



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

---

**LITERATURE (ENGLISH)**

**0486/41**

Paper 4

**October/November 2012**

**2 hours 15 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.

Answer **three** questions: **one** question from Section A, **one** question from Section B, and **one** question from Section C.

Answer at least **one** passage-based question (marked \*) and at least **one** essay question (marked †).

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



---

This document consists of **24** printed pages and **4** blank pages.



**BLANK PAGE**

## CONTENTS

## Section A: Drama

<b>text</b>	<b>question numbers</b>	<b>page[s]</b>
Arthur Miller: <i>Death of a Salesman</i>	*1, †2, 3	pages 4–5
William Shakespeare: <i>Much Ado About Nothing</i>	*4, †5, 6	pages 6–7
William Shakespeare: <i>Julius Caesar</i>	*7, †8, 9	pages 8–9
R.C. Sherriff: <i>Journey's End</i>	*10, †11, 12	pages 10–11

## Section B: Poetry

<b>text</b>	<b>question numbers</b>	<b>page[s]</b>
Alfred, Lord Tennyson: <i>Poems</i>	*13, †14, †15	page 12
<i>Songs of Ourselves</i> : from Part 3	*16, †17, †18	page 13

## Section C: Prose

<b>text</b>	<b>question numbers</b>	<b>page[s]</b>
Emily Brontë: <i>Wuthering Heights</i>	*19, †20, 21	pages 14–15
Kiran Desai: <i>Hullabaloo in the Guava Orchard</i>	*22, †23, 24	pages 16–17
F. Scott Fitzgerald: <i>The Great Gatsby</i>	*25, †26, 27	pages 18–19
Bessie Head: <i>When Rain Clouds Gather</i>	*28, †29, 30	pages 20–21
Edith Wharton: <i>Ethan Frome</i>	*31, †32, 33	pages 22–23
from <i>Stories of Ourselves</i>	*34, †35, 36	pages 24–25

## SECTION A: DRAMA

ARTHUR MILLER: *Death of a Salesman*

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

- Happy:* You and I, heh?
- Biff:* Sure, maybe we could buy a ranch. Raise cattle, use our muscles. Men built like we are should be working out in the open.
- Happy:* [*avidly*] The Loman Brothers, heh?
- Biff:* [*with vast affection*] Sure, we'd be known all over the counties! 5
- Happy:* [*enthralled*] That's what I dream about, Biff. Sometimes I want to just rip my clothes off in the middle of the store and outbox that goddam merchandise manager. I mean I can outbox, outrun, and outlift anybody in that store, and I have to take orders from those common, petty sons-of-bitches till I can't stand it any more. 10
- Biff:* I'm tellin' you, kid, if you were with me I'd be happy out there.
- Happy:* [*enthused*] See, Biff, everybody around me is so false that I'm constantly lowering my ideals . . .
- Biff:* Baby, together we'd stand up for one another, we'd have someone to trust. 15
- Happy:* If I were around you –
- Biff:* Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.
- Happy:* Neither can I!
- Biff:* Then let's go! 20
- Happy:* The only thing is – what can you make out there?
- Biff:* But look at your friend. Builds an estate and then hasn't the peace of mind to live in it.
- Happy:* Yeah, but when he walks into the store the waves part in front of him. That's fifty-two thousand dollars a year coming through the revolving door, and I got more in my pinky finger than he's got in his head. 25
- Biff:* Yeah, but you just said –
- Happy:* I gotta show some of those pompous, self-important executives over there that Hap Loman can make the grade. I want to walk into the store the way he walks in. Then I'll go with you, Biff. We'll be together yet, I swear. But take those two we had tonight. Now weren't they gorgeous creatures? 30
- Biff:* Yeah, yeah, most gorgeous I've had in years.
- Happy:* I get that any time I want, Biff. Whenever I feel disgusted. The only trouble is, it gets like bowling or something. I just keep knockin' them over and it doesn't mean anything. You still run around a lot? 35
- Biff:* Naa. I'd like to find a girl – steady, somebody with substance.
- Happy:* That's what I long for. 40
- Biff:* Go on! You'd never come home.
- Happy:* I would! Somebody with character, with resistance! Like Mom,

y'know? You're gonna call me a bastard when I tell you this. That girl Charlotte I was with tonight is engaged to be married in five weeks. [*He tries on his new hat.*]

45

*Biff:* No kiddin'!

*Happy:* Sure, the guy's in line for the vice-presidency of the store. I don't know what gets into me, maybe I just have an over-developed sense of competition or something, but I went and ruined her, and furthermore I can't get rid of her. And he's the third executive I've done that to. Isn't that a crummy characteristic? And to top it all, I go to their weddings! [*Indignantly, but laughing*] Like I'm not supposed to take bribes. Manufacturers offer me a hundred-dollar bill now and then to throw an order their way. You know how honest I am, but it's like this girl, see. I hate myself for it. Because I don't want the girl, and, still, I take it and – I love it!

50

55

*Biff:* Let's go to sleep.

*Happy:* I guess we didn't settle anything, heh?

*Biff:* I just got one idea that I think I'm going to try.

*Happy:* What's that?

60

*Biff:* Remember Bill Oliver?

*Happy:* Sure, Oliver is very big now. You want to work for him again?

*Biff:* No, but when I quit he said something to me. He put his arm on my shoulder, and he said, 'Biff, if you ever need anything, come to me.'

65

*Happy:* I remember that. That sounds good.

*Biff:* I think I'll go to see him. If I could get ten thousand or even seven or eight thousand dollars I could buy a beautiful ranch.

What does Miller make you feel about Biff and Happy at this moment in the play? Support your views with details from the writing.

**Or †2** Do you think that Willy is just a failure to be pitied or does Miller make you admire him? Support your ideas with details from the writing.

**Or 3** You are Linda. You have met Uncle Ben for the first time.

Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

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

	<i>Enter DON JOHN</i>	
<i>Don John:</i>	My lord and brother, God save you!	
<i>Don Pedro:</i>	Good den, brother.	
<i>Don John:</i>	If your leisure serv'd, I would speak with you.	
<i>Don Pedro:</i>	In private?	5
<i>Don John:</i>	If it please you; yet Count Claudio may hear, for what I would speak of concerns him.	
<i>Don Pedro:</i>	What's the matter?	
<i>Don John:</i>	[ <i>To Claudio</i> ] Means your lordship to be married to-morrow?	
<i>Don Pedro:</i>	You know he does.	10
<i>Don John:</i>	I know not that, when he knows what I know.	
<i>Claudio:</i>	If there be any impediment, I pray you discover it.	
<i>Don John:</i>	You may think I love you not; let that appear hereafter, and aim better at me by that I now will manifest. For my brother, I think he holds you well, and in dearness of heart hath help to effect your ensuing marriage – surely suit ill spent, and labour ill bestowed.	15
<i>Don Pedro:</i>	Why, what's the matter?	
<i>Don John:</i>	I came hither to tell you; and, circumstances short'ned, for she has been too long a talking of, the lady is disloyal.	20
<i>Claudio:</i>	Who? Hero?	
<i>Don John:</i>	Even she – Leonato's Hero, your Hero, every man's Hero.	
<i>Claudio:</i>	Disloyal?	
<i>Don John:</i>	The word is too good to paint out her wickedness; I could say she were worse; think you of a worse title, and I will fit her to it. Wonder not till further warrant; go but with me to-night, you shall see her chamber window ent'red, even the night before her wedding-day. If you love her then, to-morrow wed her; but it would better fit your honour to change your mind.	25
<i>Claudio:</i>	May this be so?	30
<i>Don Pedro:</i>	I will not think it.	
<i>Don John:</i>	If you dare not trust that you see, confess not that you know. If you will follow me, I will show you enough; and when you have seen more, and heard more, proceed accordingly.	
<i>Claudio:</i>	If I see anything to-night why I should not marry her, to-morrow in the congregation where I should wed, there will I shame her.	35
<i>Don Pedro:</i>	And, as I wooed for thee to obtain her, I will join with thee to disgrace her.	
<i>Don John:</i>	I will disparage her no farther till you are my witnesses; bear it coldly but till midnight, and let the issue show itself.	40
<i>Don Pedro:</i>	O day untowardly turned!	
<i>Claudio:</i>	O mischief strangely thwarting!	

*Don John:* O plague right well prevented! So will you say when you have seen the sequel.

45

How does Shakespeare bring out the full extent of Don John's wickedness at this moment in the play?

**Or** †5 Explore **two** moments in *Much Ado About Nothing* that Shakespeare makes particularly amusing for you.

**Or** 6 You are Leonato. You and Antonio have just left Claudio and Don Pedro after confronting them about their treatment of Hero.

Write your thoughts.





And none so poor to do him reverence.  
 O masters, if I were dispos'd to stir 50  
 Your hearts and minds to mutiny and rage,  
 I should do Brutus wrong, and Cassius wrong,  
 Who, you all know, are honourable men.  
 I will not do them wrong; I rather choose  
 To wrong the dead, to wrong myself and you, 55  
 Than I will wrong such honourable men.  
 But here's a parchment with the seal of Caesar;  
 I found it in his closet – 'tis his will.  
 Let but the commons hear this testament,  
 Which, pardon me, I do not mean to read, 60  
 And they would go and kiss dead Caesar's wounds  
 And dip their napkins in his sacred blood;  
 Yea, beg a hair of him for memory  
 And, dying, mention it within their wills,  
 Bequeathing it as a rich legacy 65  
 Unto their issue.

*4 Plebeian:* We'll hear the will. Read it, Mark Antony.

*All:* The will, the will! We will hear Caesar's will.

Explore how Shakespeare makes this moment in the play so powerfully dramatic.

- Or** †8 How far does Shakespeare make you feel that the conspirators' cause is justified? Support your answer with details from the play. (Do not use the passage printed in Question \*7 above in answering this question.)
- Or** 9 You are Brutus. You are leaving the forum while the crowd waits to hear Antony make his speech.

Write your thoughts.

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

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

- Stanhope:* You can bring Mr. Raleigh's dinner.
- Mason:* Very good, sir.
- Mason brings a plate of steaming food, gathering up and taking away some of the used crockery. Presently Raleigh comes slowly down the steps. He pauses at the bottom, takes off his helmet, and hesitates.* 5
- Stanhope is sitting at the table puffing at the remains of his cigar. There is silence except for the rumble of the guns.*
- Stanhope:* I thought I told you to come down to dinner at eight o'clock?
- Raleigh:* Oh, I'm sorry. I didn't think you — er — 10
- Stanhope:* Well? You didn't think I — er — what?
- Raleigh:* I didn't think you'd — you'd mind — if I didn't.
- Stanhope:* I see. And why do you think I asked you — if I didn't mind?
- Raleigh:* I'm sorry.
- Stanhope:* Well, we've kept your dinner. It's ready for you here. 15
- Raleigh:* Oh, it's awfully good of you to have kept it for me, but — I — I had something to eat up there.
- Stanhope:* You — had something to eat up there? What do you mean, exactly?
- Raleigh:* They brought the tea round while I was on duty. I had a cup, and some bread and cheese. 20
- Stanhope:* Are you telling me — you've been feeding with the men?
- Raleigh:* Well, Sergeant Baker suggested —
- Stanhope:* So you take your orders from Sergeant Baker, do you?
- Raleigh:* No, but — 25
- Stanhope:* You eat the men's rations when there's barely enough for each man?
- Raleigh:* They asked me to share.
- Stanhope:* Now, look here. I know you're new to this, but I thought you'd have the common sense to leave the men alone to their meals 30  
Do you think they want an officer prowling round eating their rations, and sucking up to them like that? My officers are here to be respected — not laughed at.
- Raleigh:* Why did they ask me — if they didn't mean it?
- Stanhope:* Don't you realise they were making a fool of you? 35
- Raleigh:* Why should they?
- Stanhope:* So you know more about my men than I do?  
*There is silence. Raleigh is facing Stanhope squarely.*
- Raleigh:* I'm sorry then — if I was wrong.
- Stanhope:* Sit down. 40
- Raleigh:* It's all right, thanks.
- Stanhope:* (suddenly shouting) Sit down!

- Raleigh sits on the box to the right of the table. Stanhope speaks quietly again.*
- I understand you prefer being up there with the men than down here with us? 45
- Raleigh:* I don't see what you mean.
- Stanhope:* What did you tell Hibbert?
- Raleigh:* Hibbert? I — I didn't say —
- Stanhope:* Don't lie. 50
- Raleigh:* (*rising*) I'm not lying! Why should I — lie?
- Stanhope:* Then why didn't you come down to supper when I told you to?
- Raleigh:* I — I wasn't hungry. I had rather a headache. It's cooler up there.
- Stanhope:* You insulted Trotter and Hibbert by not coming. You realise that, I suppose? 55
- Raleigh:* I didn't mean to do anything like that.
- Stanhope:* Well, you did. You know now — don't you?
- Raleigh makes no reply. He is trying to understand why Stanhope's temper has risen to a trembling fury. Stanhope can scarcely control his voice.*
- (*Loudly.*) I say — you know now, don't you?
- Raleigh:* Yes, I'm sorry.
- Stanhope:* My officers work *together*. I'll have no damn prigs.
- Raleigh:* I'll speak to Trotter and Hibbert. I didn't realise — 65
- Stanhope raises his cigar. His hand trembles so violently that he can scarcely take the cigar between his teeth. Raleigh looks at Stanhope, fascinated and horrified.*
- Stanhope:* What are you looking at?
- Raleigh:* (*lowering his head*) Nothing. 70
- Stanhope:* Anything — *funny* about me?
- Raleigh:* No.

How does Sherriff make this moment in the play so shocking for you? Support your ideas with details from the writing.

**Or †11** Explore **two** comic moments in the play, bringing out what you think they contribute to the dramatic effect of the play.

**Or 12** You are Stanhope. You have been ordered to set up a raid and the Colonel is just leaving the dugout.

Write your thoughts.

## SECTION B: POETRY

ALFRED, LORD TENNYSON: *Poems*

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

*Crossing the Bar*

Sunset and evening star,  
 And one clear call for me!  
 And may there be no moaning of the bar,  
 When I put out to sea,

But such a tide as moving seems asleep,  
 Too full for sound and foam,  
 When that which drew from out the boundless deep  
 Turns again home.

Twilight and evening bell,  
 And after that the dark!  
 And may there be no sadness of farewell,  
 When I embark;

For tho' from out our bourne of Time and Place  
 The flood may bear me far,  
 I hope to see my Pilot face to face  
 When I have crost the bar.

5

10

15

Explore the ways in which Tennyson strikingly conveys his thoughts in this poem.

- Or** †14 How does Tennyson make *The Lady of Shalott* such a memorable poem for you? Support your answer with details from the poem.
- Or** †15 Explore **one** extract from *In Memoriam* which you find particularly moving. Refer in detail to Tennyson's writing as you answer.

**SONGS OF OURSELVES: from Part 3**

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

*Full Moon and Little Frieda*

Content removed due to copyright restrictions.

(by Ted Hughes)

Explore how the poet's words convey a sense of the wonder of this evening scene. 5

**Or †17** Explore how the poet's words vividly make the passing of time seem so central to life in **either** *Time* (by Allen Curnow) **or** *Sonnet 29* (by Edna St Vincent Millay).

**Or †18** Choose some lines from *Lament* (by Gillian Clarke) **and** *Report to Wordsworth* (by Boey Kim Cheng) which you find particularly powerful. With close reference to the poets' words, show why you find the lines so powerful. 10

## SECTION C: PROSE

EMILY BRONTË: *Wuthering Heights*

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

Mr Kenneth was fortunately just issuing from his house to see a patient in the village as I came up the street; and my account of Catherine Linton's malady induced him to accompany me back immediately.

He was a plain, rough man; and he made no scruple to speak his doubts of her surviving this second attack; unless she were more submissive to his directions than she had shown herself before. 5

'Nelly Dean,' said he, 'I can't help fancying there's an extra cause for this. What has there been to do at the Grange? We've odd reports up here. A stout, hearty lass like Catherine does not fall ill for a trifle; and that sort of people should not either. It's hard work bringing them through fevers, and such things. How did it begin?' 10

'The master will inform you,' I answered; 'but you are acquainted with the Earnshaws' violent dispositions, and Mrs Linton caps them all. I may say this; it commenced in a quarrel. She was struck during a tempest of passion with a kind of fit. That's her account, at least; for she flew off in the height of it, and locked herself up. Afterwards, she refused to eat, and now she alternately raves, and remains in a half dream, knowing those about her, but having her mind filled with all sorts of strange ideas and illusions.' 15

'Mr Linton will be sorry?' observed Kenneth, interrogatively.

'Sorry? he'll break his heart should anything happen!' I replied. 'Don't alarm him more than necessary.' 20

'Well, I told him to beware,' said my companion; 'and he must bide the consequences of neglecting my warning! Hasn't he been thick with Mr Heathcliff lately?' 25

'Heathcliff frequently visits at the Grange,' answered I, 'though more on the strength of the mistress having known him when a boy, than because the master likes his company. At present, he's discharged from the trouble of calling; owing to some presumptuous aspirations after Miss Linton which he manifested. I hardly think he'll be taken in again.' 30

'And does Miss Linton turn a cold shoulder on him?' was the doctor's next question.

'I'm not in her confidence,' returned I, reluctant to continue the subject.

'No, she's a sly one,' he remarked, shaking his head. 'She keeps her own counsel! But she's a real little fool. I have it from good authority, that, last night, and a pretty night it was! she and Heathcliff were walking in the plantation at the back of your house, above two hours; and he pressed her not to go in again, but just mount his horse and away with him! My informant said she could only put him off by pledging her word of honour to be prepared on their first meeting after that: when it was to be, he didn't hear, but you urge Mr Linton to look sharp!' 35 40

How does Brontë vividly reveal the characters and situations of Mr Kenneth and Ellen Dean at this moment in the novel?

**Or** †20 How does Brontë vividly convey sudden and violent emotions in any **two** moments from the novel?

**Or** 21 You are Catherine Earnshaw on the day the Lintons' dog bit you. You have finally been put to bed in the strange surroundings of Thrushcross Grange.

Write your thoughts.

**KIRAN DESAI: *Hullabaloo in the Guava Orchard***

**Either \*22** Read this extract, and then answer the question that follows it:

It was at this moment that Pinky spotted the Cinema Monkey!

Content removed due to copyright restrictions.

But the Hungry Hop boy treated the whole occasion with a nonchalance that made Pinky weak with thankfulness.

How do you think Desai makes this such an amusing episode? Support your views with details from the writing.

Or †23 What picture do you think Desai paints of the officials in Shahkot? Support your ideas with details from the writing.

Or 24 You are Mr Chawla. You have just heard about Sampath's behaviour at the wedding of the D.P.S.'s daughter. Write your thoughts.



F. SCOTT FITZGERALD: *The Great Gatsby*

Either \*25 Read this extract, and then answer the question that follows it:

When I came home to West Egg that night I was afraid for a moment that my house was on fire. Two o'clock and the whole corner of the peninsula was blazing with light, which fell unreal on the shrubbery and made thin elongating glints upon the roadside wires. Turning a corner, I saw that it was Gatsby's house, lit from tower to cellar.	5
At first I thought it was another party, a wild rout that had resolved itself into 'hide-and-go-seek' or 'sardines-in-the-box' with all the house thrown open to the game. But there wasn't a sound. Only wind in the trees, which blew the wires and made the lights go off and on again as if the house had winked into the darkness. As my taxi groaned away I saw Gatsby walking toward me across his lawn.	10
'Your place looks like the World's Fair,' I said.	
'Does it?' He turned his eyes toward it absently. 'I have been glancing into some of the rooms. Let's go to Coney Island, old sport. In my car.'	
'It's too late.'	15
'Well, suppose we take a plunge in the swimming-pool? I haven't made use of it all summer.'	
'I've got to go to bed.'	
'All right.'	
He waited, looking at me with suppressed eagerness.	20
'I talked with Miss Baker,' I said after a moment. 'I'm going to call up Daisy to-morrow and invite her over here to tea.'	
'Oh, that's all right,' he said carelessly. 'I don't want to put you to any trouble.'	
'What day would suit you?'	25
'What day would suit <i>you</i> ?' he corrected me quickly. 'I don't want to put you to any trouble, you see.'	
'How about the day after to-morrow?'	
He considered for a moment. Then, with reluctance:	
'I want to get the grass cut,' he said.	30
We both looked at the grass – there was a sharp line where my ragged lawn ended and the darker, well-kept expanse of his began. I suspected that he meant my grass.	
'There's another little thing,' he said uncertainly, and hesitated.	
'Would you rather put it off for a few days?' I asked.	35
'Oh, it isn't about that. At least –' He fumbled with a series of beginnings. 'Why, I thought – why, look here, old sport, you don't make much money, do you?'	
'Not very much.'	
This seemed to reassure him and he continued more confidently.	40
'I thought you didn't, if you'll pardon my – you see, I carry on a little business on the side, a sort of side line, you understand. And I thought that if you don't make very much – You're selling bonds, aren't you, old sport?'	
'Trying to.'	
'Well, this would interest you. It wouldn't take up much of your time and you might pick up a nice bit of money. It happens to be a rather confidential sort of thing.'	45
I realize now that under different circumstances that conversation might have been one of the crises of my life. But, because the offer was obviously and tactlessly for a service to be rendered, I had no choice except to cut him off there.	50

'I've got my hands full,' I said. 'I'm much obliged but I couldn't take on any more work.'

'You wouldn't have to do any business with Wolfshiem.' Evidently he thought that I was shying away from the 'gonnegtion' mentioned at lunch, but I assured him he was wrong. He waited a moment longer, hoping I'd begin a conversation, but I was too absorbed to be responsive, so he went unwillingly home.

55

What does Fitzgerald make you feel about Gatsby at this point in the novel?

**Or** †26 How far and in what ways does Fitzgerald make it possible for you to feel sympathy for Daisy? Support your answer with details from the novel.

**Or** 27 You are Tom Buchanan on hearing of the death of Jay Gatsby.

Write your thoughts.

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

**Either \*28** Read this extract, and then answer the question that follows it:

‘Here’s your tea, my friend,’ the woman said, approaching him.  
 ‘Thank you,’ Makhaya said, politely, ever careful to keep himself the homeless foreign alien.  
 ‘You must not say “thank you” once you are used to a person,’ the woman said. 5

‘It depends on whether the person is used to me,’ he said. ‘Are you?’  
 She looked at him, half-laughing, half-puzzled. He always confused her with the speed with which he replied to careless, thoughtless remarks and the way he had of taking conversations up and down hills and valleys and mountains. 10

‘I should be afraid to say I am used to a person like you,’ she said.  
 The answer pleased him and he turned again to the sunset. He wanted no one to be as rash as to say they understood his soul, especially when he had put up so many ‘no trespass’ signs. He wanted everyone as the background to his thoughts, not through arrogance, but that this emotional detachment was essential to real love and respect. The distances also revealed to him his true relationship to both friend and foe, and in the end both friends and foes might be acceptable if they always lived on the other side of the hill. But within all this, as Mma-Millipede had discovered, he employed a number of undercover tricks to bring him close enough to those whose warmth and love he craved. Ah, but happiness, anyway, was dirt cheap in Botswana. It was standing still, almost in the middle of nowhere, and having your face coloured up gold by the setting sun. He heard the small girl approach behind him and sit down next to her mother to sip tea. He had found out from her that she also had a brother, a few years older than she was. 15

Without turning around he asked, ‘Where’s the boy?’  
 ‘He’s at the cattle post, looking after the cattle,’ Paulina said. 20

‘You ought to employ someone older who does not need an education,’ he said. 25

She kept quiet. Wages were a problem. An employed person had to be paid a monthly salary, and she barely earned thirty pounds a year from the sale of her cattle. Cattle were all that stood between her children and herself and outright starvation, and she had to keep the costs down. Makhaya turned round and looked at her. He was only thinking about the small boy. If an old man like Dinorego had found the cattle business such a harsh life, how much more terrible must it be for a young boy. Paulina looked down. 30

‘I know the child must attend school,’ she said. ‘But I cannot afford to employ somebody.’ 35

‘How many cattle do you have?’ he asked.  
 ‘Eighty,’ she said.  
 He was silent for a moment, making a swift mental calculation. ‘You must sell the damn beasts,’ he said. 40

She looked up, shocked. A Motswana without any cattle at all might as well be dead. ‘I cannot do that,’ she said. 45

‘But you will have nine hundred pounds in the bank,’ he said. ‘It’s enough money to live on for four or five years, and the boy will be free to attend school.’ 50

The idea of selling all the cattle was totally unacceptable to her. She could not see beyond cattle to anything else which would offer her a haven

of security. If her husband had been alive, the boy would most certainly be at school. She compressed her lips and looked at Makhaya with hard, realistic eyes.

‘Why do you care?’ she said roughly. ‘You are no relative of mine.’

55

He laughed because he was unsure if her remark meant he was someone out to swindle her.

Explore the ways in which Head conveys the developing relationship between Paulina and Makhaya at this point in the novel.

**Or †29** Do you think that Head presents men as having ‘a false sense of superiority over women’ in Golema Mmidi? Support your answer with details from the novel.

**Or 30** You are Joas Tsepe. Your master, Chief Matenge, has just committed suicide.

Write your thoughts.

EDITH WHARTON: *Ethan Frome*

**Either \*31** Read this extract, and then answer the question that follows it:

The next morning at breakfast Jotham Powell was between them, and Ethan tried to hide his joy under an air of exaggerated indifference, lounging back in his chair to throw scraps to the cat, growling at the weather, and not so much as offering to help Mattie when she rose to clear away the dishes. 5

He did not know why he was so irrationally happy, for nothing was changed in his life or hers. He had not even touched the tip of her fingers or looked her full in the eyes. But their evening together had given him a vision of what life at her side might be, and he was glad now that he had done nothing to trouble the sweetness of the picture. He had a fancy that she knew what had restrained him. . . . 10

There was a last load of lumber to be hauled to the village, and Jotham Powell—who did not work regularly for Ethan in winter—had “come round” to help with the job. But a wet snow, melting to sleet, had fallen in the night and turned the roads to glass. There was more wet in the air and it seemed likely to both men that the weather would “milden” toward afternoon and make the going safer. Ethan therefore proposed to his assistant that they should load the sledge at the wood-lot, as they had done on the previous morning, and put off the “teaming” to Starkfield till later in the day. This plan had the advantage of enabling him to send Jotham to the Flats after dinner to meet Zenobia, while he himself took the lumber down to the village. 15 20

He told Jotham to go out and harness up the greys, and for a moment he and Mattie had the kitchen to themselves. She had plunged the breakfast dishes into a tin dish-pan and was bending above it with her slim arms bared to the elbow, the steam from the hot water beading her forehead and tightening her rough hair into little brown rings like the tendrils on the traveller’s joy. 25

Ethan stood looking at her, his heart in his throat. He wanted to say: “We shall never be alone again like this.” Instead, he reached down his tobacco-pouch from a shelf of the dresser, put it into his pocket and said: “I guess I can make out to be home for dinner.” 30

She answered “All right, Ethan,” and he heard her singing over the dishes as he went.

As soon as the sledge was loaded he meant to send Jotham back to the farm and hurry on foot into the village to buy the glue for the pickle-dish. With ordinary luck he should have had time to carry out this plan; but everything went wrong from the start. On the way over to the wood-lot one of the greys slipped on a glare of ice and cut his knee; and when they got him up again Jotham had to go back to the barn for a strip of rag to bind the cut. Then, when the loading finally began, a sleety rain was coming down once more, and the tree trunks were so slippery that it took twice as long as usual to lift them and get them in place on the sledge. It was what Jotham called a sour morning for work, and the horses, shivering and stamping under their wet blankets, seemed to like it as little as the men. It was long past the dinner-hour when the job was done, and Ethan had to give up going to the village because he wanted to lead the injured horse home and wash the cut himself. 35 40 45

He thought that by starting out again with the lumber as soon as he had finished his dinner he might get back to the farm with the glue before Jotham and the old sorrel had had time to fetch Zenobia from the Flats; but he knew the chance was a slight one. It turned on the state of the roads 50

and on the possible lateness of the Bettsbridge train. He remembered afterward, with a grim flash of self-derision, what importance he had attached to the weighing of these probabilities. . . .

How does Wharton vividly convey Ethan's state of mind at this moment in the novel?

- Or** †32 Occasionally in this novel there are moments of happiness. Explore **two** moments in which Wharton conveys this happiness vividly for you.
- Or** 33 You are Ethan, going about your business after your unsuccessful attempt to obtain an advance of fifty dollars from Hale.

Write your thoughts.

from *Stories of Ourselves*

**Either** \*34 Read this extract from *Meteor* (by John Wyndham), and then answer the question that follows it:

And this world into which we have emerged: how can I describe it in all its alien qualities?

Content removed due to copyright restrictions.

He decided to lead us forward down the broad way between two of the crevasses.

What thoughts and feelings does Wyndham provoke in you as you read this passage? Support your answer by close reference to the writing.

Or †35 How does the writer vividly convey powerful emotions to you in either *The Taste of Watermelon* (by Borden Deal) or *Secrets* (by Bernard MacLaverly)? Support your answer by close reference to the story you choose.

Or 36 You are the signalman (in *The Signalman*). It is two o'clock in the morning and the narrator has just left you. Write your thoughts.

**BLANK PAGE**

---

*Copyright Acknowledgements:*

- Question 1 © Arthur Miller; *Death of A Salesman*; Heinemann; 1949.  
Question 10 © R C Sherriff; *Journey's End*; Heinemann; 1929.  
Question 16 © Ted Hughes; *Full Moon and Little Frieda*; Songs of Ourselves; Foundation Books; 2005; reprinted by permission of Faber & Faber Ltd.  
Question 22 © Kiran Desai; *Hullabaloo in the Guava Orchard*; Faber & Faber Ltd; 1998.  
Question 28 © Bessie Head; *When Rain Clouds Gather*; Heinemann, Windmill Series; 1969.  
Question 34 © John Wyndham; *Meteor*, from *The Seeds of Time*; Stories of Ourselves; Cambridge University Press; 2008; reprinted with permission from David Higham Associates Ltd.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.