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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH) **0486/12**

Paper 1 English Texts **May/June 2010**

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.
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 **8** printed pages.

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SECTION A: DRAMA

Answer **one** question from this section.

ALAN AYCKBOURN: *A Small Family Business*

EITHER ***1** Re-read in Act 1 from '*Jack thunders up the stairs. Giorgio, hearing this, dives for the near bedroom, looks round, panic stricken ...*' to '*Cliff comes in the front door and closes it.*'

How does Ayckbourn make this confrontation between Jack and Anita so funny?

OR **2** What do you think makes Harriet and Desmond such an amusing pair of characters? Support your ideas with details from Ayckbourn's writing.

OR **3** You are Jack coming home at the beginning of the play.

Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

EITHER ***4** Re-read the opening of the play from '*The Wasteground, a place where girls come to play. Enter four girls, each dressed contemporary to her own generation, singing:*' to '*Jackie:* Go away, baby. / *Doris cries.*'

In what ways do you think Keatley makes this a good introduction to the play?

OR **5** Explore how Keatley presents the changes in the relationship between Jackie and Rosie as the play develops. Refer in detail to the play in your answer.

OR **6** You are Doris. You have just learnt that your husband, Jack, has bequeathed everything to your granddaughter, Jackie.

Write your thoughts.

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ARTHUR MILLER: *The Crucible*

EITHER ***7** Re-read in Act 1 from '*Putnam (at the moment he is intent upon getting Parris, for whom he has only contempt, to move toward the abyss):* Mr Parris I have taken your part ...' to '*Mercy:* Aye mum. / *Mrs Putnam goes out.*'

How does Miller dramatically convey in this passage the tensions and hatreds in Salem?

OR **8** *A loyal and loving wife*
A cold and unforgiving woman

Which is closer to your view of Elizabeth Proctor? Support your argument with details from Miller's writing.

OR **9** You are Reverend Parris at the end of the play. Proctor has just been hanged.

Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

EITHER ***10** Re-read the beginning of Act 4 Scene 1 from '*Leonato:* Come, Friar Francis, be brief; only to the plain form of marriage' to '*Claudio:* .... That rage in savage sensuality.'

What makes this passage intensely shocking? Support your answer by close reference to Shakespeare's writing.

OR **11** How does Shakespeare make Benedick such a loveable hero? Support your answer by close reference to the play.

OR **12** You are Borachio. You have just been locked up by Dogberry and the Watch.

Write your thoughts.

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WILLIAM SHAKESPEARE: *Richard III*

EITHER ***13** Re-read in Act 3 Scene 7 from '*Gloucester:* ... Your love deserves my thanks, but my desert / Unmeritable shuns your high request' to '*Gloucester:* O, do not swear, my lord of Buckingham.'

Explore how Shakespeare's writing makes this passage so dramatically ironic.

OR **14** Explore some of the ways in which Shakespeare vividly portrays the dishonesty and immorality of Buckingham and Hastings.

OR **15** You are Clarence just after you have been imprisoned in the Tower.

Write your thoughts.

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

EITHER ***16** Re-read in Act Three from '*Raleigh:* I say – Dennis – / *Stanhope:* Yes, old boy?' to the end of the play, '*Very faintly there comes the dull rattle of machine-guns and the fevered spatter of rifle fire.*'

What do you think makes this such a movingly dramatic conclusion to the play? Support your ideas with details from Sherriff's writing.

OR **17** *A cruel bully*
A fine leader of men

Which do you think is the more accurate description of Stanhope? Support your ideas with details from Sherriff's writing.

OR **18** You are Raleigh. You have left the dugout after Stanhope has seized your letter and ordered you to inspect your rifles.

Write your thoughts.

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SECTION B: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES: from Part 3

EITHER ***19** Re-read *The Voice* (by Thomas Hardy).

How does Hardy powerfully convey distress and grief in this poem?

OR **20** Explore in detail how the poet memorably conveys delight in nature in **either** *Amends* (by Adrienne Rich) **or** *On the Grasshopper and The Cricket* (by John Keats).

OR **21** Explore some of the ways poets bring places to life in any **two** of the poems in the selection from Part 3.

JOHN KEATS: *Poems*

EITHER ***22** Re-read the final four stanzas of *The Eve of St Agnes* from ' "Hark 'tis an elfin-storm from faery land" ' to 'For aye unsought for slept among his ashes cold.'

Explore in this extract how Keats strikingly conveys the atmosphere in the castle as the lovers make their escape.

OR **23** In what ways does Keats make vivid for you his feelings about melancholy in *Ode on Melancholy*? Refer in detail to the poem as you respond.

OR **24** Explore how Keats vividly conveys the feelings of the knight in *La belle dame sans merci*. Support your ideas with details from the poem.

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SECTION C: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Pride and Prejudice*

EITHER ***25** Re-read from towards the beginning of Chapter 19 from 'Mrs Bennet and Kitty walked off, and as soon as they were gone Mr Collins began.' to ' It was absolutely necessary to interrupt him now.'

What does Austen make you feel about Mr Collins here as he proposes to Elizabeth? Support your views with details from the writing.

OR **26** How does Austen make Elizabeth Bennet such an appealing and lively character? Support your ideas with details from the writing.

OR **27** You are Mr Bennet after the end of the novel. Elizabeth is married and you are in your study.

Write your thoughts.

IAN CROSS: *The God Boy*

EITHER ***28** Re-read in Chapter 11 from 'Not sure whether I liked him in such a mood – honestly, you would have thought he was at a football match and his team was winning …' to 'She gave me a peck on the forehead as Dad came back down the stairs, just bumped me with her lips, and I went back out to the passage and out the back door.'

How does Cross make this brief moment of contact between Jimmy and his mother deeply moving?

OR **29** How do you think Cross in his portrayal of Jimmy makes a rude and violent child such a sympathetic figure? Support your ideas with details from the writing.

OR **30** You are Jack Crannery ('Bloody Jack') after Jimmy has hit you with a stone. You have told him never to come to the wharf again and he has gone.

Write your thoughts.

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ANITA DESAI: *Games at Twilight and Other Stories*

EITHER ***31** Re-read the opening of *Private Tuition by Mr Bose* from 'Mr Bose gave his private tuition out on the balcony ...' to 'He would have liked to break in and join them.'

How does Desai memorably create in this opening to the story the boredom and frustrations of Mr Bose's life? Support your ideas with details from the writing.

OR **32** In *Studies in the Park* how does Desai vividly convey the pressure that Suno feels he is under and the ways in which he seeks to escape it?

OR **33** You are the artist in *Sale*. Your visitors have gone and you have to explain to your wife what has happened.

Write your thoughts.

THOMAS HARDY: *Far from the Madding Crowd*

EITHER ***34** Re-read in Chapter 24 (Chapter 23 in some editions) from 'He looked hard into her eyes when she raised them for a moment; Bathsheba looked down again...' to 'She closed her lips in a determined silence.'

Explore the ways in which Hardy strikingly presents Sergeant Troy in this passage.

OR **35** *Caring and considerate*
Selfish and thoughtless

In what ways do you think both descriptions apply to Hardy's portrayal of Bathsheba?

OR **36** You are Boldwood. You have just left Bathsheba's house after reading the notice of her marriage to Troy.

Write your thoughts.

BESSIE HEAD: *When Rain Clouds Gather*

EITHER ***37** Re-read in Chapter 11 from 'Makhaya stood up at last, sickened by the ceaseless clack, clack of the vultures' beaks' to '"Hullo, Makhaya," he said. "You settling down?"'

What makes this extract so sad? Remember to support your answer by close reference to the writing.

OR **38** 'The women were the backbone of agriculture.' Explore the ways in which Head vividly demonstrates this in the novel.

OR **39** You are Paulina. You have just been to speak to Mma-Millipede after Makhaya has said he does not know you.

Write your thoughts.

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EDITH WHARTON: *Ethan Frome*

EITHER ***40** Re-read the opening of the novel from 'I had the story, bit by bit, from various people, and, as generally happens in such cases, each time it was a different story.' to '"He looks as if he was dead and in hell now!" '

How do you think Wharton makes this an intriguing and gripping beginning to the novel?

OR **41** How does Wharton convey what a hard life some people have to endure in this novel? Support your ideas with details from the writing.

OR **42** You are Ethan. You have been married to Zeena for a year.

Write your thoughts.

from *STORIES OF OURSELVES*

EITHER ***43** Re-read in *The Lemon Orchard* from 'The coloured man said nothing, but stared ahead of himself in the half-light made by the small lantern.' to 'He straightened up and looked away from them'.

How does La Guma make you feel sympathy for the coloured man here?

OR **44** What do you find particularly striking about the ways in which Bradbury presents a vision of the future in *There Will Come Soft Rains*? Support your answer by close reference to the story.

OR **45** You are Aunt Mary in *Secrets*. You have just discovered that your nephew has read your letters.

Write your thoughts.

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