



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/53

Paper 5

May/June 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:

The weeks until graduation were filled with heady activities. A group of small children were to be presented in a play about buttercups

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I turned to 'Annabel Lee' and we walked up and down the garden rows, the cool dirt between our toes, reciting the beautifully sad lines. 50

Explore the ways in which the writing conveys Maya's excitement to you here.

Or 2 How does Angelou make the relationship between Bailey and his mother so striking?

Or 3 You are Mrs. Flowers after Maya's visit.

Write your thoughts.

CAROL ANN DUFFY: *Selected Poems*

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

Prayer

Some days, although we cannot pray, a prayer
utters itself. So, a woman will lift
her head from the sieve of her hands and stare
at the minims sung by a tree, a sudden gift.

Some nights, although we are faithless, the truth
enters our hearts, that small familiar pain;
then a man will stand stock-still, hearing his youth
in the distant Latin chanting of a train.

5

Pray for us now. Grade I piano scales
console the lodger looking out across
a Midlands town. Then dusk, and someone calls
a child's name as though they named their loss.

10

Darkness outside. Inside, the radio's prayer –
Rockall. Malin. Dogger. Finisterre.

In what ways does Duffy create striking and surprising images of 'prayer' in this poem?

Or 5 How does Duffy make you sympathise with the dolphins in *The Dolphins*?

Or 6 Explore how Duffy powerfully portrays love in *Valentine*.

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Turn to page 6 for Question 7.

HELEN DUNMORE: *The Siege*

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

'I'd have had you down for a student. You've got that educated look about you. Watch out, those bricks are coming down.'

The brick wall bulges and bursts outwards. They jump back, all of them except Katya, who is in a dream as usual.

'Katya! Get out of the way!'

5

But Katya still doesn't see. She blinks and smiles, looking uncertain, as the wall sways behind her. And although it's only a bit of a wall, it's still big and heavy enough as it comes down around her, one wave of bricks knocking her to the ground, the second raining on the back of her neck, her head, her fallen body.

10

'Oh my God.'

'Get her out quick.'

They pick the bricks off her, their hands fast and frantic. They drag her clear, as gently as they can with the smeared thing covered in blood and brick dust. But their thoughts can't catch up with what they see. Katya's been and gone and done it again – why doesn't she ever listen?

15

She isn't listening now. A thread of blood seeps out of her right ear. Her face is bluish-grey. Evgenia bends over her.

'She's gone.'

20

'Gone?'

'Dead.'

They carry Katya's body into the shade by the station waiting-room.

'Somewhere the kids can't see it,' Evgenia urges, and someone goes inside, finds a curtain, and wraps it over Katya. The curtain smells of stuffy rooms, and dust.

25

'Someone'd better tell Arkady Konstantinovich.'

'We ought to pull the rest of that wall down first. The tank-traps've got to be finished by tonight.'

30

It's not that we don't care –

It's not that we don't feel for you, Katinka, under that heavy curtain when you ought to be in Gostiny Dvor, trying on your new dress and frowning and saying it doesn't quite fit on the shoulders –

It's not that we wouldn't have done anything for you, anything, if you'd still been alive and we could have helped you –

35

Sun moves around the corner of the waiting-room. It touches the bundle in its thick curtain. It plays on the exposed tips of rather white, rather delicate fingers. We didn't wrap the curtain round her tightly enough. From close by there comes the shrieking whistle of a train, panicky now, as if there's not much time left. And then the children on the train begin to cry at last, as the carriages judder and the wheels slowly turn. The small familiarity of the station pulls away from them, gathering speed.

40

But you understand, don't you, Katya, that we had to go on digging the tank-trap?

45

In what ways does Dunmore's writing make this moment so shocking?

Or 8 What does Dunmore make you feel about Marina Petrovna? Support your ideas with details from Dunmore's writing.

Or 9 You are Mikhail after you have been wounded. Marina Petrovna has just angrily accused you of giving up.

Write your thoughts.

ALDOUS HUXLEY: *Brave New World*

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

On their way back across the Channel, Bernard insisted on stopping his propeller and hovering on his helicopter screws within a hundred feet of the waves. The weather had taken a change for the

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Don't you understand that?'

50

Explore how Huxley strikingly presents the feelings of Bernard and Lenina here.

- Or**
- 11** In what ways does Huxley make Helmholtz Watson such a memorable character in the novel?
- Or**
- 12** You are Linda. The women on the reservation have just whipped you for your behaviour with their men.

Write your thoughts.

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

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

- Demetrius:* I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me.
Thou told'st me they were stol'n unto this wood,
And here am I, and wood within this wood, 5
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.
- Helena:* You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart
Is true as steel. Leave you your power to draw, 10
And I shall have no power to follow you.
- Demetrius:* Do I entice you? Do I speak you fair?
Or, rather, do I not in plainest truth
Tell you I do not nor I cannot love you?
- Helena:* And even for that do I love you the more. 15
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you.
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you. 20
What worser place can I beg in your love,
And yet a place of high respect with me,
Than to be used as you use your dog?
- Demetrius:* Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee. 25
- Helena:* And I am sick when I look not on you.
- Demetrius:* You do impeach your modesty too much
To leave the city and commit yourself
Into the hands of one that loves you not;
To trust the opportunity of night, 30
And the ill counsel of a desert place,
With the rich worth of your virginity.
- Helena:* Your virtue is my privilege for that:
It is not night when I do see your face,
Therefore I think I am not in the night; 35
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world.
Then how can it be said I am alone
When all the world is here to look on me?
- Demetrius:* I'll run from thee and hide me in the brakes, 40
And leave thee to the mercy of wild beasts.
- Helena:* The wildest hath not such a heart as you.
Run when you will; the story shall be chang'd:
Apollo flies, and Daphne holds the chase;
The dove pursues the griffin; the mild hind 45
Makes speed to catch the tiger – bootless speed,
When cowardice pursues and valour flies.
- Demetrius:* I will not stay thy questions; let me go;
Or, if thou follow me, do not believe

But I shall do thee mischief in the wood. 50

Helena: Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do;
We should be woo'd, and were not made to woo. 55

[Exit Demetrius.

I'll follow thee, and make a heaven of hell,
To die upon the hand I love so well.

How does Shakespeare make this such an entertaining and significant moment in the play?

Or 14 Explore the ways in which Shakespeare makes Puck such an entertaining character in the play.

Or 15 You are Titania. You have just woken up from the spell and Puck has removed the ass's head from Bottom.

Write your thoughts.

Songs of Ourselves (from Part 1)

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

Written the Night Before His Execution

My prime of youth is but a frost of cares;
 My feast of joy is but a dish of pain;
 My crop of corn is but a field of tares;
 And all my good is but vain hope of gain;
 My life is fled, and yet I saw no sun; 5
 And now I live, and now my life is done.

The spring is past, and yet it hath not sprung;
 The fruit is dead, and yet the leaves be green;
 My youth is gone, and yet I am but young;
 I saw the world, and yet I was not seen; 10
 My thread is cut, and yet it is not spun;
 And now I live, and now my life is done.

I sought my death, and found it in my womb,
 I looked for life, and saw it was a shade,
 I trod the earth and knew it was my tomb, 15
 And now I die, and now I am but made:
 The glass is full, and now my glass is run,
 And now I live, and now my life is done.

(by Chidiock Tichbourne)

Explore the ways in which Tichbourne makes this such a moving poem.

Or 17 How does Elizabeth I vividly convey the unhappiness of the speaker in *I Grieve, and Dare Not Show My Discontent?*

Or 18 In what striking ways does the poet convey the strong emotions of the speaker in **one** of the following poems?

Sonnet 19 'Come darkest night, becoming sorrow best' (by Lady Mary Wroth)
or
They Flee From Me, That Sometime Did Me Seek (by Sir Thomas Wyatt).

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Turn to page 14 for Question 19.

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

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

Margaret: I know! *WHY!* – am I so catty? – 'Cause I'm consumed

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mouth, then bursts into shrill, almost hysterical laughter. He remains grave for a moment, then grins and puts the chair down.]

55

How does Williams dramatically convey the tension between Maggie and Brick here?

- Or 20** In what ways does Williams make Mae such a memorable character for you? Support your ideas by close reference to the play.
- Or 21** You are Brick. You are on the gallery on your own, after telling Big Daddy the truth about his cancer.

Write your thoughts.

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