



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/52**

Paper 5

**May/June 2014**

**45 minutes**

No Additional Materials are required.

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**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.



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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's heart beat quick, but her courage did not fail her. With a cheek flushed by hope, and an eye straining with curiosity, her fingers grasped the handle of a drawer and drew it forth. It was entirely empty. With less alarm and greater eagerness she seized a second, a third, a fourth; each was equally empty. Not one was left unsearched, and in not one was anything found. Well read in the art of concealing a treasure, the possibility of false linings to the drawers did not escape her, and she felt round each with anxious acuteness in vain. The place in the middle alone remained now unexplored; and though she had 'never from the first had the smallest idea of finding anything in any part of the cabinet, and was not in the least disappointed at her ill success thus far, it would be foolish not to examine it thoroughly while she was about it.' It was some time however before she could unfasten the door, the same difficulty occurring in the management of this inner lock as of the outer; but at length it did open; and not vain, as hitherto, was her search; her quick eyes directly fell on a roll of paper pushed back into the further part of the cavity, apparently for concealment, and her feelings at that moment were indescribable. Her heart fluttered, her knees trembled, and her cheeks grew pale. She seized, with an unsteady hand, the precious manuscript, for half a glance sufficed to ascertain written characters; and while she acknowledged with awful sensations this striking exemplification of what Henry had foretold, resolved instantly to peruse every line before she attempted to rest. 5

The dimness of the light her candle emitted made her turn to it with alarm; but there was no danger of its sudden extinction, it had yet some hours to burn; and that she might not have any greater difficulty in distinguishing the writing than what its ancient date might occasion, she hastily snuffed it. Alas! it was snuffed and extinguished in one. A lamp could not have expired with more awful effect. Catherine, for a few moments, was motionless with horror. It was done completely; not a remnant of light in the wick could give hope to the rekindling breath. Darkness impenetrable and immoveable filled the room. A violent gust of wind, rising with sudden fury, added fresh horror to the moment. Catherine trembled from head to foot. In the pause which succeeded, a sound like receding footsteps and the closing of a distant door struck on her affrighted ear. Human nature could support no more. A cold sweat stood on her forehead, the manuscript fell from her hand, and groping her way to the bed, she jumped hastily in, and sought some suspension of agony by creeping far underneath the clothes. To close her eyes in sleep that night, she felt must be entirely out of the question. With a curiosity so justly awakened, and feelings in every way so agitated, repose must be absolutely impossible. The storm too abroad so dreadful! – she had not been used to feel alarm from wind, but now every blast seemed fraught with awful intelligence. 10  
15  
20  
25  
30  
35  
40

[From Chapter 21]

How does Austen's writing make this passage so amusing?

- Or**     **2**    Does Austen make you feel that Catherine and Henry Tilney will have a happy marriage? Support your ideas with details from the novel.
- Or**     **3**    You are General Tilney. John Thorpe has just told you that Catherine is *not* going to inherit great wealth as he had led you to believe.

Write your thoughts.

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

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

*Originally*

We came from our own country in a red room

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strangers ask. *Originally?* And I hesitate.

How does Duffy vividly convey the speaker's thoughts and feelings in this poem?

**Or** 5 Explore how Duffy movingly conveys the situation of the dolphins in *The Dolphins*.

**Or** 6 How does Duffy's writing make the poem *Foreign* particularly powerful for you?

**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'm off, then,' says Anna. The roubles, sugar, lard and bread are in a cotton bag tied around her waist.

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'No, I won't forget.'

[From Chapter 17]

How does Dunmore's writing reveal the desperate struggle for survival at this moment in the novel?

**Or 8** How does Dunmore memorably contrast the characters and attitudes of Anna and Elizaveta Antonovna in the novel?

**Or 9** You are Fedya at the end of the novel.

Write your thoughts.

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

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

*First Love*

I ne'er was struck before that hour  
 With love so sudden and so sweet.  
 Her face it bloomed like a sweet flower  
 And stole my heart away complete. 5  
 My face turned pale as deadly pale,  
 My legs refused to walk away,  
 And when she looked 'what could I ail?'  
 My life and all seemed turned to clay.

And then my blood rushed to my face  
 And took my sight away. 10  
 The trees and bushes round the place  
 Seemed midnight at noonday.  
 I could not see a single thing,  
 Words from my eyes did start;  
 They spoke as chords do from the string 15  
 And blood burnt round my heart.

Are flowers the winter's choice?  
 Is love's bed always snow?  
 She seemed to hear my silent voice  
 And love's appeal to know. 20  
 I never saw so sweet a face  
 As that I stood before:  
 My heart has left its dwelling-place  
 And can return no more.

(by John Clare)

How does Clare powerfully portray first love here?

**Or 11** How does Banks vividly capture the thoughts and feelings of the mother in *The Gift*?

**Or 12** How do the poets appeal to your senses in *Laundrette* (by Liz Lochhead) **and** *People Etcetera* (by Elma Mitchell)?



**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:

- Hermia:* I would my father look'd but with my eyes.
- Theseus:* Rather your eyes must with his judgment look.
- Hermia:* I do entreat your Grace to pardon me.  
I know not by what power I am made bold,  
Nor how it may concern my modesty 5  
In such a presence here to plead my thoughts;  
But I beseech your Grace that I may know  
The worst that may befall me in this case,  
If I refuse to wed Demetrius.
- Theseus:* Either to die the death, or to abjure 10  
For ever the society of men.  
Therefore, fair Hermia, question your desires,  
Know of your youth, examine well your blood,  
Whether, if you yield not to your father's choice,  
You can endure the livery of a nun, 15  
For aye to be in shady cloister mew'd,  
To live a barren sister all your life,  
Chanting faint hymns to the cold fruitless moon.  
Thrice-blessed they that master so their blood  
To undergo such maiden pilgrimage; 20  
But earthlier happy is the rose distill'd  
Than that which withering on the virgin thorn  
Grows, lives, and dies, in single blessedness.
- Hermia:* So will I grow, so live, so die, my lord,  
Ere I will yield my virgin patent up 25  
Unto his lordship, whose unwished yoke  
My soul consents not to give sovereignty.
- Theseus:* Take time to pause; and by the next new moon –  
The sealing-day betwixt my love and me  
For everlasting bond of fellowship – 30  
Upon that day either prepare to die  
For disobedience to your father's will,  
Or else to wed Demetrius, as he would,  
Or on Diana's altar to protest  
For aye austerity and single life. 35
- Demetrius:* Relent, sweet Hermia; and, Lysander, yield  
Thy crazed title to my certain right.
- Lysander:* You have her father's love, Demetrius;  
Let me have Hermia's; do you marry him.
- Egeus:* Scornful Lysander, true, he hath my love; 40  
And what is mine my love shall render him;  
And she is mine; and all my right of her  
I do estate unto Demetrius.
- Lysander:* I am, my lord, as well deriv'd as he,  
As well possess'd; my love is more than his; 45  
My fortunes every way as fairly rank'd,  
If not with vantage, as Demetrius';  
And, which is more than all these boasts can be,  
I am belov'd of beauteous Hermia.

	Why should not I then prosecute my right? Demetrius, I'll avouch it to his head, Made love to Nedar's daughter, Helena, And won her soul; and she, sweet lady, dotes, Devoutly dotes, dotes in idolatry, Upon this spotted and inconstant man.	50     55
<i>Theseus:</i>	I must confess that I have heard so much, And with Demetrius thought to have spoke thereof; But, being over-full of self-affairs, My mind did lose it. But, Demetrius, come; And come, Egeus; you shall go with me; I have some private schooling for you both. For you, fair Hermia, look you arm yourself To fit your fancies to your father's will, Or else the law of Athens yields you up – Which by no means we may extenuate – To death, or to a vow of single life. Come, my Hippolyta; what cheer, my love? Demetrius, and Egeus, go along; I must employ you in some business Against our nuptial, and confer with you Of something nearly that concerns yourselves.	60          65          70
<i>Egeus:</i>	With duty and desire we follow you.	

[From Act 1 Scene 1]

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

**Or 14** How does Shakespeare amusingly convey Titania's love for Bottom?

**Or 15** You are Demetrius. You are on the way to the temple to be married.

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:

It was late in the afternoon, when Mr Utterson found his way to Dr Jekyll's door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting rooms. The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students now lying gaunt and silent, the tables laden with chemical apparatus, the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this Mr Utterson was at last received into the doctor's cabinet. It was a large room, fitted round with glass presses, furnished, among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr Jekyll, looking deadly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

'And now,' said Mr Utterson, as soon as Poole had left them, 'you have heard the news?'

The doctor shuddered. 'They were crying it in the square,' he said. 'I heard them in my dining room.'

'One word,' said the lawyer. 'Carew was my client, but so are you, and I want to know what I am doing. You have not been mad enough to hide this fellow?'

'Utterson, I swear to God,' cried the doctor, 'I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of.'

The lawyer listened gloomily; he did not like his friend's feverish manner. 'You seem pretty sure of him,' said he; 'and for your sake, I hope you may be right. If it came to a trial, your name might appear.'

'I am quite sure of him,' replied Jekyll; 'I have grounds for certainty that I cannot share with anyone. But there is one thing on which you may advise me. I have — I have received a letter; and I am at a loss whether I should show it to the police. I should like to leave it in your hands, Utterson; you would judge wisely I am sure; I have so great a trust in you.'

'You fear, I suppose, that it might lead to his detection?' asked the lawyer.

'No,' said the other. 'I cannot say that I care what becomes of Hyde; I am quite done with him. I was thinking of my own character, which this hateful business has rather exposed.'

Utterson ruminated awhile; he was surprised at his friend's selfishness, and yet relieved by it. 'Well,' said he, at last, 'let me see the letter.'

The letter was written in an odd, upright hand and signed 'Edward Hyde': and it signified, briefly enough, that the writer's benefactor, Dr Jekyll, whom he had long so unworthily repaid for a thousand generousities, need labour under no alarm for his safety as he had means of escape on which he placed a sure dependence. The lawyer liked this letter well enough; it put a better colour on the intimacy than he had looked for; and he blamed himself for some of his past suspicions.

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*[From Chapter 5, 'Incident of the Letter']*

In what ways do you think Stevenson makes this passage so significant to the story as a whole?

- Or**     **17** Explore **two** moments in the novel where Stevenson's writing creates a striking atmosphere of horror for you. Support your ideas with details from Stevenson's writing.
- Or**     **18** You are Dr Lanyon. You have just witnessed Mr Hyde turning into Dr Jekyll. You are now alone.

Write your thoughts.

**TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof***

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

*Brick:* What makes you think that Big Daddy has a lech for you, Maggie?

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*Amused? shocked? contemptuous? – part of those and part of something else.]*

[From Act 1]

Explore the ways in which Williams makes Maggie such a dramatically powerful character at this moment in the play.

**Or 20** In what ways do you think Williams makes the relationship between Mae and Gooper such a memorable part of the play?

**Or 21** You are Big Mama. It is just after the conversation in which Big Daddy has told you that he is back in charge.

Write your thoughts.

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