

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 Open Texts

October/November 2006

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.
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 **8** printed pages.



POETRY

SAMUEL TAYLOR COLERIDGE: *Selected Poems*

- Either** *1 Re-read in *Christabel*, from ‘Is the night chilly and dark?’ (line 14) to ‘What sees she there?’ (line 57).
- What impressions of ‘the lovely lady, Christabel’ does Coleridge give you here?
- Or** 2 Choose **two** moments in *The Rime of the Ancient Mariner* which have surprised you. Explore them to show how the element of surprise is achieved.
- Or** 3 What do you find moving about Coleridge’s ideas and language in *Frost at Midnight*?
- Be sure to support your answer with detail from the poem.

Poems Deep and Dangerous

- Either** *4 Re-read *A Holiday* (by Margaret Atwood).
- In what ways does Atwood make this fairly ordinary experience of a camping holiday particularly vivid and meaningful?
- Or** 5 Explore the ways in which **either** Charlotte Mew in *The Trees Are Down* **or** D. H. Lawrence in *Mountain Lion* uses the beauty and magnificence of nature to make a comment on human behaviour.
- Or** 6 What feelings about the power of visual images do *Essential Beauty* (by Philip Larkin) **and** *Snapshotland* (by Sylvia Kantaris) convey to you?

Touched with Fire: Section E

Either *7 Re-read *One Flesh* (by Elizabeth Jennings).

In this poem what feelings about her parents does the poet convey to you? How do the words and images she uses make those feelings memorable?

Or 8 Explore how the poet's words paint a vivid picture in **one** of the following poems:

Refugee Mother and Child (by Chinua Achebe)

To Autumn (by John Keats)

Composed upon Westminster Bridge (by William Wordsworth)

Or 9 How do you think the poet makes an event or situation dramatic in any **one** of the following poems?

Horses (by Edwin Muir)

Mid-Term Break (by Seamus Heaney)

Snake (by D.H. Lawrence)

PROSE

ANITA DESAI: *The Village By The Sea*

- Either** *10 Re-read in Chapter 3 from, “Oh you, you child of a rascal,” (p. 56 Penguin; Puffin p. 84) to ‘... without another look at the girls who stood like shadows cast by the coconut palms on the sand.’

Explore the writing here, showing how it makes the incident threatening and upsetting for the children.

- Or** 11 How does Desai make vivid for you the changes in Hari’s life when he moves from the village to the big city?

Be sure to refer in detail to the novel as you answer.

- Or** 12 You are Mrs de Silva at the end of the novel, thinking about Lila and Hari. Write your thoughts.

CHARLES DICKENS: *Great Expectations*

- Either** *13 Re-read in Chapter 49 from ‘I looked into the room where I had left her, ...’ (p. 414 Penguin) to ‘... the phantom air of something that had been and was changed, was still upon her.’ (p. 415)

What do you think makes this passage such a powerful moment in the novel? Be sure to support your ideas with detail from Dickens’s writing.

- Or** 14 What do you find most memorable and striking about Dickens’s portrayal of London?

Remember to support your views with detail from Dickens’s writing.

- Or** 15 You are Mr Jaggers immediately after you have met Pip for the first time. Write your thoughts.

HELEN DUNMORE: *The Siege*

- Either** *16 Re-read in Chapter 24 from 'It's half past two, and already growing dark ...' to '... the snipers of cold and hunger will soon finish you off.' (p. 225 Penguin)
- Explore the ways in which Dunmore in this extract vividly conveys the effects of cold and starvation.
- Or** 17 There are many horrific moments portrayed in this novel. Explore in detail **two** of them, bringing out the ways in which Dunmore's words convey the horror.
- Or** 18 You are Evgenia at the end of the novel, digging. Write your thoughts.

GRAHAM GREENE: *Travels with My Aunt*

- Either** *19 Re-read in Part 2 Chapter 1 from 'During that empty time I received one more letter from Miss Keene.' (p. 185 Penguin) to "... though it is less well stocked, I fear, than in the Brompton Rd.'" (p. 187)
- Explore in detail how the two letters in this passage convey the very different characters of Miss Keene and Aunt Augusta, and why Henry Pulling is likely to act on only one of the letters.
- Or** 20 Most of Aunt Augusta's acquaintances are very dishonest. Which **one** of these dishonest characters do you think Greene manages to make the most likeable?
- Be sure to support your views with detail from Greene's writing.
- Or** 21 You are Henry Pulling at the end of the novel, thinking about the changes that have come about in your life since you met Aunt Augusta. Write your thoughts.

HENRY HANDEL RICHARDSON: *The Getting of Wisdom*

Either *22 Re-read the beginning of Chapter 20 (p. 177 Penguin) from 'Sea, sun and air did their healing work ...' to '... no objection to be toadied to.' (p. 178).

Explore how Richardson in this extract vividly conveys the feelings expressed by Laura on her return to school.

Or 23 What impression do you have of Mr Shepherd?

Support your ideas with detail from the writing.

Or 24 You are Laura at the end of the book, thinking about your relationship with your mother. Write your thoughts.

AMY TAN: *The Bonesetter's Daughter*

Either *25 Re-read in *Heart* from 'Halfway between the villages, two bandits wearing hoods sprang out of the bushes' (p. 166 Flamingo, Harper Perennial) to 'For two days and nights, she dreamed she was with Baby Uncle, lying on the *k'ang* as his bride.' (p. 167)

How does Tan make this such a dramatic and significant incident in the novel?

Or 26 Why do you think the Bonesetter is important in the novel?

Support your ideas with details from the writing.

Or 27 You are Ruth. You are walking along the beach just after the incident when your mother has gone missing for the first time as a result of her increasing confusion. Write your thoughts.

BARRIE WADE, ed.: *Into the Wind: Contemporary Stories in English*

Either *28 Re-read *A Man Called Horse* by Dorothy Johnson from 'In the willow hut, Pretty Calf cried out.' (p. 138) to the end of the story.

Explore how in your opinion Johnson makes the end of her story so surprising and so moving.

Or 29 In *Let Them Call It Jazz* (by Jean Rhys) and *My Oedipus Complex* (by Frank O'Connor) the central characters struggle to understand the world they are in. Explore how the writer of **one** of these stories vividly portrays the character's bewilderment.

Or 30 You are Lellie in *Dumb Martian* while Duncan is outside the dome supervising what he thinks is the last ship to depart before you and he will also leave the station. Write your thoughts.

DRAMA

ALAN AYCKBOURN: *Absent Friends*

Either *31 Re-read in Act 2 from 'Colin: Yes, well, possibly. I hope Di's all right.' (p. 147 Faber) to '[Diana returns with a jug of cream.]' (p. 149)

What do you think makes Colin amusing yet unbearable in this extract? Support your ideas with detail from Ayckbourn's writing.

Or 32 Do you think Diana is to be laughed at, or pitied, or both?

Support your ideas with detailed reference to the way Ayckbourn portrays her.

Or 33 You are Evelyn, pushing your baby home after the tea party. Write your thoughts.

LIZ LOCHHEAD/GINA MOXLEY: *Cuba and Dog House*

Either *34 Re-read Scene 9 in *Dog House* (pp. 70-72 Faber).

What do you think makes this such a touching and moving scene? Remember to refer to detail from Moxley's writing.

Or 35 Choose **one** moment from **each** play which you think the dramatist makes especially memorable, and show in detail why you feel each moment is so successful dramatically.

Or 36 You are Miss Arthur in *Cuba* after you have resigned and after you have broken off your engagement to Mr Shaw. Write your thoughts.

WILLIAM SHAKESPEARE: *Macbeth*

Either *37 Re-read from the opening of the play up to Act 1 Scene 2 'Duncan: O valiant cousin! Worthy gentleman!'

How do you think Shakespeare manages to interest and intrigue the audience here?

Or 38 How do you think Shakespeare makes us pity Macbeth even though he is a pitiless murderer?

Be sure to support your ideas with detail from the play.

Or 39 You are Macduff, riding to England to offer your support to Malcolm. Write your thoughts.

GEORGE BERNARD SHAW: *The Devil's Disciple*

- Either** *40 Re-read at the beginning of Act 2 from 'Judith: [running to him] Oh, here you are at last, at last!' (p. 48 Longman) to 'Anderson: [quaintly] Well, dear, let's forgive him; and then it won't matter.' (p. 50)

This is the first time we see Judith and Anderson alone together. What do you think Shaw is suggesting about the nature of their marriage? Remember to support your views with detail from the writing.

- Or** 41 Explore the ways in which Shaw makes Anderson such a dramatic character in the play.
- Or** 42 You are Essie at the end of the play as you watch Richard carried away by the jubilant crowd. Write your thoughts.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- Either** *43 Re-read the beginning of Scene 2 (p. 131 Penguin) up to 'Stanley: I don't care if she hears me. Let's see the papers!' (p. 132).

Explore the writing here, showing how Williams reveals the differing attitudes of Stella and Stanley.

- Or** 44 To what extent do you think that Blanche is responsible for her own misfortunes?
- Be sure to refer to the writing as you answer.
- Or** 45 You are Stanley at the end of the play, thinking about your treatment of Blanche. Write your thoughts.

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