



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/52

Paper 5

October/November 2014

45 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.



This document consists of **15** printed pages, **1** blank page and **1** insert.

Answer **one** question on **any** text.

JANE AUSTEN: *Northanger Abbey*

Either 1 Read this extract, and then answer the question that follows it:

Catherine was too wretched to be fearful. The journey in itself had no terrors for her; and she began it without either dreading its length, or feeling its solitariness. Leaning back in one corner of the carriage, in a violent burst of tears, she was conveyed some miles beyond the walls of the Abbey before she raised her head; and the highest point of ground within the park was almost closed from her view before she was capable of turning her eyes towards it. Unfortunately, the road she now travelled was the same which only ten days ago she had so happily passed along in going to and from Woodston; and, for fourteen miles, every bitter feeling was rendered more severe by the review of objects on which she had first looked under impressions so different. Every mile, as it brought her nearer Woodston, added to her sufferings, and when within the distance of five, she passed the turning which led to it, and thought of Henry, so near, yet so unconscious, her grief and agitation were excessive.

The day which she had spent at that place had been one of the happiest of her life. It was there, it was on that day that the General had made use of such expressions with regard to Henry and herself, had so spoken and so looked as to give her the most positive conviction of his actually wishing their marriage. Yes, only ten days ago had he elated her by his pointed regard – had he even confused her by his too significant reference! And now – what had she done, or what had she omitted to do, to merit such a change?

The only offence against him of which she could accuse herself, had been such as was scarcely possible to reach his knowledge. Henry and her own heart only were privy to the shocking suspicions which she had so idly entertained; and equally safe did she believe her secret with each. Designedly, at least, Henry could not have betrayed her. If, indeed, by any strange mischance his father should have gained intelligence of what she had dared to think and look for, of her causeless fancies and injurious examinations, she could not wonder at any degree of his indignation. If aware of her having viewed him as a murderer, she could not wonder at his even turning her from his house. But a justification so full of torture to herself, she trusted would not be in his power.

Anxious as were all her conjectures on this point, it was not, however, the one on which she dwelt most. There was a thought yet nearer, a more prevailing, more impetuous concern. How Henry would think, and feel, and look, when he returned on the morrow to Northanger and heard of her being gone, was a question of force and interest to rise over every other, to be never ceasing, alternately irritating and soothing; it sometimes suggested the dread of his calm acquiescence, and at others was answered by the sweetest confidence in his regret and resentment. To the General, of course, he would not dare to speak; but to Eleanor – what might he not say to Eleanor about her?

[From Chapter 29]

How does Austen's writing make you feel sorry for Catherine at this moment in the novel?

- Or 2** How does Austen make Eleanor Tilney such a likeable character? Support your ideas with details from the novel.
- Or 3** You are Isabella Thorpe. You have just ended your engagement to James Morland.
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's writing make this poem memorable for you?

- Or** 5 How does Duffy strikingly convey the speaker's thoughts and feelings in *Valentine*?
- Or** 6 How does Duffy's writing make *Stealing* such a disturbing poem?

Turn to page 6 for Question 7.

HELEN DUNMORE: *The Siege*

- Either** 7 Read this extract, and then answer the question that follows it:
‘What’s that, Andryusha?’

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‘Yes,’ says Kolya, but uncertainly.

[From Chapter 21]

How does Dunmore strikingly convey desperation for food at this moment in the novel?

Or **8** Explore the ways in which Dunmore makes the relationship between Anna and Andrei so moving. Support your ideas with details from the novel.

Or **9** You are Anna. You have just left the apartment of Evgenia and her mother.

Write your thoughts.

from JO PHILLIPS ed.: *Poems Deep & Dangerous*

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

Follower

My father worked with a horse-plough,

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Behind me, and will not go away.

(by Seamus Heaney)

What vivid impressions of the father and son does Heaney create for you as you read this poem?

Or 11 How does Arnold memorably present feelings of loneliness and despair in *To Marguerite*?

Or 12 Explore the ways in which the poet memorably conveys the thoughts and feelings of the speaker in **one** of the following sonnets:

I wish I could remember that first day (by Christina Rossetti)

Shall I Compare Thee ...? (by William Shakespeare)

Turn to page 10 for Question 13.

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- Either** 13 Read this extract, and then answer the question that follows it:
- Bottom:* Masters, you ought to consider with yourself to bring in – God shield us! – a lion among ladies is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to't.
- Snout:* Therefore another prologue must tell he is not a lion. 5
- Bottom:* Nay, you must name his name, and half his face must be seen through the lion's neck; and he himself must speak through, saying thus, or to the same defect: 'Ladies,' or 'Fair ladies, I would wish you' or 'I would request you' or 'I would entreat you not to fear, not to tremble. My life for yours! If you think I come hither as a lion, it were pity of my life. No, I am no such thing; I am a man as other men are'. And there, indeed, let him name his name, and tell them plainly he is Snug the joiner. 10
- Quince:* Well, it shall be so. But there is two hard things – that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight. 15
- Snout:* Doth the moon shine that night we play our play?
- Bottom:* A calendar, a calendar! Look in the almanack; find out moonshine, find out moonshine. 20
- Quince:* Yes, it doth shine that night.
- Bottom:* Why, then may you leave a casement of the great chamber window, where we play, open; and the moon may shine in at the casement.
- Quince:* Ay; or else one must come in with a bush of thorns and a lantern, and say he comes to disfigure or to present the person of Moonshine. Then there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby, says the story, did talk through the chink of a wall. 25
- Snout:* You can never bring in a wall. What say you, Bottom?
- Bottom:* Some man or other must present Wall; and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper. 30
- Quince:* If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin; when you have spoken your speech, enter into that brake; and so every one according to his cue. 35
- Enter PUCK behind.* 40
- Puck:* What hempen homespuns have we swagg'ring here,
So near the cradle of the Fairy Queen?
What, a play toward! I'll be an auditor;
An actor too perhaps, if I see cause.
- Quince:* Speak, Pyramus. Thisby, stand forth. 45
- Bottom:* *Thisby, the flowers of odious savours sweet –*
- Quince:* 'Odious' – odorous!
- Bottom:* — *odours savours sweet;*
So hath thy breath, my dearest Thisby dear.
But hark, a voice! Stay thou but here awhile,
And by and by I will to thee appear. 50

[Exit.]

<i>Puck:</i>	A stranger Pyramus than e'er played here!	
		<i>[Exit.</i>
<i>Flute:</i>	Must I speak now?	55
<i>Quince:</i>	Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.	
<i>Flute:</i>	<i>Most radiant Pyramus, most lily-white of hue, Of colour like the red rose on triumphant brier, Most brisky juvenal, and eke most lovely Jew, As true as truest horse, that yet would never tire, I'll meet thee, Pyramus, at Ninny's tomb.</i>	60
<i>Quince:</i>	'Ninus' tomb', man! Why, you must not speak that yet; that you answer to Pyramus. You speak all your part at once, cues and all. Pyramus enter: your cue is past; it is 'never tire'.	65
<i>Flute:</i>	O – <i>As true as truest horse, that yet would never tire.</i> <i>Re-enter PUCK, and BOTTOM with an ass's head.</i>	
<i>Bottom:</i>	<i>If I were fair, Thisby, I were only thine.</i>	
<i>Quince:</i>	O monstrous! O strange! We are haunted. Pray master! Fly, masters! Help!	70
	<i>[Exeunt all but BOTTOM and PUCK.</i>	
<i>Puck:</i>	I'll follow you; I'll lead you about a round, Through bog, through bush, through brake, through brier; Sometime a horse I'll be, sometime a hound, A hog, a headless bear, sometime a fire; And neigh, and bark, and grunt, and roar, and burn, Like horse, hound, hog, bear, fire, at every turn.	75
		<i>[Exit.</i> 80

[From Act 3 Scene 1]

Explore the ways in which Shakespeare makes this moment so funny.

- Or** **14** What do you find memorable about the way Shakespeare portrays the changing fortunes of Helena and Hermia? Support your ideas with details from the play.
- Or** **15** You are Puck, just after transforming Bottom's head into an ass's head.

Write your thoughts.

ROBERT LOUIS STEVENSON: *The Strange Case of Dr Jekyll and Mr Hyde*

Either

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

'Is Dr Jekyll at home, Poole?' asked the lawyer.

'I will see, Mr Utterson,' said Poole, admitting the visitor, as he spoke, into a large, low-roofed, comfortable hall, paved with flags, warmed (after the fashion of a country house) by a bright, open fire, and furnished with costly cabinets of oak. 'Will you wait here by the fire, sir? Or shall I give you a light in the dining-room?'

5

'Here, thank you,' said the lawyer, and he drew near and leaned on the tall fender. This hall, in which he was now left alone, was a pet fancy of his friend the doctor's; and Utterson himself was wont to speak of it as the pleasantest room in London. But to-night there was a shudder in his blood; the face of Hyde sat heavy on his memory; he felt (what was rare with him) a nausea and distaste of life; and in the gloom of his spirits, he seemed to read a menace in the flickering of the firelight on the polished cabinets and the uneasy starting of the shadow on the roof. He was ashamed of his relief, when Poole presently returned to announce that Dr Jekyll was gone out.

10

'I saw Mr Hyde go in by the old dissecting room door, Poole,' he said. 'Is that right, when Dr Jekyll is from home?'

'Quite right, Mr Utterson, sir,' replied the servant. 'Mr Hyde has a key.'

'Your master seems to repose a great deal of trust in that young man, Poole,' resumed the other musingly.

20

'Yes, sir, he do indeed,' said Poole. 'We have all orders to obey him.'

'I do not think I ever met Mr Hyde?' asked Utterson.

'O, dear no, sir. He never *dines* here,' replied the butler. 'Indeed we see very little of him on this side of the house; he mostly comes and goes by the laboratory.'

25

'Well, good night, Poole.'

'Good night, Mr Utterson.'

And the lawyer set out homeward with a very heavy heart. 'Poor Harry Jekyll,' he thought, 'my mind misgives me he is in deep waters! He was wild when he was young; a long while ago to be sure; but in the law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace; punishment coming, *pede claudo*, years after memory has forgotten and self-love condoned the fault.' And the lawyer, scared by the thought, brooded awhile on his own past, groping in all the corners of memory, lest by chance some Jack-in-the-Box of an old iniquity should leap to light there. His past was fairly blameless; few men could read the rolls of their life with less apprehension; yet he was humbled to the dust by the many ill things he had done, and raised up again into a sober and fearful gratitude by the many that he had come so near to doing, yet avoided. And then by a return on his former subject, he conceived a spark of hope. 'This Master Hyde, if he were studied,' thought he, 'must have secrets of his own: black secrets, by the look of him; secrets compared to which poor Jekyll's worst would be like sunshine. Things cannot continue as they are. It turns me cold to think of this creature stealing like a thief to Harry's bedside; poor Harry, what a waking! And the danger of it; for if this Hyde suspects the existence of the will, he may grow impatient to inherit. Ay, I must put my shoulder to the wheel—if Jekyll will but let me,' he added, 'if Jekyll will only let me.' For once more he saw before his mind's eye, as clear as a transparency, the strange clauses of the will.

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[From Chapter 2, 'Search for Mr Hyde']

Explore the ways in which Stevenson vividly reveals the impact Mr Hyde has made on Mr Utterson at this moment in the novel.

Or **17** 'Mr Hyde is a far more compelling character than Dr Jekyll.' Do you agree? Support your ideas with details of Stevenson's presentation of both characters.

Or **18** You are Dr Jekyll. Mr Utterson has just left your dinner party, having expressed his concerns about your relationship with Mr Hyde.

Write your thoughts.

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

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

Big Daddy: I got a surprise for those women. I'm not gonna let it go for a long time yet if that's what they're waiting for.

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Brick: Yes, sir, yes, I know.

[From Act 2]

In what ways does Williams make this such a dramatic and significant moment in the play?

Or **20** How does Williams strikingly portray Maggie's feelings on **two** different occasions in the play?

Or **21** You are Mae, as the birthday party for Big Daddy is about to begin.

Write your thoughts.

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