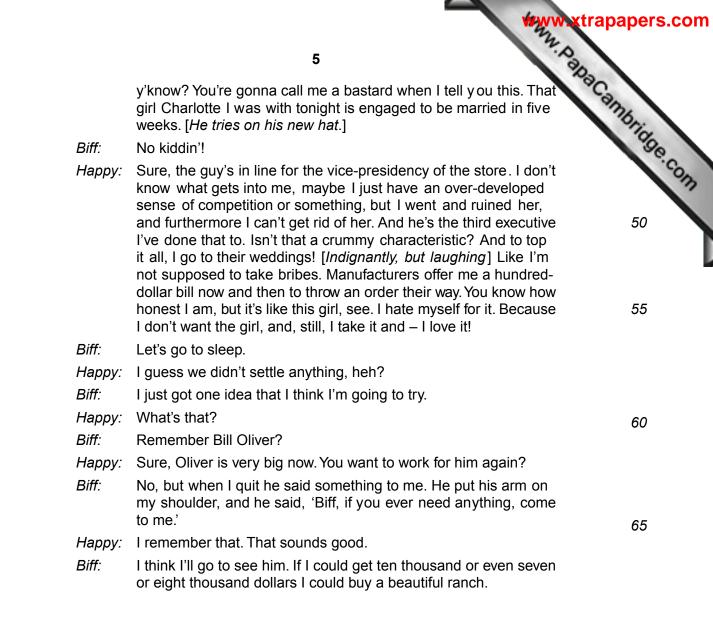
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ARTHUR MILLER: Death of a Salesman

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

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	SECTION A: DRAMA	VaCan
	ARTHUR MILLER: Death of a Salesman	18hit
Read th	is extract, and then answer the question that follows it:	xtrapapers.com
Нарру:		
Biff:	Sure, maybe we could buy a ranch. Raise cattle, use our muscles. Men built like we are should be working out in the open.	
Нарру:		
Biff:	[with vast affection] Sure, we'd be known all over the counties!	5
Нарру:	[<i>enthralled</i>] That's what I dream about, Biff. Sometimes I want to just rip my clothes off in the middle of the store and outbox that goddam merchandise manager. I mean I can outbox, outrun, and outlift anybody in that store, and I have to take orders from those common, petty sons-of-bitches till I can't stand it any more.	10
Biff:	I'm tellin' you, kid, if you were with me I'd be happy out there.	
Нарру:	[<i>enthused</i>] See, Biff, everybody around me is so false that I'm constantly lowering my ideals	
Biff:	Baby, together we'd stand up for one another, we'd have someone to trust.	15
Нарру:	If I were around you –	
Biff:	Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.	
Нарру:	Neither can I!	
Biff:	Then let's go!	20
Нарру:	The only thing is – what can you make out there?	
Biff:	But look at your friend. Builds an estate and then hasn't the peace of mind to live in it.	
Нарру:	Yeah, but when he walks into the store the waves part in front of him. That's fifty-two thousand dollars a year coming through the revolving door, and I got more in my pinky finger than he's got in his head.	25
Biff:	Yeah, but you just said –	
Нарру:	I gotta show some of those pompous, self-important executives over there that Hap Loman can make the grade. I want to walk into the store the way he walks in. Then I'll go with you, Biff. We'll be together yet, I swear. But take those two we had tonight. Now weren't they gorgeous creatures?	30
Biff:	Yeah, yeah, most gorgeous l've had in years.	
Нарру:	I get that any time I want, Biff. Whenever I feel disgusted. The only trouble is, it gets like bowling or something. I just keep knockin' them over and it doesn't mean anything. You still run around a lot?	35
Biff:	Naa. I'd like to find a girl – steady, somebody with substance.	
Нарру:	That's what I long for.	40
Biff:	Go on! You'd never come home.	



What does Miller make you feel about Biff and Happy at this moment in the play? Support your views with details from the writing.

- Or **†2** Do you think that Willy is just a failure to be pitied or does Miller make you admire him? Support your ideas with details from the writing.
- Or 3 You are Linda. You have met Uncle Ben for the first time.

Ado About Nothing stion that follows it:

WILLIAM SHAKESPEARE: Much Ado About Nothing

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

Enter DON JOHN

Don John:	My lord and brother, God save you!	
Don Pedro:	Good den, brother.	
Don John:	If your leisure serv'd, I would speak with you.	
Don Pedro:	In private?	5
Don John:	If it please you; yet Count Claudio may hear, for what I would speak of concerns him.	
Don Pedro:	What's the matter?	
Don John:	[To Claudio] Means your lordship to be married to-morrow?	
Don Pedro:	You know he does.	10
Don John:	I know not that, when he knows what I know.	
Claudio:	If there be any impediment, I pray you discover it.	
Don John:	You may think I love you not; let that appear hereafter, and aim better at me by that I now will manifest. For my brother, I think he holds you well, and in dearness of heart hath holp to effect your ensuing marriage – surely suit ill spent, and labour ill bestowed.	15
Don Pedro:	Why, what's the matter?	
Don John:	I came hither to tell you; and, circumstances short'ned, for she has been too long a talking of, the lady is disloyal.	20
Claudio:	Who? Hero?	
Don John:	Even she – Leonato's Hero, your Hero, every man's Hero.	
Claudio:	Disloyal?	
Don John:	The word is too good to paint out her wickedness; I could say she were worse; think you of a worse title, and I will fit her to it. Wonder not till further warrant; go but with me to-night, you shall see her chamber window ent'red, even the night before her wedding-day. If you love her then, to-morrow wed her; but it would better fit your honour to change your mind.	25
Claudio:	May this be so?	30
Don Pedro:	I will not think it.	
Don John:	If you dare not trust that you see, confess not that you know. If you will follow me, I will show you enough; and when you have seen more, and heard more, proceed accordingly.	
Claudio:	If I see anything to-night why I should not marry her, to-morrow in the congregation where I should wed, there will I shame her.	35
Don Pedro:	And, as I wooed for thee to obtain her, I will join with thee to disgrace her.	
Don John:	I will disparage her no farther till you are my witnesses; bear it coldly but till midnight, and let the issue show itself.	40
Don Pedro:	O day untowardly turned!	
Claudio [.]	O mischief strangely thwarting!	

Don John: O plague right well prevented! So will you say when you have seen the sequel.

www.papaCambridge.com How does Shakespeare bring out the full extent of Don John's wickedness at this mome in the play?

- Or **†5** Explore two moments in Much Ado About Nothing that Shakespeare makes particularly amusing for you.
- 6 You are Leonato. You and Antonio have just left Claudio and Don Pedro after confronting Or them about their treatment of Hero.

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			WILLIAM SHAKESPEARE: Julius Caesar	na Ca
Either	*7	Read this e	stract, and then answer the question that follows it:	mbridge
		Antony:	Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him. The evil that men do lives after them; The good is oft interred with their bones; So let it be with Caesar. The noble Brutus Hath told you Caesar was ambitious. If it were so, it was a grievous fault;	the strapapers.com
			And grievously hath Caesar answer'd it. Here, under leave of Brutus and the rest – For Brutus is an honourable man; So are they all, all honourable men – Come I to speak in Caesar's funeral.	10
			He was my friend, faithful and just to me; But Brutus says he was ambitious, And Brutus is an honourable man. He hath brought many captives home to Rome, Whose ransoms did the general coffers fill; Did this in Caesar seem ambitious?	15
			When that the poor have cried, Caesar hath wept; Ambition should be made of sterner stuff. Yet Brutus says he was ambitious; And Brutus is an honourable man. You all did see that on the Lupercal	20
			I thrice presented him a kingly crown, Which he did thrice refuse. Was this ambition? Yet Brutus says he was ambitious; And sure he is an honourable man. I speak not to disprove what Brutus spoke,	25
			But here I am to speak what I do know. You all did love him once, not without cause; What cause withholds you, then, to mourn for him? O judgment, thou art fled to brutish beasts, And men have lost their reason! Bear with me;	30
			My heart is in the coffin there with Caesar, And I must pause till it come back to me.	35
			Methinks there is much reason in his sayings. If thou consider rightly of the matter, Caesar has had great wrong.	
		3 Plebeian:	Has he, masters! I fear there will a worse come in his place.	40
		4 Plebeian:	Mark'd ye his words? He would not take the crown; Therefore 'tis certain he was not ambitious.	+0
		1 Plebeian [.]	If it be found so, some will dear abide it.	
			Poor soul! his eyes are red as fire with weeping.	
			There's not a nobler man in Rome than Antony.	45
			Now mark him, he begins again to speak.	
		Antony:	But yesterday the world of Caesar might Have stood against the world now lies be there	

WW xtrapapers.com 9 And none so poor to do him reverence. O masters, if I were dispos'd to stir Your hearts and minds to mutiny and rage, I should do Brutus wrong, and Cassius wrong, Who, you all know, are honourable men. I will not do them wrong; I rather choose To wrong the dead, to wrong myself and you, Than I will wrong such honourable men. But here's a parchment with the seal of Caesar; I found it in his closet – 'tis his will. Let but the commons hear this testament, Which, pardon me, I do not mean to read, 60 And they would go and kiss dead Caesar's wounds And dip their napkins in his sacred blood; Yea, beg a hair of him for memory And, dying, mention it within their wills, Bequeathing it as a rich legacy 65 Unto their issue. 4 Plebeian: We'll hear the will. Read it, Mark Antony.

All: The will, the will! We will hear Caesar's will.

Explore how Shakespeare makes this moment in the play so powerfully dramatic.

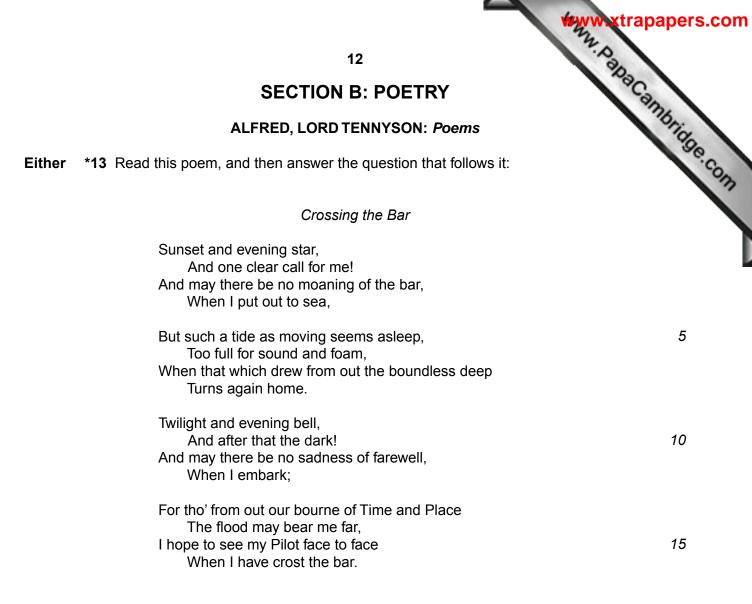
- **Or †8** How far does Shakespeare make you feel that the conspirators' cause is justified? Support your answer with details from the play. (Do not use the passage printed in Question *7 above in answering this question.)
- **Or 9** You are Brutus. You are leaving the forum while the crowd waits to hear Antony make his speech.

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			R.C. SHERRIFF: Journey's End	a Car
Either	*10	Read this e	xtract, and then answer the question that follows it:	Cambridge.com
		Stanhope:	You can bring Mr. Raleigh's dinner.	·com
		Mason:	Very good, sir.	
			Mason brings a plate of steaming food, gathering up and taking away some of the used crockery. Presently Raleigh comes slowly down the steps. He pauses at the bottom, takes off his helmet, and hesitates.	5
			Stanhope is sitting at the table puffing at the remains of his cigar. There is silence except for the rumble of the guns.	
		Stanhope:	I thought I told you to come down to dinner at eight o'clock?	
		Raleigh:	Oh, I'm sorry. I didn't think you — er —	10
		Stanhope:	Well? You didn't think I — er — what?	
		Raleigh:	l didn't think you'd — you'd mind — if l didn't.	
		Stanhope:	I see. And why do you think I asked you — if I didn't mind?	
		Raleigh:	I'm sorry.	
		Stanhope:	Well, we've kept your dinner. It's ready for you here.	15
		Raleigh:	Oh, it's awfully good of you to have kept it for me, but — I — I had something to eat up there.	
		Stanhope:	You — had something to eat up there? What do you mean, exactly?	
		Raleigh:	They brought the tea round while I was on duty. I had a cup, and some bread and cheese.	20
		Stanhope:	Are you telling me — you've been feeding with the men?	
		Raleigh:	Well, Sergeant Baker suggested —	
		Stanhope:	So you take your orders from Sergeant Baker, do you?	
		Raleigh:	No, but —	25
		Stanhope:	You eat the men's rations when there's barely enough for each man?	
		Raleigh:	They asked me to share.	
		Stanhope:	Now, look here. I know you're new to this, but I thought you'd have the common sense to leave the men alone to their meals Do you think they want an officer prowling round eating their rations, and sucking up to them like that? My officers are here to be respected — not laughed at.	30
		Raleigh:	Why did they ask me — if they didn't mean it?	
		Stanhope:	Don't you realise they were making a fool of you?	35
		Raleigh:	Why should they?	
		Stanhope:	So you know more about my men than I do?	
			There is silence. Raleigh is facing Stanhope squarely.	
		Raleigh:	I'm sorry then — if I was wrong.	
		Stanhope:	Sit down.	40
		Raleigh:	It's all right, thanks.	
		Stanhana.	(auddanly abouting) Sit down !	

	ARTIN MY	xtrapapers.com
	11	and the second s
	Raleigh sits on the box to the right of the table. Stanhope speaks quietly again.	strapapers.com
	I understand you prefer being up there with the men than down here with us?	stigge
Raleigh:	I don't see what you mean.	.63.
Stanhope:	What did you tell Hibbert?	17
Raleigh:	Hibbert? I — I didn't say —	
Stanhope:	Don't lie.	50
Raleigh:	(<i>rising</i>) I'm not lying! Why should I — lie?	
Stanhope:	Then why didn't you come down to supper when I told you to?	
Raleigh:	I — I wasn't hungry. I had rather a headache. It's cooler up there.	
Stanhope:	You insulted Trotter and Hibbert by not coming. You realise that, I suppose?	55
Raleigh:	I didn't mean to do anything like that.	
Stanhope:	Well, you did. You know now — don't you?	
	Raleigh makes no reply. He is trying to understand why Stanhope's temper has risen to a trembling fury. Stanhope can scarcely control his voice.	60
	(<i>Loudly</i> .) I say — you <i>know</i> now, don't you?	
Raleigh:	Yes, I'm sorry.	
Stanhope:	My officers work together. I'll have no damn prigs.	
Raleigh:	I'll speak to Trotter and Hibbert. I didn't realise —	65
	Stanhope raises his cigar. His hand trembles so violently that he can scarcely take the cigar between his teeth. Raleigh looks at Stanhope, fascinated and horrified.	
Stanhope:	What are you looking at?	
Raleigh:	(lowering his head) Nothing.	70
Stanhope:	Anything — <i>funny</i> about me?	
Raleigh:	No.	

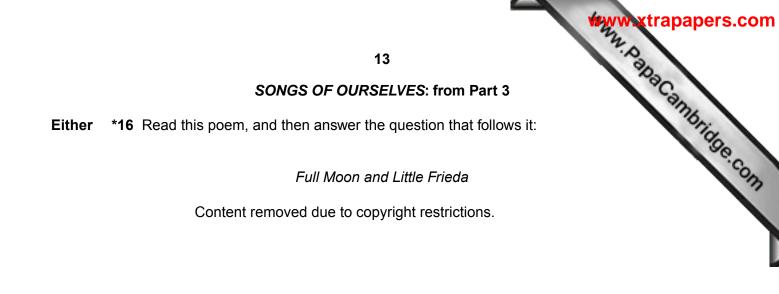
How does Sherriff make this moment in the play so shocking for you? Support your ideas with details from the writing.

- Or **†11** Explore **two** comic moments in the play, bringing out what you think they contribute to the dramatic effect of the play.
- Or 12 You are Stanhope. You have been ordered to set up a raid and the Colonel is just leaving the dugout.



Explore the ways in which Tennyson strikingly conveys his thoughts in this poem.

- **Or †14** How does Tennyson make *The Lady of Shalott* such a memorable poem for you? Support your answer with details from the poem.
- **Or †15** Explore **one** extract from *In Memoriam* which you find particularly moving. Refer in detail to Tennyson's writing as you answer.



(by Ted Hughes)

Explore how the poet's words convey a sense of the wonder of this evening scene.

- Or **†17** Explore how the poet's words vividly make the passing of time seem so central to life in either *Time* (by Allen Curnow) or *Sonnet 29* (by Edna St Vincent Millay).
- **Or †18** Choose some lines from *Lament* (by Gillian Clarke) **and** *Report to Wordsworth* (by Boey Kim Cheng) which you find particularly powerful. With close reference to the poets' words, show why you find the lines so powerful.

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SECTION C: PROSE

EMILY BRONTË: Wuthering Heights

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

> Mr Kenneth was fortunately just issuing from his house to see a patient in the village as I came up the street; and my account of Catherine Linton's malady induced him to accompany me back immediately.

> He was a plain, rough man; and he made no scruple to speak his doubts of her surviving this second attack; unless she were more submissive to his directions than she had shown herself before.

> 'Nelly Dean,' said he, 'I can't help fancying there's an extra cause for this. What has there been to do at the Grange? We've odd reports up here. A stout, hearty lass like Catherine does not fall ill for a trifle; and that sort of people should not either. It's hard work bringing them through fevers, and such things. How did it begin?'

'The master will inform you,' I answered; 'but you are acquainted with the Earnshaws' violent dispositions, and Mrs Linton caps them all. I may say this; it commenced in a guarrel. She was struck during a tempest of passion with a kind of fit. That's her account, at least; for she flew off in the height of it, and locked herself up. Afterwards, she refused to eat, and now she alternately raves, and remains in a half dream, knowing those about her, but having her mind filled with all sorts of strange ideas and illusions."

'Mr Linton will be sorry?' observed Kenneth, interrogatively.

'Sorry? he'll break his heart should anything happen!' I replied. 'Don't alarm him more than necessary.'

'Well, I told him to be ware,' said my companion; 'and he must bide the consequences of neglecting my warning! Hasn't he been thick with Mr Heathcliff latelv?'

'Heathcliff frequently visits at the Grange,' answered I, 'though more on the strength of the mistress having known him when a boy, than because the master likes his company. At present, he's discharged from the trouble of calling; owing to some presumptuous aspirations after Miss Linton which he manifested. I hardly think he'll be taken in again.'

'And does Miss Linton turn a cold shoulder on him?' was the doctor's next question.

'I'm not in her confidence,' returned I, reluctant to continue the subject.

'No, she's a sly one,' he remarked, shaking his head. 'She keeps her own counsel! But she's a real little fool. I have it from good authority, that, last night, and a pretty night it was! she and Heathcliff were walking in the plantation at the back of your house, above two hours; and he pressed her not to go in again, but just mount his horse and away with him! My informant said she could only put him off by pledging her word of honour to be prepared on their first meeting after that: when it was to be, he didn't hear, but you urge Mr Linton to look sharp!'

How does Brontë vividly reveal the characters and situations of Mr Kenneth and Ellen Dean at this moment in the novel?

- †20 How does Brontë vividly convey sudden and violent emotions in any two m Or the novel?
- two managements the com You are Catherine Earnshaw on the day the Lintons' dog bit you. You have finally bee put to bed in the strange surroundings of Thrushcross Grange. 21 Or



KIRAN DESAI: Hullabaloo in the Guava Orchard

Either *22 Read this extract, and then answer the question that follows it:

It was at this moment that Pinky spotted the Cinema Monkey!

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But the Hungry Hop boy treated the whole occasion with a nonchalance that made Pinky weak with thankfulness.

How do you think Desai makes this such an amusing episode? Support yo details from the writing.

- WWW. PapaCambridge.com What picture do you think Desai paints of the officials in Shahkot? Support your idea Or †23 with details from the writing.
- 24 You are Mr Chawla. You have just heard about Sampath's behaviour at the wedding of Or the D.P.S.'s daughter.



Either *25 Read this extract, and then answer the question that follows it:

ent that insula When I came home to West Egg that night I was afraid for a moment that my house was on fire. Two o'clock and the whole corner of the peninsula was blazing with light, which fell unreal on the shrubbery and made thin elongating glints upon the roadside wires. Turning a corner, I saw that it was Gatsby's house, lit from tower to cellar.

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At first I thought it was another party, a wild rout that had resolved itself into 'hide-and-go-seek' or 'sardines-in-the-box' with all the house thrown open to the game. But there wasn't a sound. Only wind in the trees, which blew the wires and made the lights go off and on again as if the house had winked into the darkness. As my taxi groaned away I saw Gatsby walking toward me across his lawn.

'Your place looks like the World's Fair,' I said.

'Does it?' He turned his eyes toward it absently. 'I have been glancing into some of the rooms. Let's go to Coney Island, old sport. In my car.'

'It's too late.'

'Well, suppose we take a plunge in the swimming-pool? I haven't made	
use of it all summer.'	

'I've got to go to bed.'

'All right.'

He waited, looking at me with suppressed eagerness.

'I talked with Miss Baker,' I said after a moment.	'I'm going to call up
Daisy to-morrow and invite her over here to tea.'	

'Oh, that's all right,' he said carelessly. 'I don't want to put you to any trouble.'

'What day would suit you?'

'What day would suit you?' he corrected me quickly. 'I don't want to put you to any trouble, you see.'

'How about the day after to-morrow?'

He considered for a moment. Then, with reluctance:

'I want to get the grass cut,' he said.

We both looked at the grass - there was a sharp line where my ragged lawn ended and the darker, well-kept expanse of his began. I suspected that he meant my grass.

'There's another little thing,' he said uncertainly, and hesitated.

'Would you rather put it off for a few days?' I asked.

'Oh, it isn't about that. At least –' He fumbled with a series of beginnings. Why, I thought – why, look here, old sport, you don't make much money, do you?'

'Not very much.'

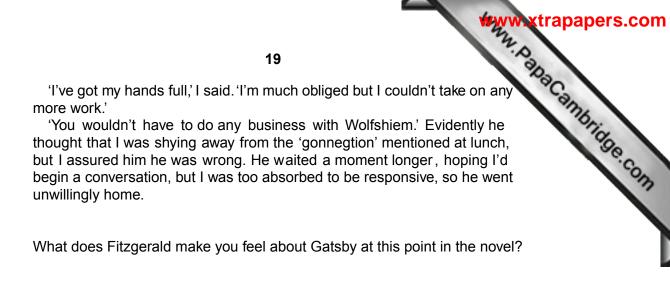
This seemed to reassure him and he continued more confidently.

'I thought you didn't, if you'll pardon my - you see, I carry on a little business on the side, a sort of side line, you understand. And I thought that if you don't make very much – You're selling bonds, aren't you, old sport?' 'Trying to.'

'Well, this would interest you. It wouldn't take up much of your time and you might pick up a nice bit of money. It happens to be a rather confidential sort of thina.'

I realize now that under different circumstances that conversation might have been one of the crises of my life. But, because the offer was obviously and tactlessly for a service to be rendered, I had no choice except to cut him off theme

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- **Or †26** How far and in what ways does Fitzgerald make it possible for you to feel sympathy for Daisy? Support your answer with details from the novel.
- Or 27 You are Tom Buchanan on hearing of the death of Jay Gatsby.

BESSIE HEAD: When Rain Clouds Gather

Either *28 Read this extract, and then answer the question that follows it:

'Here's your tea, my friend,' the woman said, approaching him.

www.xtrapapers.com 'Thank you,' Makhaya said, politely, ever careful to keep himself the homeless foreign alien.

'You must not say "thank you" once you are used to a person, the woman said.

'It depends on whether the person is used to me,' he said. 'Are you?'

She looked at him, half-laughing, half-puzzled. He always confused her with the speed with which he replied to careless, thoughtless remarks and the way he had of taking conversations up and down hills and valleys and mountains.

'I should be afraid to say I am used to a person like you,' she said.

The answer pleased him and he turned again to the sunset. He wanted no one to be as rash as to say they understood his soul, especially when he had put up so many 'no trespass' signs. He wanted everyone as the background to his thoughts, not through arrogance, but that this emotional detachment was essential to real love and respect. The distances also revealed to him his true relationship to both friend and foe, and in the end both friends and foes might be acceptable if they always lived on the other side of the hill. But within all this, as Mma-Millipede had discovered, he employed a number of undercover tricks to bring him close enough to those whose warmth and love he craved. Ah, but happiness, anyway, was dirt cheap in Botswana. It was standing still, almost in the middle of nowhere, and having your face coloured up gold by the setting sun. He heard the small girl approach behind him and sit down next to her mother to sip tea. He had found out from her that she also had a brother, a few vears older than she was.

Without turning around he asked, 'Where's the boy?'

'He's at the cattle post, looking after the cattle,' Paulina said.

'You ought to employ someone older who does not need an education, ' he said.

She kept quiet. Wages were a problem. An employed person had to be paid a monthly salary, and she barely ear ned thirty pounds a year from the sale of her cattle . Cattle were all that stood between her children and herself and outright starvation, and she had to keep the costs down. Makhaya turned round and looked at her. He was only thinking about the small boy. If an old man like Dinorego had found the cattle business such a harsh life, how much more terrible must it be for a young boy. Paulina looked down.

'I know the child must attend school,' she said. 'But I cannot afford to employ somebody.'

'How many cattle do you have?' he asked.

'Eighty,' she said.

He was silent for a moment, making a swift mental calculation. 'You must sell the damn beasts,' he said.

She looked up, shocked. A Motswana without any cattle at all might as well be dead. 'I cannot do that,' she said.

'But you will have nine hundred pounds in the bank,' he said. 'It's enough money to live on for four or five years, and the boy will be free to attend school.'

The idea of selling all the cattle was totally unacceptable to her. She avid not and havend antitle to anything also which would affer have

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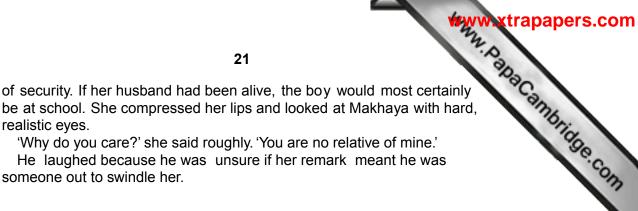
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'Why do you care?' she said roughly. 'You are no relative of mine.' He laughed because he was unsure if her remark meant he was someone out to swindle her.

Explore the ways in which Head conveys the developing relationship between Paulina and Makhaya at this point in the novel.

- **†29** Do you think that Head presents men as having 'a false sense of superiority over women' Or in Golema Mmidi? Support your answer with details from the novel.
- Or **30** You are Joas Tsepe. Your master, Chief Matenge, has just committed suicide.

EDITH WHARTON: Ethan Frome

Either *31 Read this extract, and then answer the question that follows it:

m, and bunging The next morning at breakfast Jotham Powell was between them, and Ethan tried to hide his joy under an air of exaggerated indifference, lounging back in his chair to throw scraps to the cat, growling at the weather, and not so much as offering to help Mattie when she rose to clear away the dishes.

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He did not know why he was so irrationally happy, for nothing was changed in his life or hers. He had not even touched the tip of her fingers or looked her full in the eyes. But their evening together had given him a vision of what life at her side might be, and he was glad now that he had done nothing to trouble the sweetness of the picture. He had a fancy that she knew what had restrained him....

There was a last load of lumber to be hauled to the village, and Jotham Powell—who did not work regularly for Ethan in winter—had "come round" to help with the job. But a wet snow, melting to sleet, had fallen in the night and turned the roads to glass. There was more wet in the air and it seemed likely to both men that the weather would "milden" toward afternoon and make the going safer. Ethan therefore proposed to his assistant that they should load the sledge at the wood-lot, as they had done on the previous morning, and put off the "teaming" to Starkfield till later in the day. This plan had the advantage of enabling him to send Jotham to the Flats after dinner to meet Zenobia, while he himself took the lumber down to the village.

He told Jotham to go out and harness up the greys, and for a moment he and Mattie had the kitchen to themselves. She had plunged the breakfast dishes into a tin dish-pan and was bending above it with her slim arms bared to the elbow, the steam from the hot water beading her forehead and tightening her rough hair into little brown rings like the tendrils on the traveller's joy.

Ethan stood looking at her, his heart in his throat. He wanted to say: "We shall never be alone again like this." Instead, he reached down his tobacco-pouch from a shelf of the dresser, put it into his pocket and said: "I guess I can make out to be home for dinner."

She answered "All right, Ethan," and he heard her singing over the dishes as he went.

As soon as the sledge was loaded he meant to send Jotham back to the farm and hurry on foot into the village to buy the glue for the pickledish. With ordinary luck he should have had time to carry out this plan; but everything went wrong from the start. On the way over to the wood-lot one of the greys slipped on a glare of ice and cut his knee; and when they got him up again Jotham had to go back to the barn for a strip of rag to bind the cut. Then, when the loading finally began, a sleety rain was coming down once more, and the tree trunks were so slippery that it took twice as long as usual to lift them and get them in place on the sledge. It was what Jotham called a sour morning for work, and the horses, shivering and stamping under their wet blankets, seemed to like it as little as the men. It was long past the dinner-hour when the job was done, and Ethan had to give up going to the village because he w anted to lead the injured horse home and wash the cut himself.

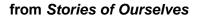
He thought that by starting out again with the lumber as soon as he had finished his dinner he might get back to the farm with the glue before Jotham and the old sorrel had had time to fetch Zenobia from the Flats; but he treast the chance where a clickt and the treast and the state of the reads

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ent in the novel? and on the possible lateness of the Bettsbridge train. He remembered afterward, with a grim flash of self-derision, what importance he had attached to the weighing of these probabilities....

How does Wharton vividly convey Ethan's state of mind at this moment in the novel?

- **†32** Occasionally in this novel there are moments of happiness. Explore **two** moments in Or which Wharton conveys this happiness vividly for you.
- 33 You are Ethan, going about your business after your unsuccessful attempt to obtain an Or advance of fifty dollars from Hale.



ver the quest *34 Read this extract from Meteor (by John Wyndham), and then answer the quest Either follows it:

And this world into which we have emerged: how can I describe it in all its alien qualities?

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He decided to lead us forward down the broad way between two of the crevasses.

What thoughts and feelings does Wyndham provoke in you as you read this passage? Support your answer by close reference to the writing.

Or †35 How does the writer vividly convey powerful emotions to you in either The Taste of Watermelon (by Borden Deal) or Secrets (by Bernard MacLaverty)? Support your answer by close reference to the story you choose.

Or 36 You are the signalman (in The Signalman). It is two o'clock in the morning and the narrator has just left you. Write your thoughts.



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