



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/52**

Paper 5

**October/November 2012**

**45 minutes**

Additional Materials:     Answer Booklet/Paper

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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 **one** question.

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 **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:

George Washington High School was the first real school I attended.

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I often wondered if she knew she was the only teacher I remembered.

In this extract, how does Angelou convey her admiration for Miss Kirwin as a teacher?

**Or 2** Explore **two** moments where Angelou's writing makes you feel particularly sorry for Uncle Willie.

**Or 3** You are Momma after Bailey's shock at the White people's treatment of a dead Black man.

Write your thoughts.

**CAROL ANN DUFFY: *Selected Poems***

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

*In Mrs Tilscher's Class*

You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
Tana. Ethiopia. Khartoum. Aswân.  
That for a hour, then a skittle of milk 5  
and the chalky Pyramids rubbed into dust.  
A window opened with a long pole.  
The laugh of a bell swung by a running child.

This was better than home. Enthralling books. 10  
The classroom glowed like a sweetshop.  
Sugar paper. Coloured shapes. Brady and Hindley  
faded, like the faint, uneasy smudge of a mistake.  
Mrs Tilscher loved you. Some mornings, you found  
she'd left a good gold star by your name.  
The scent of a pencil slowly, carefully, shaved. 15  
A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed  
from commas into exclamation marks. Three frogs  
hopped in the playground, freed by a dunce,  
followed by a line of kids, jumping and croaking 20  
away from the lunch queue. A rough boy  
told you how you were born. You kicked him, but stared  
at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity. 25  
A tangible alarm made you always untidy, hot,  
fractious under the heavy, sexy sky. You asked her  
how you were born and Mrs Tilscher smiled,  
then turned away. Reports were handed out.  
You ran through the gates, impatient to be grown,  
as the sky split open into a thunderstorm. 30

Explore how Duffy vividly describes the experience of school in this poem.

**Or 5** In what ways does Duffy memorably convey the speaker's feelings in *Who Loves You*?

**Or 6** What does Duffy's writing make you feel about the Head of English in the poem *Head of English*?

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**Turn over for Question 7.**

**GEORGE ORWELL: *Nineteen Eighty-Four***

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

O'Brien took the decanter by the neck and filled up the glasses with a dark-red liquid. It aroused in Winston dim memories

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'It is necessary for us to know everything.'

Explore the ways in which Orwell makes this such a dramatic and significant moment in the novel.

**Or 8** How does Orwell strikingly convey the depressing nature of Winston's daily life in Oceania? Support your ideas with details from the novel.

**Or 9** You are O'Brien, after completing the interrogation of Winston.

Write your thoughts.

**ALDOUS HUXLEY: *Brave New World***

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

There was the sound of feet in the inner room.

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And he shook his head.

How does Huxley vividly convey the differences between the Savage's world and the 'Brave New World' of Bernard and Lenina here?

- Or**     **11** Explore in detail **two** moments where Huxley's writing makes you sympathise particularly strongly with Linda.
- Or**     **12** You are Helmholtz. John has just been reading Shakespeare's *Romeo and Juliet* to you.

Write your thoughts.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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

|                        |   |  |
|------------------------|---|--|
| <i>Friar Lawrence:</i> | Saint Francis be my speed! How oft to-night<br>Have my old feet stumbled at graves! Who's there?  |  |
| <i>Balthasar:</i>      | Here's one, a friend, and one that knows you well.  |  |
| <i>Friar Lawrence:</i> | Bliss be upon you! Tell me, good my friend,<br>What torch is yond that vainly lends his light<br>To grubs and eyeless skulls? As I discern,<br>It burneth in the Capels' monument.  | 5  |
| <i>Balthasar:</i>      | It doth so, holy sir, and there's my master,<br>One that you love.  |  |
| <i>Friar Lawrence:</i> | Who is it?  | 10                                       |
| <i>Balthasar:</i>      | Romeo   |  |
| <i>Friar Lawrence:</i> | How long hath he been there?  |  |
| <i>Balthasar:</i>      | Full half an hour.  |  |
| <i>Friar Lawrence:</i> | Go with me to the vault.  |  |
| <i>Balthasar:</i>      | I dare not, sir.<br>My master knows not but I am gone hence,<br>And fearfully did menace me with death,<br>If I did stay to look on his intents.  | 15                                       |
| <i>Friar Lawrence:</i> | Stay, then, I'll go alone; fear comes upon me;<br>O, much I fear some ill unthrifty thing.  | 20                                       |
| <i>Balthasar:</i>      | As I did sleep under this yew tree here,<br>I dreamt my master and another fought,<br>And that my master slew him.  |  |
| <i>Friar Lawrence:</i> | Romeo!<br>Alack, alack, what blood is this which stains<br>The stony entrance of this sepulchre?<br>What mean these masterless and gory swords<br>To lie discolour'd by this place of peace?  | 25                                       |
|                        | <i>[Enters the tomb.</i>  |  |
|                        | Romeo! O, pale! Who else? What, Paris too?<br>And steep'd in blood? Ah, what an unkind hour<br>Is guilty of this lamentable chance!<br>The lady stirs.  | 30                                       |
|                        | <i>[Juliet wakes.</i>   |  |
| <i>Juliet:</i>         | O comfortable friar! Where is my lord?<br>I do remember well where I should be,<br>And there I am. Where is my Romeo?   | 35                                       |
|                        | <i>[Noise within.</i>   |  |
| <i>Friar Lawrence:</i> | I hear some noise. Lady, come from that nest<br>Of death, contagion, and unnatural sleep;<br>A greater power than we can contradict<br>Hath thwarted our intents. Come, come away;<br>Thy husband in thy bosom there lies dead;<br>And Paris too. Come, I'll dispose of thee<br>Among a sisterhood of holy nuns.<br>Stay not to question, for the watch is coming;<br>Come, go, good Juliet. I dare no longer stay. | 40<br><br><br><br><br><br><br><br><br>45 |

*Juliet:* Go, get thee hence, for I will not away.  
*[Exit Friar Lawrence.*
 What's here? A cup, clos'd in my true love's hand?  
 Poison, I see, hath been his timeless end. 50  
 O churl! drunk all, and left no friendly drop  
 To help me after? I will kiss thy lips;  
 Haply some poison yet doth hang on them,  
 To make me die with a restorative.  
*[Kisses him.* 55

*1 Watch* *[Within]* Lead, boy. Which way?

*Juliet:* Yea, noise? Then I'll be brief. O happy dagger!  
*[Snatching Romeo's dagger.*

This is thy sheath; there rust, and let me die. 60

How, in your view, does Shakespeare make this such a dramatic and moving moment in the play?

**Or 14** To what extent do you think Shakespeare portrays Mercutio as a good friend to Romeo? Support your ideas with details from the play.

**Or 15** You are the Prince. You have just banished Romeo for killing Tybalt.

Write your thoughts.

**from *Songs of Ourselves* (from Part 1)**

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

*Sonnet 61*

Since there's no help, come let us kiss and part;  
 Nay, I have done, you get no more of me,  
 And I am glad, yea, glad with all my heart  
 That thus so cleanly I myself can free;  
 Shake hands for ever, cancel all our vows, 5  
 And when we meet at any time again,  
 Be it not seen in either of our brows  
 That we one jot of former love retain.  
 Now at the last gasp of love's latest breath,  
 When, his pulse failing, Passion speechless lies, 10  
 When Faith is kneeling by his bed of death,  
 And Innocence is closing up his eyes;  
 Now if thou wouldst, when all have given him over,  
 From death to life thou mightst him yet recover.

(by *Michael Drayton*)

In what ways does Drayton memorably convey the thoughts and feelings of the speaker here?

- Or 17** Explore the ways in which the poets use striking imagery in *Sonnet 19: 'Come, darkest night, becoming sorrow best'* (by Lady Mary Wroth) **and** *What Thing Is Love?* (by George Peele).
- Or 18** Explore the ways in which the poets' descriptions appeal to your senses in **two** of the poems you have studied from Part 1. (NB Do not use *Sonnet 61 'Since there's no help, come let us kiss and part'* by Michael Drayton in answering this question.)

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**Turn over 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:* – From then on Skipper was nothing at all but a receptacle for liquor and drugs.

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Here they come!

How does Williams make this such a powerful and dramatic moment in the play?

**Or 20** Explore the ways in which Williams makes Big Daddy such a dramatically compelling character.

**Or 21** You are Big Mama, after learning the truth about Big Daddy's cancer.

Write your thoughts.

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