



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 English Texts

May/June 2009

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 the end of the play starting from 'Jack: Come on, everyone, Ken's arrived.' (p. 288 Faber) to '*Blackout, Curtain.*' (p. 291)
- Explore the ways in which Ayckbourn makes these last few moments of the play so ironic.
- OR 2** How do you think Ayckbourn makes Benedict Hough such a menacing figure in the play? Support your ideas with details from the play.
- OR 3** You are Samantha at the opening of the play. You have just watched your father's return home and have just listened to his speech. Write your thoughts.

LORRAINE HANSBERRY: *A Raisin in the Sun*

- EITHER *4** Re-read the end of the play from 'Lindner (*looking around at all of them*): I take it then that you have decided to occupy' (p. 112 Methuen) to '*Curtain.*' (p. 114)
- How does Hansberry make this such a satisfying ending to the play?
- OR 5** Explore the ways in which Hansberry vividly conveys the tensions between characters in any **two** moments in the play.
- OR 6** You are Travis. Your grandmother has just opened the envelope containing the cheque and you have gone out to play in the yard. Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- EITHER *7** Re-read the beginning of Scene 2 from '*Cheadle Hulme, Christmas 1940*' (p. 8 Methuen) to 'Doris: We'll have less passion and more perseverance, please.' (p. 10)
- In what ways does Keatley vividly convey the reactions of mother and daughter in this extract?
- OR 8** In what ways does Keatley strikingly convey the influence of Jack Bradley and Ken Metcalfe even though they are not seen in the play? Support your ideas with details from the play.
- OR 9** You are Rosie after having discovered who your natural mother is. Write your thoughts.

ARTHUR MILLER: *The Crucible*

EITHER *10 Re-read in Act 3 from 'Giles: Say nothin' more, John.' (p. 79 Heinemann) to '*Presently Danforth lifts his eyes, stands up, takes out a kerchief and blows his nose. The others stand aside as he moves in thought toward the window.*' (p. 81)

To what extent do you think Miller suggests in this extract that justice and common sense may now return to Salem?

OR 11 In your opinion, how does Miller make John Proctor such a vividly dramatic character? Support your ideas with details from the play.

OR 12 You are Hale at the end of the play. Write your thoughts.

WILLIAM SHAKESPEARE: *As You Like It*

EITHER *13 Re-read the end of Act 1 Scene 3 from 'Celia: Oh my poor Rosalind! Whither wilt thou go?' to 'Celia: To liberty, and not to banishment.'

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

OR 14 How far do you find *As You Like It* a happy and optimistic play? Support your answer by close reference to the play.

OR 15 You are Celia. You have just met Oliver and heard his story about Orlando and the lioness. Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

EITHER *16 Re-read in Act 3 Scene 2 from 'Catesby: Many good morrows to my noble lord!' to 'Stanley: But come, my lord, let's away.'

Explore how the ironies in this extract make it so dramatically powerful.

OR 17 What do you think makes Richard such a memorable villain? Support your ideas with details from the play.

OR 18 You are Buckingham just after Richard has refused your request for an earldom. Write your thoughts.

SECTION B: POETRY

Answer **one** question from this section.

Songs of Ourselves: from Part 3

EITHER *19 Re-read *Caged Bird* (by Maya Angelou).

How do the words of this poem express suffering and oppression so powerfully?

OR 20 What do you find moving about the ways in which the poets in *Muliebrity* (by Sujata Bhatt) **and** *She dwelt among the untrodden ways* (by William Wordsworth) portray the two women?

OR 21 Explore moments in **two** of the following poems in which the poets manage to surprise the reader with the unexpected. Support your ideas with details from the poems.

Plenty (by Isobel Dixon)

Storyteller (by Liz Lochhead)

Mid-Term Break (by Seamus Heaney)

JOHN KEATS: *Poems*

EITHER *22 Re-read the third and fourth stanzas of *Ode to Psyche* from 'O latest born and loveliest vision far' (line 24) as far as 'Of pale-mouth'd prophet dreaming' (line 49).

Explore how in these stanzas Keats shows how Psyche makes a memorable impression on him.

OR 23 Explore the ways in which Keats makes Autumn attractive for you in his poem *To Autumn*. Support your ideas with details from the poem.

OR 24 In what ways does Keats make vivid for you the feelings of the knight in *La belle dame sans merci*? Refer closely to the poem in your answer.

SECTION C: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *Things Fall Apart*

EITHER *25 Re-read the opening of Chapter 22 from 'Mr Brown's successor was the Reverend James Smith,' (p. 150 Picador) to 'It was Enoch who touched off the great conflict between church and clan in Umuofia which had been gathering since Mr. Brown left.' (p. 151)

What does Achebe's writing here make you feel about the Reverend Smith, his beliefs and their likely result? Support your ideas with details from the extract.

OR 26 Choose **one** episode where Achebe causes you to feel sympathy with Okonkwo and **one** where he makes you dislike him. Justify your choice by referring in detail to the way Achebe presents the character in each episode.

OR 27 You are Obierika after Okonkwo has killed the court messenger. You are waiting for the inevitable arrival of the District Commissioner and soldiers. Write your thoughts.

JANE AUSTEN: *Pride and Prejudice*

EITHER *28 Re-read in Chapter 8 from 'When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room.' (p. 81 Penguin) to 'With a renewal of tenderness, however, they repaired to her room on leaving the dining-parlour, and sat with her until summoned to coffee.' (p. 83)

Explore the ways in which Austen presents Bingley's sisters in this extract.

OR 29 Do you think that Austen makes it possible to feel sympathy for Mrs Bennet? Support your ideas with details from the novel.

OR 30 You are Elizabeth Bennet on the morning of your wedding day to Mr Darcy. Write your thoughts.

IAN CROSS: *The God Boy*

EITHER *31 Re-read in Chapter 12 from 'Well, he simply squealed as he jumped on his bike.' (p. 93 Penguin) to the end of the chapter, 'I gave old Legs a proper telling off, and if he hadn't been so messed around by his previous experiences I daresay we would have ended up by having a fight.' (p. 95)

How does Cross make this such an amusing episode without ever quite allowing you to forget Jimmy's sad life?

OR 32 What do you think makes Mrs Sullivan such a tragic character? Support your ideas by close reference to Cross's writing.

OR 33 You are Mr Sullivan on the morning when you are going to give Jimmy his new bike. Write your thoughts.

ANITA DESAI : *Games at Twilight*

EITHER *34 Re-read in *The Accompanist* from ‘Then Bhola leaned towards me.’ (p. 66 Vintage) to ‘I talked to myself.’ (p. 67)

How does Desai vividly convey how dreadful this moment is in the life of the accompanist?

OR 35 Explore how Desai vividly portrays a child’s disappointment in **either** *Games at Twilight* **or** *Pineapple Cake*. Support your ideas with details from your chosen story.

OR 36 You are Rakesh after your father has refused your medicine at the end of *A Devoted Son*. Write your thoughts.

WILLIAM GOLDING: *Lord of the Flies*

EITHER *37 Re-read in *Painted Faces and Long Hair* from ‘The fire was dead. They saw that straight away’ (Faber, p. 85) to ‘“Kill the pig. Cut her throat. Spill her blood.”’ (p. 86)

Explore the ways in which Golding’s writing makes this a particularly powerful moment in the novel.

OR 38 Which character do you find the more frightening, Jack or Roger? Support your view by close reference to Golding’s writing.

OR 39 You are Simon on your way up the mountain just after the meeting when Ralph claims that he and Jack have seen the beast. Write your thoughts.

THOMAS HARDY: *Far from the Madding Crowd*

EITHER *40 Re-read in Chapter 25 (in some editions Chapter 24) from ‘Troy was full of activity, but his activities were less of a locomotive than of a vegetative nature’ to ‘“Treat them fairly, and you are a lost man,” he would say.’

What kind of picture of Sergeant Troy does Hardy create for you here?

OR 41 Explore **one** incident in this novel which you find vividly dramatic. Refer in detail to Hardy’s writing in your answer.

OR 42 You are Farmer Boldwood just after you have again proposed marriage to Bathsheba on the assumption that Troy is dead. Write your thoughts.

HARPER LEE: *To Kill a Mockingbird*

EITHER *43 Re-read in Chapter 23 from ‘According to Miss Stephanie Crawford, however, Atticus was leaving the post office when Mr Ewell approached him ...’ (p. 221 Pan) to ‘After that, we were not afraid.’ (p. 223)

Explore how Lee vividly portrays the behaviour of Bob Ewell and Atticus in this extract.

OR 44 In what ways do you think Scout develops and matures in the course of this novel? Support your ideas with details from Lee’s writing.

OR 45 You are Reverend Sykes just after the trial, thinking about what has taken place in the courtroom. Write your thoughts.

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

EITHER *46 Re-read in *The Hitch-hiker* from ‘Like an executioner approaching his victim, the policeman came strolling slowly towards us.’ (p. 145 Nelson) to ‘Then he kicked the starter and roared off up the road out of sight.’ (p. 147)

Explore Dahl’s portrayal of the policeman in this passage.

OR 47 Explore how the writers create a vivid setting for **two** short stories from the collection.

OR 48 You are the mostly silent victim in *The Lemon Orchard*. Write your thoughts as the story progresses.

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.