



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 English Texts

May/June 2008

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.

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.

At least one of these must be a passage-based 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 **7** printed pages and **1** blank page.



SECTION A: DRAMA

Answer **one** question from this section.

ALAN AYCKBOURN: *A Small Family Business*

- EITHER *1** Re-read in Act 1 from *Jack*: [*a horrid thought*] 'We're not meant to be going out?' (p. 137 Faber) to '*Jack*: ... Oh, for crying out loud!' (p. 140).

How do you think Ayckbourn makes this extract, towards the beginning of the play, so amusing? Support your ideas with details from the extract.

- OR 2** In what ways does Ayckbourn amusingly show how easy it is for decent people to become criminals? Support your ideas with details from the writing.
- OR 3** You are Jack at the end of the play. Write your thoughts.

LORRAINE HANSBERRY: *A Raisin in the Sun*

- EITHER *4** Re-read in Act 2, Scene 3 (Methuen pages 93–95) from '*Bobo*: This deal that me and Walter went into with Willy' to '*Bobo*: ... I had my life staked on this deal, too.'

What makes this such a powerfully dramatic moment in the play?

- OR 5** How does Hansberry make it clear to you that Asagai is a better partner for Beneatha than George is? Support your answer with details from the play.
- OR 6** You are Ruth. Mama has just told Walter that you are expecting another baby. Write your thoughts.

ARTHUR MILLER: *The Crucible*

- EITHER *7** Re-read in Act 2 from '*Proctor (wide-eyed)*: Oh, it is a black mischief!' (p. 44 Heinemann) to '*Proctor (laughing bitterly)*: Oh, Elizabeth, your justice would freeze beer!'

How does Miller make you sympathise here with these two unhappily married people? Support your ideas with details from the writing.

- OR 8** How does Miller make vivid the triumph of superstition over reason and common sense in Salem? Support your ideas with details from the play.
- OR 9** You are Abigail as you make your escape from Salem. Write your thoughts.

WILLIAM SHAKESPEARE: *As You Like It*

EITHER *10 Re-read the beginning of Act 1, lines 1–52, from ‘*Orlando*: As I remember, Adam, it was upon this fashion bequeathed me by will’ to ‘*Orlando*: I am no villain; I am the youngest son of Sir Rowland de Boys’.

What makes this such a striking opening to the play?

OR 11 How does Shakespeare make Rosalind such an attractive heroine? Support your answer by close reference to the play.

OR 12 You are Duke Senior at the end of the play, reflecting on your time in the Forest. Write your thoughts.

WILLIAM SHAKESPEARE: *Macbeth*

EITHER *13 Re-read in Act 2 Scene 2 from ‘*Macbeth*: I have done the deed’ to ‘*Macbeth*: Wake Duncan with thy knocking! I would thou couldst!’

How does Shakespeare make the horror of this scene so memorable for you?

OR 14 Explore the ways in which Shakespeare makes Macbeth’s brutality as a king so terrifying.

Support your ideas with details from the play.

OR 15 You are Lady Macbeth just after the banquet has come to such a disastrous end. You are now alone. Write your thoughts.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

EITHER *16 Re-read from Scene 9 page 204 (Penguin) from ‘*Blanche*: I’ll tell you what I want’ to page 205 ‘*Blanche*: Never inside, I didn’t lie in my heart ...’

What does Williams make you feel about Blanche in this extract?

OR 17 *A loving and loyal wife*
A weak woman, easily led and naive

How far do you think **both** these descriptions apply to Stella? Refer to details in the play in your answer.

OR 18 You are Stanley, the day after hearing Blanche refer to you as acting ‘like an animal’, ‘a survivor of the Stone Age’, and ‘sub-human’. Write your thoughts.

SECTION B: POETRY

Answer **one** question from this section.

Songs of Ourselves: Section 3

EITHER *19 Re-read *Farmhand* (by James K. Baxter).

How do you think the poet's words make this man such a moving figure?

OR 20 Explore the ways in which the poet vividly conveys a child's experiences in **either** *Rising Five* (by Norman Nicholson) **or** *Little Boy Crying* (by Mervyn Morris).

OR 21 Explore some of the descriptions which you find particularly effective in *Carpet Weavers, Morocco* (by Carol Rumens) **and** *Muliebrity* (by Sujata Bhatt).

JOHN KEATS: Poems

EITHER *22 Re-read stanzas 1–3 (lines 1–30) of *Ode on a Grecian Urn*.

Explore the ways in which Keats brings to life for you the figures on the urn in these stanzas.

OR 23 Show how, in the extract from *Endymion* (lines 1–33), Keats finds beauty in the world.

OR 24 Explore Keats's presentation of melancholy in his *Ode on Melancholy*.

SECTION C: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *Things Fall Apart*

EITHER *25 Re-read to the end of chapter 13, from 'It was a great funeral, such as befitted a noble warrior' to 'As the elders said, if one finger brought oil it soiled the others.' (p. 104 Faber).

Explore how in this passage Achebe strikingly portrays the power which the spirit world has over the lives of the Ibo people.

OR 26 What does Achebe make you feel about the customs of family life in the clan? Support your ideas with details from the novel.

OR 27 You are Okonkwo, the night after Ikemefuna has been killed. Write your thoughts.

JANE AUSTEN: *Pride and Prejudice*

EITHER *28 Re-read the end of chapter 34 from "'And this," cried Darcy, as he walked with quick steps across the room ...' (p. 223 Penguin) to '... hurried her away to her room.'

How would you say this passage reflects the pride and prejudices of both Elizabeth **and** Darcy?

OR 29 What do you think makes Elizabeth Bennet such an attractive heroine? Support your ideas with details from the novel.

OR 30 You are Lydia as you approach Longbourn with Wickham, your new husband. Write your thoughts.

IAN CROSS: *The God Boy*

EITHER *31 Re-read in chapter 17 from "'I've forgotten to wash my hands," I said, turning back ...' (p. 131 Penguin) to 'That's what I meant to say, and my lips moved and my voice must have sounded, yet the words were swallowed up into thin air.' (p. 134).

Explore how this passage conveys the horror of Jimmy's life in the Sullivan household and suggests that something dreadful is about to occur.

OR 32 Though much in this novel is tragic, Cross often makes us laugh. Explore in detail **two** episodes which you find amusing, saying why you find them so.

OR 33 You are Molly on your visit home just before the tragedy. You are described by Jimmy as 'flopped out on the floor' looking 'so terribly sad'. Write your thoughts.

HELEN DUNMORE: *The Siege*

EITHER *34 Re-read the opening of chapter 4 (p. 28 Penguin) from ‘The creak of the gate flushes out a pair of woodpigeons ...’ to ‘“Come and see the house, and then you can decide where you want to draw me.”’ (p. 30)

Explore the ways in which Dunmore suggests what the two women are feeling when meeting one another again.

OR 35 What do you think makes Evgenia such a striking and significant character in the novel? Support your ideas with details from Dunmore’s writing.

OR 36 You are Anna at the end of the novel as you walk silently with Andrei and Kolya in the May sunshine. Write your thoughts.

WILLIAM GOLDING: *Lord of the Flies*

EITHER *37 Re-read the ending of the novel from ‘The officer grinned cheerfully at Ralph’ to the end, ‘He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance.’

What, for you, makes this a powerful ending to the novel?

OR 38 Explore in detail how Golding makes the violence and brutality that the boys are capable of particularly frightening in any **one** incident in the novel.

OR 39 You are Jack. You have just heard the littluns describing the ‘twisty things in the trees’ and talking about their fears of the beast. Write your thoughts.

THOMAS HARDY: *Far from the Madding Crowd*

EITHER *40 Re-read chapter 43 (p. 322 Macmillan) from ‘Alas for her resolve!’ to ‘“Oh-h-h!” she said, and the silent room added length to her moan.’ (p. 323).

Explore how Hardy’s writing makes this such a tense and dramatic moment.

OR 41 *Foolish and stubborn*
Decent and considerate

How far do you think **both** these descriptions apply to Farmer Boldwood? Refer in detail to the novel in your answer.

OR 42 You are Sergeant Troy thinking later in the day about your meeting with Fanny Robin, when, greatly distressed, she enquired about the Casterbridge-Union house. Write your thoughts.

HARPER LEE: *To Kill a Mockingbird*

EITHER *43 Re-read in chapter 5 (p. 48 Vintage Classics) from ‘Miss Maudie settled her bridgework.’ to ‘... you can look down the street and see the results.’ (p. 49)

What does Lee make you think about Miss Maudie in this extract?

OR 44 Explore the relationship between Calpurnia and the two children, showing why Atticus has such confidence in her.

Refer to details in the novel in your answer.

OR 45 You are Atticus, on your way to the opening day of the trial of Tom Robinson. Write your thoughts.

BARRIE WADE, ed. *Into the Wind: Contemporary Stories in English*

EITHER *46 Re-read in *Flight* from ‘“Waiting for Steven, hey?” he said’ (p. 161 Nelson) to ‘His daughter rose swiftly, brought him a cup, set him a plate.’ (p. 162)

Explore how Lessing in this passage vividly portrays the different characters and their relationships with one another.

OR 47 Choose **two** moments, each from a **different** short story, where you are amused by a character’s misunderstanding of a situation, and show how the writing makes you amused.

OR 48 You are a Man Called Horse at the end of the story. You are on your way home to Boston. Write your thoughts.

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