



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/11**

Paper 1 Open Texts

**October/November 2010**

**2 hours 15 minutes**

Additional Materials: Answer Booklet/Paper

**Texts studied should be taken into the examination room.**

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**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.



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This document consists of **7** printed pages and **1** blank page.



**SECTION A: DRAMA****ALAN AYCKBOURN: *A Small Family Business***

- Either** \*1 Re-read from 'Jack goes out of the front door slamming it behind him.' to the end of Act 1 '... the dog yaps on as: *Blackout*'.
- What do you think makes this such a dramatic and amusing end to the Act? Support your views with details from Ayckbourn's writing.
- Or** 2 What aspects of human behaviour do you think Ayckbourn most powerfully ridicules in this play? Support your ideas with details from the play.
- Or** 3 You are Benedict Hough. You are approaching Jack's house with your information about the corruption in his firm. Write your thoughts.

**CHARLOTTE KEATLEY: *My Mother Said I Never Should***

- Either** \*4 Re-read in Act 1 Scene 6 from 'Jackie: This is Rosie, Mummy.' to 'Jackie: It'll be too late!/*Silence*'.
- How does Keatley vividly portray the differing feelings of Jackie and Margaret here?
- Or** 5 Explore the ways in which Keatley makes dramatic some of the changes in society over the years in which the play is set. Support your ideas with details from the play.
- Or** 6 You are Doris shortly after the death of your husband, Jack. Write your thoughts.

**ARTHUR MILLER: *The Crucible***

- Either** \*7 Re-read in Act 2 from 'Cheever: ... (*He takes out a warrant*) I have a warrant for your wife' to 'Cheever: ... and I bid you obstruct me not, for I – *Enter Elizabeth with Mary Warren*'.
- How do you think Miller makes this moment in the play both shocking and absurd? Support your ideas with details from the extract.
- Or** 8 Do you think Miller makes it possible to sympathise with Hale? Support your ideas with details from the play.
- Or** 9 You are John Proctor. You are taking Mary Warren to the Salem Courtroom. Write your thoughts.

**WILLIAM SHAKESPEARE: *Much Ado About Nothing***

- Either** \*10 Re-read from the beginning of Act 4 Scene 1 '*Leonato*: Come Friar Francis, be brief ...' to '*Benedick*: This looks not like a nuptial'.

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

- Or** 11 How does Shakespeare make the relationship between Beatrice and Hero so memorable a part of the play? Support your answer with details from the play.

- Or** 12 You are Don Pedro. You have just discovered that your half-brother, Don John, is responsible for Hero's disgrace. Write your thoughts.

**WILLIAM SHAKESPEARE: *Richard III***

- Either** \*13 Re-read in Act 1 Scene 3 from '*Gloucester*: I cannot blame her; by God's holy Mother' to the end of the scene, '*1 Murderer*: We will, my noble lord.'

How do you think Shakespeare makes Richard such an entertaining and dramatic figure here? Support your ideas with details from the extract.

- Or** 14 How do you think Shakespeare makes Richard's climb to the throne so dramatically compelling? Support your ideas with details from the play.

- Or** 15 You are Lord Hastings. You are on your way with Buckingham to the Tower for the meeting of the Council. Write your thoughts.

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

- Either** \*16 Re-read in Act 2 Scene 1 (towards the beginning of the scene) from '*Osborne*: Yes. A bit. I made a rockery when I was home on leave.' to '*Osborne*: I always measure distances like that out here. Keeps them in proportion.'

Explore how Sherriff vividly conveys in this very ordinary conversation the pressures under which the three men are living.

- Or** 17 What do you think makes Osborne such a dramatic character in the play? Support your ideas with details from the play.

- Or** 18 You are Raleigh. You are on your way to the front line to join Stanhope's Company. Write your thoughts.

**SECTION B: POETRY*****Songs of Ourselves: from Part 3***

**Either** \*19 Re-read *Sonnet 29* (by Edna St Vincent Millay).

What do you think makes this sonnet so sad? Support your ideas with details from the poet's words.

**Or** \*20 In **either** *Marrysong* (by Dennis Scott) or *First Love* (by John Clare) explore how the poet's words vividly portray being in love.

**Or** \*21 Sounds of words can contribute powerfully to a poem's effect and meaning. Explore some examples of this from at least **two** poems that you have studied from this section of *Songs of Ourselves*.

**JOHN KEATS: Poems**

**Either** \*22 Re-read the last six stanzas of *La Belle Dame Sans Merci* from 'She found me roots of relish sweet' to 'And no birds sing.'

Explore the ways in which Keats emphasises the knight's feelings of hopelessness here.

**Or** \*23 What do you find memorable about the ways in which Keats portrays the figures on the Grecian Urn? Support your ideas with details from *Ode on a Grecian Urn*.

**Or** \*24 Explore how Keats vividly conveys his thoughts and feelings in *Ode on Indolence*. Refer closely to the poem to support your ideas.

**SECTION C: PROSE****JANE AUSTEN: *Pride and Prejudice***

- Either** \*25 Re-read in Chapter 6 from 'It was generally evident from whenever they met, that he *did* admire her; and to *her* it was equally evident that Jane was yielding ... '(half way through the first paragraph) to "... Happiness in marriage is entirely a matter of chance".
- How does Austen in this conversation reveal Elizabeth's and Charlotte's very different personalities?
- Or** \*26 Explore some of the ways in which Austen memorably ridicules prejudice about social class. Support your ideas with details from the writing.
- Or** \*27 You are Wickham. You have just heard that Elizabeth is to marry Darcy. Write your thoughts.

**IAN CROSS: *The God Boy***

- Either** \*28 Re-read in Chapter 4 from 'She came back down the stairs puffing, and we set off to Raggleton' to 'Then a door banged, and the house was so quiet I could hear my breathing.'
- How do you think Cross makes Jimmy's response to the adult world both amusing and sad in this episode?
- Or** \*29 Do you think Cross makes it possible to sympathise with Mr Sullivan in any way or is he simply vile and hateful? Support your ideas with details from the writing.
- Or** \*30 You are Mrs Sullivan on the morning after you have murdered your husband. You have just said goodbye to Jimmy and you are walking into town. Write your thoughts.

**ANITA DESAI: *Games at Twilight and Other Stories***

- Either** \*31 Re-read in *A Devoted Son* from 'He developed so many complaints and fell ill so frequently ...' to '... while Veena slipped silently out of the room with a little smirk that only the old man saw, and hated.'

To what extent does Desai make you sympathise with the old man here? Support your views with details from the writing.

- Or** 32 What for you are the features of life in India which Desai brings most vividly and memorably to life in these short stories? Support your views with details from Desai's writing in at least **two** stories.

- Or** 33 You are Sheila in *Surface Textures*. You are on your way home to your parents. Write your thoughts.

**THOMAS HARDY: *Far from the Madding Crowd***

- Either** \*34 Re-read in Chapter 3 from "'O no," the girl replied.' to the end of the chapter: "'Now find out my name," she said teasingly; and withdrew.'

How does Hardy vividly convey the developing attraction between Gabriel and Bathsheba here?

- Or** 35 *Attractive and exciting*  
*Selfish and cruel*

Which of these two descriptions is nearer to your view of Sergeant Troy? Support your ideas with details from the novel.

- Or** 36 You are Boldwood on receiving the Valentine card from Bathsheba. Write your thoughts.

**BESSIE HEAD: *When Rain Clouds Gather***

- Either** \*37 Re-read in Chapter 9 from ‘Makhaya sat down opposite her and pulled the Tswana version of the Bible towards him as she poured the tea,’ to ‘He smiled suddenly, quite clearly observing the uncertainty on her face.’

How does Head make this conversation between Makhaya and Mma-Millipede such a powerful and significant moment in the novel?

- Or** 38 What vivid impressions of women’s lives in Golema Mmidi does Head create for you in the novel? Support your answer by close reference.

- Or** 39 You are George Appleby-Smith. You have just been informed of the suicide of Chief Matenge. Write your thoughts.

**EDITH WHARTON: *Ethan Frome***

- Either** \*40 Re-read the end of Chapter 7 from ‘As he reached the door he met Zeena coming back into the room, ...’ to the end of the chapter, ‘... gathering up the bits of broken glass she went out of the room as if she carried a dead body...’

What does Wharton make you feel about Zeena here? Support your views with details from the writing.

- Or** 41 How does Wharton make Ethan Frome such a compelling character? Support your ideas with details from the writing.

- Or** 42 You are Mattie. You are walking home from the dance after you have escaped Denis Eady’s attentions and before Ethan catches up with you. Write your thoughts.

***Stories of Ourselves***

- Either** \*43 Re-read *The Signalman* from “‘I have made up my mind, sir,’” to ‘I have seen such an attitude on stone figures on tombs’.

How does Dickens build up a sense of mystery in this extract?

- Or** 44 How do you think the writers make the endings of **two** of the following stories so effective?

*How It Happened* (by Arthur Conan Doyle)

*Meteor* (by John Wyndham)

*On Her Knees* (by Tim Winton)

- Or** 45 You are Mala in *The Third and Final Continent* (by Jhumpa Lahiri). You have just arrived in Boston and your husband has taken you to your new home. Write your thoughts.

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