

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**LITERATURE (ENGLISH)**

**0486/01**

Paper 1 English Texts

October/November 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 of your 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 **8** printed pages.



## POETRY

### SEAMUS HEANEY: *Death of a Naturalist*

**Either** \*1 Re-read *Valediction* (p. 35).

How do Heaney's words create this striking picture of the lady and the effect she has on the poet?

**Or** 2 Explore how any **one** of the following poems shocks or horrifies through its images.

*For the Commander of the Eliza*  
*At a Potato Digging*  
*Death of a Naturalist*

**Or** 3 Explore **either** *The Barn* **or** *An Advancement of Learning*, showing how the writing reveals the poet's boyhood fears and worries.

### JO PHILLIPS, ed: *Poems Deep and Dangerous*

**Either** \*4 Re-read *Bogyman* (pp. 18–19).

Explore the ways in which Adcock writes about childhood fears in this poem.

**Or** 5 What have you found most memorable about the ways in which the poet explores aspects of photography in any **one** of the following?

*Snapshotland* (by Sylvia Kantaris)  
*Background Material* (by Tony Harrison)  
*The Film of God* (by R. S. Thomas)

**Or** 6 In what ways do you think that the sound and rhythm have important effects in any **two** of the following poems?

*La Belle Dame Sans Merci* (by John Keats)  
*The Trees are Down* (by Charlotte Mew)  
*Manifesto on Ars Poetica* (by Frank Chipasula)

JACK HYDES, ed: *Touched With Fire*: from Section E

**Either** \*7 Re-read *To Autumn* (p. 143).

What vision of autumn does Keats's poem convey to you, and how do the words make that vision memorable?

**Or** 8 In some poems, what is described is given a meaning beyond the immediately obvious. Explore any **one** of the following poems where you have found this feature most memorable.

*Snake* (by D. H. Lawrence)  
*Dover Beach* (by Matthew Arnold)  
*Horses* (by Edwin Muir)

**Or** 9 Explore any **one** of the following poems where you have particularly appreciated the poet's irony, and show why you find it so effective.

*One Flesh* (by Elizabeth Jennings)  
*To His Coy Mistress* (by Andrew Marvell)  
*Diary of a Church Mouse* (by John Betjeman)

## PROSE

### BARNES & EGFORD, ed: *Twentieth Century Short Stories*

- Either** \*10 Re-read Section IV in *Daughters of the Late Colonel* from 'It had made it very awkward for them when Mr Farolles, of St John's, called the same afternoon' (Nelson, p. 105) to "I am sure you will find him very helpful indeed." (p. 106).

How does Mansfield make this such a humorous episode?

- Or** 11 Why do you think Conrad called his story *The Secret Sharer*?

Support your ideas with detail from the writing.

- Or** 12 You are Trevor at the end of *The Destructors*.

Write your thoughts.

### CHARLOTTE BRONTË: *Jane Eyre*

- Either** \*13 Re-read in Chapter 18 from 'Other eyes besides mine watched these manifestations of character – watched them closely, keenly, shrewdly' to '... and it increased and grew kinder and more genial, and warmed one like a fostering sunbeam.'

How do you think Brontë's writing here conveys the strength of Jane's feelings?

- Or** 14 To what extent is it possible to feel any sympathy for Mrs Reed?

Support your ideas with detail from the novel.

- Or** 15 You are Jane, a few days after your marriage to Mr Rochester, reflecting on why you are more happy than you would have been with St John Rivers.

Write your thoughts.

### ANITA DESAI: *The Village by the Sea*

- Either** \*16 Re-read in Chapter 4 from 'But Biju turned his head away for just at that moment ...' to 'And if there is not enough fish for us, there is plenty of food anyway – paddy and vegetables and coconuts' (p. 59 Penguin).

What impression does Desai's writing give you here of the stranger and the villagers' reaction to him?

- Or** 17 Explore the picture of family life for Hari and his sisters which Desai's writing creates for you.

- Or** 18 You are Mr Panwallah thinking about Hari after he has left Bombay to return home.

Write your thoughts.

**DORIS LESSING: *The Grass is Singing***

- Either** \*19 Re-read in Chapter 10 from ‘“Complete nervous breakdown,” diagnosed Tony, who was just off to bed’ (p. 195 Penguin) to ‘The malevolence was so strong that Tony felt momentarily afraid’ (p. 197).

In this passage how does Lessing make what is described and Tony’s reaction to it so disturbing?

- Or** 20 Why do you think Dick Turner fails in everything he does?

Support your ideas with detail from the novel.

- Or** 21 You are Moses sitting in your cell before your trial, thinking about how you have come to be in this situation.

Write your thoughts.

**DALENE MATTHEE: *Fielas Child***

- Either** \*22 Re-read in Chapter 25 from ‘John Benn loomed up before him in the fog, standing near the cliff edge as if he was trying to peer into the fog’ (p. 282 Longman) to ‘The road to the pilot-boat was now open again, but Lukas van Rooyen could not row!’ (p. 284).

What does this passage tell you about Lukas’s/Benjamin’s state of mind?

Support your ideas with detail from the writing.

- Or** 23 To what extent do you think Fielas is the heroine of the novel?

Support your ideas with detail from the novel.

- Or** 24 You are Barta after Lukas has reappeared in the forest (Chapter 28). You say to him “I’ll swear it again. You’re Lukas.” He leaves and you are alone.

Write your thoughts.

**GEORGE ORWELL: *Animal Farm***

- Either** \*25 Re-read the end of Chapter 3 from 'As for the pigs, they could already read and write perfectly' (p. 20 Penguin).
- How does Orwell's irony in this passage suggest what *Animal Farm* is to become in the future?
- Or** 26 How does Orwell manage to make Napoleon such a hateful figure?
- Support your ideas with detail from the writing.
- Or** 27 You are Boxer as you lie ill, just before you are removed to 'hospital'. You are thinking about what has happened at *Animal Farm* since the expulsion of Jones.
- Write your thoughts.

**AMY TAN: *The Bonesetter's Daughter***

- Either** \*28 Re-read in Chapter 5 from 'At five-fifteen, Ruth called her mother to remind her that she was coming' (p. 99 Flamingo; p. 92 QPD) to 'This had happened in just one week?' (p. 101 Flamingo; p. 94 QPD).
- What makes this passage a particularly powerful moment in the novel?
- Or** 29 Explore how Tan shows the effects of superstition and imagination on Ruth and LuLing.
- Support your answer by referring to **one** incident for Ruth **and one** for LuLing.
- Or** 30 You are Ruth after reading your mother's story.
- Write your thoughts.

**PAUL THEROUX: *Mosquito Coast***

- Either** \*31 Re-read in Chapter 10 from 'We moved that very day in pelting rain to another hotel, called The Gardenia, at the eastern edge of La Ceiba ...' to 'Except for the *Unicorn*, still at the pier, the past had been wiped away.'
- Explore how Theroux creates here a world that is strange and frightening to Charlie.
- Or** 32 Do you think Theroux's novel suggests that the children gain anything from their father's search for a better world?
- Support your ideas with detail from the novel.
- Or** 33 You are Mr Haddy after Allie Fox's death as you sail the family back to La Ceiba.
- Write your thoughts.

## DRAMA

### ALAN AYCKBOURN: *Absent Friends*

- Either** \*34 Re-read in Act 2 from '[DIANA *picks up the cream jug and pours it slowly over PAUL's head. PAUL sits for a moment, stunned.*]' (p. 156 Faber Three Plays) to 'COLIN: Eh?' (p. 159).

Explore how this episode is funny and at the same time distressing in its effect.

- Or** 35 Some might think that Carol's death at least saves her from a life married to Colin. What is your view of Colin?

Support your ideas with detail from the play.

- Or** 36 You are Colin at the end of the play just after you have left Paul and Diana's house.

Write your thoughts.

### ATHOL FUGARD: *'Master Harold' ... and the Boys*

- Either** \*37 Re-read from 'HALLY: Good. Because what you've been trying to do is meddle in something you know nothing about' (p. 42 Oxford) to 'HALLY: ...'You must teach the boys to show you more respect my son'.'

How does Fugard make this passage such an explosive moment in the play?

- Or** 38 In what ways does Fugard make Hally's parents important dramatically even though they never appear on the stage?

- Or** 39 You are Willie as you walk home after the events of the play.

Write your thoughts.

### ARTHUR MILLER: *All My Sons*

- Either** \*40 Re-read the beginning of Act 3 to 'JIM: ... I'm a good husband; Chris is a good son - he'll come back' (p. 160 Penguin).

What do you think makes this such an important and moving moment in the play?

- Or** 41 How far do the reappearance of Ann and the influence of Larry contribute to the tragic end of Joe Keller?

Support your ideas with detail from the play.

- Or** 42 You are Kate Keller at the end of the play, thinking about your feelings for Joe.

Write your thoughts.

**WILLIAM SHAKESPEARE: *Romeo and Juliet***

- Either** \*43 Re-read in Act 1 Scene 5 from 'ROMEO: What lady's that, which doth enrich the hand/ Of yonder knight?' to 'TYBALT: ... I will withdraw; but this intrusion shall, / Now seeming sweet, convert to bitt'rest gall.'
- In this passage the seed of tragedy is sown, yet Shakespeare also creates the impression that things could turn out well. Explore how he encourages the audience to experience these opposing impressions here.
- Or** 44 Age is supposed to bring wisdom. In this play, do you think it does?
- Support your argument with detail from the play.
- Or** 45 You are Juliet when Romeo has left the Capulets' orchard after his first visit, and you have retired to your room.
- Write your thoughts.

**WILLIAM SHAKESPEARE: *Twelfth Night***

- Either** \*46 Re-read Act 4 Scene 1.
- Explore how in this scene Shakespeare amusingly conveys the feeling of mounting misunderstanding.
- Or** 47 What is it, do you think, that makes Viola so fascinating a character?
- Support your ideas with detail from Shakespeare's writing.
- Or** 48 You are Sir Toby at the end of the play. You have recovered from your injuries and Olivia wishes to see you immediately about your part in the fooling and imprisoning of Malvolio.
- Write your thoughts.

**OSCAR WILDE: *An Ideal Husband***

- Either** \*49 Re-read in Act 1 from the entry of Sir Robert Chiltern (line 672 New Mermaid) to 'LADY CHILTERN: ... Oh! don't kill my love for you, don't kill that!' (line 752).
- What does this conversation tell you about the personalities of Sir Robert and Lady Chiltern?
- Support your ideas with detail from the dialogue.
- Or** 50 What qualities do you think Wilde most admired in women, judging from the female characters in this play?
- Support your ideas with detail from the play.
- Or** 51 You are Lord Goring at the end of the play, thinking about what has happened and about the future.
- Write your thoughts.