



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/53

Paper 5

October/November 2013

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.

DO NOT WRITE IN ANY BARCODES.

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.

MAYA ANGELOU: *I Know Why The Caged Bird Sings*

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

Momma knocked on the back door and a young white girl opened

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I turned as the door slammed, and
she was gone.

Explore the ways in which Angelou's writing makes this extract so disturbing.

Or **2** How does Angelou's writing make the relationship between Maya and her father memorable for you?

Or **3** You are Momma. The 'powhitetrash' children have just insulted you outside the store.

Write your thoughts.

4

CAROL ANN DUFFY: *Selected Poems*

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

Foreign

Imagine living in a strange, dark city for twenty years.

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It like they only go to bed and dream. Imagine that.

How does Duffy vividly convey feelings of being alone in a strange land in this poem?

Or 5 Explore how Duffy vividly conveys the speaker's changing feelings about school in *In Mrs Tilscher's Class*.

Or 6 What surprises you about the way in which Duffy portrays love in *Valentine*? Support your ideas with details from Duffy's writing.

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Turn over for Question 7.

HELEN DUNMORE: *The Siege*

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

Mikhail continued to submit stories, which were always rejected. One evening a colleague from the Writers' Union appeared at the apartment.

'Don't send anything else in just now. It's for your own good, Mikhail Ilyich.'

'I'm writing as I've always written.'

'Yes, that's it, that's exactly it. Do you really not see? We all have to make adjustments.'

'They are good stories.'

'For God's sake, what has that got to do with anything?'

On his way out, he paused. He was waiting for something, but Mikhail couldn't think what. After the man had gone, it dawned. He'd expected to be thanked. He'd taken a risk. He'd tried to help. Not many did that these days, because it was too dangerous. Each person taken in for questioning could drag a hundred more down. *'Who was in the room with you when this occurred? Their names. Write them here.'*

'Better put it in the drawer,' Anna's father would say, as he typed out the final draft of a new story. His fingers pecked at the keys. He had never learned to type properly. When Vera was alive, she typed for him. *'Let the drawer read it. Well, here we are, Anna, I'm back to my youth again, pouring out rubbish that nobody wants to print. People pay thousands for rejuvenation treatments, don't they? I could sell my secret.'*

His attempts at humour make her wince. All this is changing him, month by month. It's scouring him out from the inside. He even walks differently. Anna can't think what it all reminds her of, then one day she's at work and she sees little Seryozha hide behind the bins as a gang of big boys charges round the playground, windmilling their arms, bellowing, knocking into everyone. They're the gang. They're the ones who count. Seryozha shrinks against the wall.

In the nursery, you can sort it out. You can break up the gang. You can put your arm around Seryozha. There, in her little world within a world, things still make sense. But then out comes her boss, Elizaveta Antonovna, with the latest directives in her hand. Her eyes are fixed to the text. She has got to take the correct line. She must not make an error.

Elizaveta Antonovna doesn't even see the children. She's frightened, too. The bosses are all frightened now. How should she interpret the directive? If she gets it wrong, who will inform on her?

Anna's father still goes to the Writers' House on Ulitsa Voinova, but not very often, although as a member of the Union of Soviet Writers he's entitled to eat there every day. 'I don't feel like it today, Anna,' he says. 'And besides, I've got to rewrite these last two pages.'

He had a dream one night. He dreamed he was lying in bed and someone clamped a hand over his mouth and nose. A firm, fleshy, well-fed hand. The fingers were thick and greasy. They squeezed his nostrils until he couldn't breathe.

'What did you do?'

'I twisted my head from side to side to try and shake him off, but he pressed harder. And then I –'

'What?'

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'I bit his hand. I could taste his blood.'

'Whose hand was it?'

And then his whisper, in the frightened room that held only the two of them: 'Koba's.'

Anna didn't answer. She knew there was more.

'And then I woke up. I looked in the mirror and there were marks on my face. Dirty fingerprints. I tried to wipe them off but they wouldn't come off. I filled a basin with water and dipped my head into it and when I looked in the mirror my face was streaming with water, but the marks were still there.'

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He looks at her. She half-expects to see the fingerprints rise to the surface of his skin and show themselves. But there's nothing. 'It was a dream, that's all.'

'I know that.' He raps it out. There she goes again, stating the obvious, not thinking before she speaks.

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'A nightmare,' says Anna.

'Don't shut the door.'

How does Dunmore vividly convey Mikhail's response to the rejection of his stories in this extract?

Or 8 In what ways does Dunmore make Anna such an admirable character in the novel?

Or 9 You are Andrei at the end of the novel. You are walking in the sun with Anna and Kolya.

Write your thoughts.

ALDOUS HUXLEY: *Brave New World*

Either 10 Read this extract, and then answer the question that follows it:

The whip came down again, and again Linda screamed.

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He remembered the first time she found those little animals in his hair, how she screamed and screamed.

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How does Huxley make you sympathise with both John (the Savage) and Lenina here?

Or 11 'In *Bernard Marx*, Huxley creates a character who is difficult to like.'

How far do you agree? Support your views with details from the novel.

Or 12 You are Helmholtz near the end of the novel. The Controller has exiled you to the Falkland Islands.

Write your thoughts.

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

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

- Hermia:* O me! you juggler! you cankerblossom!
You thief of love! What! Have you come by night,
And stol'n my love's heart from him?
- Helena:* Fine, i'faith!
Have you no modesty, no maiden shame, 5
No touch of bashfulness? What! Will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet you!
- Hermia:* 'Puppet!' why so? Ay, that way goes the game. 10
Now I perceive that she hath made compare
Between our statures; she hath urg'd her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem
Because I am so dwarfish and so low? 15
How low am I, thou painted maypole? Speak.
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.
- Helena:* I pray you, though you mock me, gentlemen, 20
Let her not hurt me. I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice;
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her. 25
- Hermia:* 'Lower' hark, again.
- Helena:* Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you; 30
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.
He followed you; for love I followed him;
But he hath chid me hence, and threat'ned me
To strike me, spurn me, nay, to kill me too;
And now, so you will let me quiet go, 35
To Athens will I bear my folly back,
And follow you no further. Let me go.
You see how simple and how fond I am.
- Hermia:* Why, get you gone! Who is't that hinders you?

Explore the ways in which Shakespeare makes this such an amusing moment in the play.

- Or** **14** What makes Bottom so entertaining? Support your ideas with Shakespeare's writing.
- Or** **15** You are Demetrius. It is just after you have escaped from Helena in the forest.
Write your thoughts.

Songs of Ourselves (from Part 1)

Either 16 Read this poem, and then answer the question that follows it:

Sonnet 18

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines 5
 And often is his gold complexion dimmed;
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimmed.
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st; 10
 Nor shall death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

(by William Shakespeare)

Explore the ways in which Shakespeare vividly conveys the speaker's thoughts and feelings in this poem.

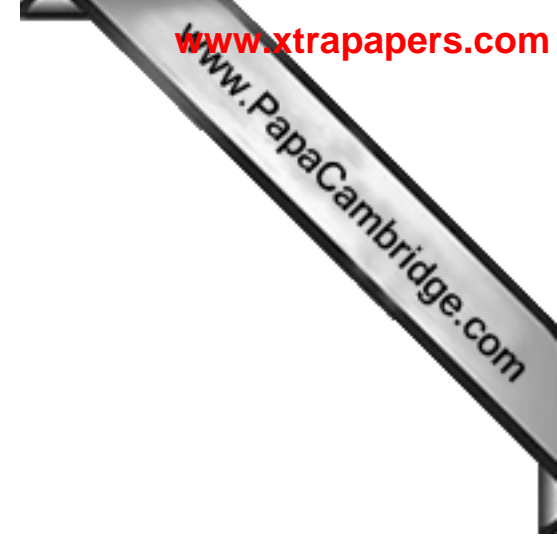
Or 17 How does Marlowe use images from nature to convey feelings about love in *Come live with me, and be my love*?

Or 18 In what ways does the poet memorably capture the mood of the speaker in **one** of the following poems?

Sonnet 61: Since there's no help, come let us kiss and part (by Michael Drayton)

Sonnet 73: That time of year thou mayst in me behold (by William Shakespeare).

13
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Turn over for Question 19.

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

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

Mae: [outside] May I enter a moment?

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Intermission is over!

Explore the ways in which Williams makes this extract so entertaining.

Or 20 To what extent does Williams make you sympathise with Brick? Support your ideas with details from the play.

Or 21 You are Maggie. You have just left Brick alone with Big Daddy.
Write your thoughts.

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