

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 English Texts

May/June 2004

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper

Texts studied should be taken into the examination room.

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 on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions.

Each of your answers must be on a **different** book.

Questions must be taken from at least **two** of the sections Poetry, Prose, Drama.

Answer at least **one** passage-based question (marked *).

You may choose all three questions from those 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 **9** printed pages and **3** blank pages.



POETRY

SEAMUS HEANEY: from *Death of a Naturalist*

Either *1 Re-read *The Diviner*.

Explore Heaney's words, showing how they make vivid for you the water diviner and the way the stick is used.

Or 2 Show how **one** of the following poems reveals for you Heaney's ability to use words in a memorable way:

Poor Women in a City Church;
Poem For Marie ('Love, I shall perfect you for the child');
Turkeys Observed.

Or 3 What impression do Heaney's words in *Digging* and *Follower* give you of the poet's feelings about his father and his skills in farming?

from *Poems Deep and Dangerous*, ed. Jo Phillips

Either *4 Re-read *Essential Beauty*.

In what ways do Larkin's words reveal his feelings about the power of advertising?

Or 5 Explore how the poet communicates respect for nature in any **one** of the following poems:

Mountain Lion (by D. H. Lawrence);
The Trees are Down (by Charlotte Mew);
Kankaria Lake (by Sujata Bhatt).

Or 6 How do the poets' words make us see everyday objects or activities in a new and interesting way in **two** of the following poems?

Balloons (by Sylvia Plath);
Writing a Letter (by Norman MacCaig);
A Holiday (by Margaret Atwood).

Touched with Fire, ed. Jack Hydes: from **Section E**

Either *7 Re-read *Composed upon Westminster Bridge*.

How do Wordsworth's words create the wonder of this scene?

Or 8 The sound of words often contributes considerably to a poem's effect. Explore examples of this which have captured your attention in any **two** of the following poems:

Snake (by D. H. Lawrence);
Poem in October (by Dylan Thomas);
To Autumn (by John Keats);
Horses (by Edwin Muir).

Or 9 How does the poet convey the sadness of death in any **one** of the following poems?

Mid-term Break (by Seamus Heaney);
On My First Sonne (by Ben Jonson);
Refugee Mother and Child (by Chinua Achebe).

PROSE

Twentieth Century Short Stories, ed. Douglas R. Barnes & R. G. Egford

- Either** *10 Re-read in *The Machine Stops* from 'For a moment Vashti felt lonely.' to 'Events – was Kuno's invitation an event?' [Harrap/Nelson edition: pp. 130-131].

In this passage what does Forster make you feel about Vashti's style of life? Support your ideas with detail from the writing.

- Or** 11 *A victimised wife*
A domineering woman

To what extent do you think it possible to hold both these views of Elizabeth Bates in *Odour of Chrysanthemums* (by D. H. Lawrence)?

- Or** 12 You are the mate with the terrific whiskers in *The Secret Sharer*. You have just completed the voyage and are telling some fellow seafarers about your experiences with the new captain. Write what you say to them.

CHARLOTTE BRONTË: *Jane Eyre*

- Either** *13 Re-read the beginning of *Jane Eyre* as far as '...near, a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.' [Chapter 1]

In what ways do you think this is an effective opening to the novel?

- Or** 14 Explore how Brontë makes Helen Burns's life and death so moving.

- Or** 15 Which **one** character in this novel does Brontë make you particularly dislike? Support your ideas with detail from the novel.

ANITA DESAI: *The Village by the Sea*

- Either** *16 Re-read in chapter 10 from 'That night a great storm broke over the Indian Ocean...' to 'Sitting down on his heels by the fire, he put his head on his knees, shut his eyes and tried hard to see them again – beautiful and bright, his own.' [pp. 120-121 Penguin]

Explore how Desai's words reveal the ferocity of the storm and the effect that it has on Hari.

- Or** 17 How does Desai's writing make you feel about the lives led by women in India at this time? Refer to appropriate details in the novel to support your ideas.

- Or** 18 You are Lila and you have just discovered that Hari has left the family to go to Bombay. Write your thoughts.

DORIS LESSING: *The Grass is Singing*

- Either** *19 Re-read in chapter 6 from ‘She saw more of Dick during the few weeks of the turkey-obsession than she had since she married him..’ to ‘It seemed to Mary a terrible thing, an omen and a warning, that the store, the ugly menacing store of her childhood, should follow her here, even to her home.’ [pp. 95-97 Penguin; pp. 111-113 Heinemann]

What does this passage tell you about the personalities of Dick and Mary Turner and about the state of their marriage? Support your ideas with detail from the passage.

- Or** 20 In your opinion, how does Lessing portray the lives and personalities of the black people in the novel?

Support your argument with detail from the writing.

- Or** 21 Lessing grew up in the world she describes in this novel. Explore **two** instances where you think the hatred she feels for this world is most memorably conveyed in the writing.

DALENE MATTHEE: *Fiela's Child*

- Either** *22 Re-read in chapter 7 from ‘The road gradually got whiter.’ to ‘He should have done what Dawid had said. But it was too late.’ [pp. 67-70 Longman; pp. 77-80 Penguin]

Explore how Matthee’s writing here conveys the drama of the journey.

- Or** 23 How important an issue do you think racial prejudice is in *Fiela's Child*?

Support your ideas with detail from the novel.

- Or** 24 You are Selling on your way home after you have been pardoned. Write your thoughts.

GEORGE ORWELL: *Animal Farm*

- Either** *25 Re-read in chapter 9 from ‘However, Benjamin and Clover could only be with Boxer after working hours, ...’ to ‘Boxer was never seen again.’ [pp. 81-83 Penguin]

How does Orwell make this one of the most moving moments in the book?

- Or** 26 To what extent do you think Orwell suggests that the animals deserve to finish up with Napoleon as their leader?

Support your ideas with detail from the writing.

- Or** 27 You are Benjamin at the end of the book just after you have read to Clover the sole remaining commandment. Write your thoughts.

AMY TAN: *The Bonesetter's Daughter*

- Either** *28 Re-read the beginning of the chapter entitled *Ghost* from 'Just as expected, the Changs asked our family if I could join theirs as a daughter-in-law' to 'And then she finally blew out the lamp and left the room'. [p. 203 Flamingo]

What does Tan make you feel for Lu Ling at this point in the novel? Support your answer by close reference to the passage.

- Or** 29 How does Tan convey to you the difficulties that Ruth has experienced in having a Chinese immigrant mother?

- Or** 30 You are Art, having just agreed to a trial separation from Ruth. Write your thoughts.

PAUL THEROUX: *The Mosquito Coast*

- Either** *31 Re-read the end of chapter 17 from 'It was clear that Father had not planned to camp out.' [Penguin , p. 219]

How do you think Theroux intends you to react to Allie Fox in this episode? Support your ideas with detail from the passage.

- Or** 32 How far do you think Theroux wants you to sympathise with Allie's desire to turn his back on 'civilisation'?

Support your argument with detail from Theroux's writing.

- Or** 33 You are Mother, alone just after Allie has told you about his plans for taking the family to Honduras. Write your thoughts.

DRAMA

ALAN AYCKBOURN: *Absent Friends*

- Either** *34 Re-read to the end of Act 1 from ‘*Diana*: That’s nice. Was that her house?’ [p. 143 Faber Three Plays edition] to ‘*Colin*: Did I say the wrong thing? [*Evelyn shrugs and resumes her reading.*] CURTAIN.’

In the light of what has gone before in this passage, what makes Colin’s final puzzled question so amusing?

- Or** 35 What picture of English middle class life do you think this play presents?

Support your ideas with detail from the writing.

- Or** 36 You are Marge arriving home. Write what you say to Gordon.

ATHOL FUGARD: ‘*Master Harold*’ ...and the Boys

- Either** *37 Re-read from ‘*Hally* [*Cheerfully*]: How’s it, chaps?’ to ‘*Hally*: Which leg is sore?’ [pp. 7-9 Oxford]

What impressions does this passage give you of Hally’s concerns for himself and for other people?

- Or** 38 What picture of life in South Africa in the 1950s does this play give you?

Support your answer with detail from the writing.

- Or** 39 You are Sam at the end of the play, reflecting on your impressions of Hally. Write your thoughts.

ARTHUR MILLER: *All My Sons*

- Either** *40 Re-read the end of Act 1 from ‘*Keller breaks off as Ann’s voice comes out loud from the house where she is still talking on phone.*’ [p. 125 Penguin; pp.88-89 Methuen Drama – Plays One]

Explore the significance of Ann’s telephone call and its effect on Mother and Joe.

- Or** 41 What for you is the dramatic importance of the neighbours in *All My Sons*?

- Or** 42 You are Ann on the plane on your way to stay with the Kellers. Write your thoughts.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

- Either** *43 Re-read in Act 2 Scene 4 from '*Mercutio*: Why, is not this better now than groaning for love?' to '*Romeo*: A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.'

What is your impression here of the young men and of Mercutio in particular? Support your opinions with detail from the passage.

- Or** 44 How does Shakespeare make Verona a place where a love affair such as Romeo and Juliet's must be doomed?

Support your argument with detail from the play.

- Or** 45 You are Romeo just after you have left the Nurse, having given her the detailed arrangements for your secret marriage to Juliet. Write your thoughts.

WILLIAM SHAKESPEARE: *Twelfth Night*

- Either** *46 Re-read in Act 3 Scene 4 from '*Fabian*: Here he is, here he is. How is't with you, sir?' to '*Sir Toby*: we will bring the device to the bar and crown thee for a finder of madmen.'

This scene could be said to be both very amusing and rather cruel. What is your response?

- Or** 47 Many have found it difficult to understand why a woman of Viola's qualities should wish to marry Orsino. What do you think?

Support your ideas with detail from the play.

- Or** 48 You are Sir Andrew at the end of the play. Write your thoughts.

OSCAR WILDE: *An Ideal Husband*

- Either** *49 Re-read the opening of the play up to 'Mason (*Announcing guests*): Lady Markby. Mrs Cheveley.'

A dramatist needs to establish the world of a play quickly through dialogue and action. What kind of world does Wilde establish here?

Support your ideas with detail from the passage.

- Or** 50 For all its passages of humour, *An Ideal Husband* is actually one of Wilde's more serious plays. What do you think Wilde is being serious about, and how convincing do you find the seriousness?

Support your ideas with detail from the play.

- Or** 51 You are Sir Robert Chiltern, alone after the servant has put out the lights at the end of Act 1. Write your thoughts.

Every reasonable effort has been made to trace all copyright holders. The publishers would be pleased to hear from anyone whose rights we have unwittingly infringed.

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