



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/53

Paper 5

October/November 2012

45 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 **one** question.

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

All questions in this paper carry equal marks.



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



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:

I looked toward Momma...

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'Naked I came into the world, and naked I shall go out.'

How does Angelou's writing make this moment so amusing?

Or 2 How does Angelou make Maya's visit to Dentist Lincoln both disturbing and entertaining? Support your ideas with details from Angelou's writing.

Or 3 You are Bailey Senior after Maya has crashed the car in Mexico.

Write your thoughts.

CAROL ANN DUFFY: *Selected Poems*

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

Stealing

The most unusual thing I ever stole? A snowman.
Midnight. He looked magnificent; a tall, white mute
beneath the winter moon. I wanted him, a mate
with a mind as cold as the slice of ice
within my own brain. I started with the head.

5

Better off dead than giving in, not taking
what you want. He weighed a ton; his torso,
frozen stiff, hugged to my chest, a fierce chill
piercing my gut. Part of the thrill was knowing
that children would cry in the morning. Life's tough.

10

Sometimes I steal things I don't need. I joy-ride cars
to nowhere, break into houses just to have a look.
I'm a mucky ghost, leave a mess, maybe pinch a camera.
I watch my gloved hand twisting the doorknob.
A stranger's bedroom. Mirrors. I sigh like this – *Aah*.

15

It took some time. Reassembled in the yard,
he didn't look the same. I took a run
and booted him. Again. Again. My breath ripped out
in rags. It seems daft now. Then I was standing
alone amongst lumps of snow, sick of the world.

20

Boredom. Mostly I'm so bored I could eat myself.
One time, I stole a guitar and thought I might
learn to play. I nicked a bust of Shakespeare once,
flogged it, but the snowman was strangest.
You don't understand a word I'm saying, do you?

25

How does Duffy's language powerfully convey to you the nature of the speaker's character in this poem?

Or 5 In *The Dolphins* how does Duffy powerfully portray what animals might feel about their captivity?

Or 6 How does Duffy create a strong sense of homesickness in **either** *Foreign* **or** *Nostalgia*?

Turn over for Question 7.

GEORGE ORWELL: *Nineteen Eighty-Four*

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

'If there is hope,' he had written in the diary, 'it lies in the proles.'

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I tell you no number ending in seven ain't won for over fourteen months!

Explore the ways in which Orwell strikingly depicts the lives of the proles in this extract.

Or 8 What do you find particularly disturbing about Orwell's portrayal of O'Brien? Support your ideas with details from the novel.

Or 9 You are Winston, on your way to meet Julia in Victory Square.

Write your thoughts.

ALDOUS HUXLEY: *Brave New World*

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

'Phosphorus recovery,' exclaimed Henry telegraphically.

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They had heard the words repeated a hundred and fifty times every night for twelve years.

What does Huxley's writing here make you feel about the way 'happiness' is created in the *Brave New World* society?

Or **11** How does Huxley make John's relationship with Lenina both amusing and sad? Support your ideas with details from the novel.

Or **12** You are John. You are on your way from the Reservation to London in Bernard's helicopter.

Write your thoughts.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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

<i>Capulet:</i>	How now, wife! Have you delivered to her our decree?	
<i>Lady Capulet:</i>	Ay, sir; but she will none, she gives you thanks. I would the fool were married to her grave!	
<i>Capulet:</i>	Soft! take me with you, take me with you, wife. How will she none? Doth she not give us thanks? Is she not proud? Doth she not count her blest, Unworthy as she is, that we have wrought So worthy a gentleman to be her bride-groom?	5
<i>Juliet:</i>	Not proud you have, but thankful that you have. Proud can I never be of what I hate, But thankful even for hate that is meant love.	10
<i>Capulet:</i>	How how, how how, chopt logic! What is this? 'Proud' – and 'I thank you' – and 'I thank you not' – And yet 'not proud'? Mistress minion, you, Thank me no thankings, nor proud me no prouds, But fettle your fine joints 'gainst Thursday next, To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle thither. Out, you green-sickness carrion! Out, you baggage! You tallow-face!	15 20
<i>Lady Capulet:</i>	Fie, fie! what, are you mad?	
<i>Juliet:</i>	Good father, I beseech you on my knees, Hear me with patience but to speak a word.	
<i>Capulet:</i>	Hang thee, young baggage! disobedient wretch! I tell thee what – get thee to church a Thursday, Or never after look me in the face. Speak not, reply not, do not answer me; My fingers itch. Wife, we scarce thought us blest That God had lent us but this only child; But now I see this one is one too much, And that we have a curse in having her. Out on her, hilding!	25 30
<i>Nurse:</i>	God in heaven bless her! You are to blame, my lord, to rate her so.	35
<i>Capulet:</i>	And why, my Lady Wisdom? Hold your tongue. Good Prudence; smatter with your gossips, go.	
<i>Nurse:</i>	I speak no treason.	
<i>Capulet:</i>	O, God-i-goden!	
<i>Nurse:</i>	May not one speak?	40
<i>Capulet:</i>	Peace, you mumbling fool! Utter your gravity o'er a gossip's bowl, For here we need it not.	

What does Shakespeare's writing make you feel about Lord Capulet here?

Or **14** To what extent does Shakespeare make you feel that Romeo has matured by the end of the play? Support your ideas with details from the play.

Or **15** You are Juliet at the end of the ball. The Nurse has told you that Romeo is a Montague.

Write your thoughts.

from *Songs of Ourselves* (from Part 1)

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

The Flowers That on The Banks and Walks Did Grow

The flowers that on the banks and walks did grow
 Crept in the ground, the grass did weep for woe;
 The winds and waters seemed to chide together
 Because you went away they knew not whither;
 And those sweet brooks that ran so fair and clear, 5
 With grief and trouble wrinkled did appear.
 Those pretty birds that wonted were to sing,
 Now neither sing, nor chirp, nor use their wing;
 But with their tender feet on some bare spray,
 Warble forth sorrow and their own dismay. 10
 Fair Philomela leaves her mournful ditty,
 Drowned in dead sleep, yet can procure no pity.
 Each arbour, bank, each seat, each stately tree
 Looks bare and desolate now for want of thee,
 Turning green tresses into frosty grey, 15
 While in cold grief they wither all away.
 The sun grew weak, his beams no comfort gave,
 While all green things did make the earth their grave.
 Each brier, each bramble, when you went away,
 Caught fast your clothes, thinking to make you stay. 20
 Delightful Echo, wonted to reply
 To our last words, did now for sorrow die.
 The house cast off each garment that might grace it,
 Putting on dust and cobwebs to deface it.
 All desolation then there did appear, 25
 When you were going, whom they held so dear.
 This last farewell to Cookham here I give:
 When I am dead thy name in this may live,
 Wherein I have performed her noble hest,
 Whose virtues lodge in my unworthy breast, 30
 And ever shall, so long as life remains,
 Tying my heart to her by those rich chains.

(by *Aemilia Lanyer*)

In what ways does Lanyer use words and images to powerful effect in this poem?

- Or 17** Explore the ways in which Shakespeare memorably conveys feelings about the passage of time in **either** *Sonnet 18*: ‘*Shall I compare thee to a summer’s day?*’ **or** *Sonnet 73*: ‘*That time of year thou mayst in me behold*’.
- Or 18** Explore the ways in which the poets communicate powerful emotions in **two** of the poems you have studied from Part 1. (NB Do not use *The Flowers That on The Banks and Walks Did Grow* in answering this question.)

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:

Big Daddy: Oh, God, I can't talk to you . . .

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Big Daddy: I'm suggesting nothing.

In what ways do you think Williams makes this such a powerful moment in the play?

Or 20 Explore the ways in which Williams dramatically conveys the tensions in the relationship between Brick and Maggie.

Or 21 You are Gooper, at the end of the play.

Write your thoughts.

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