

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 English Texts

May/June 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 *The Rime of the Ancient Mariner, Part the First*, from line 41, 'And now the STORM-BLAST came' to line 82, 'I shot the ALBATROSS'.

How do Coleridge's words create a mysterious atmosphere in these lines?

- Or 2** What do you find most striking about the poem, *Kubla Khan*?

Be sure to refer to the writing in your answer.

- Or 3** Explore the ways in which Coleridge presents Geraldine in his poem, *Christabel*.

Be sure to refer to the writing as you respond.

Poems Deep and Dangerous

- Either *4** Re-read *Background Material* by Tony Harrison (p. 38).

Explore the ways in which Harrison makes looking at the photographs of his parents a significant and moving experience.

- Or 5** Examine how the words and images vividly convey a sense of sadness or disillusionment to you in any **one** of the following poems:

La Belle Dame sans Merci (by John Keats)
Telephone Conversation (by Wole Soyinka)
Essential Beauty (by Philip Larkin)

- Or 6** What have you found most interesting about the presentation of the differences in the ways that children and adults perceive things in *Kankaria Lake* (by Sujata Bhatt) **or** *Bogyman* (by Fleur Adcock)?

Support your answer by close reference to your chosen poem.

Touched with Fire: Section E

Either ***7** Re-read *To His Coy Mistress*.

Explore the ways in which Marvell attempts to persuade his lady.

Or **8** Explore in detail the ways in which the poet brings out a sense of joy and pleasure in any **one** of the following poems:

To Autumn (by John Keats)

Stopping by Woods on a Snowy Evening (by Robert Frost)

Poem in October (by Dylan Thomas)

Or **9** How does the poet powerfully convey a critical view of human beings in any **one** of the following poems?

Support your ideas with details from the poem.

Snake (by D.H. Lawrence)

Diary of a Church Mouse (by John Betjeman)

Prayer before Birth (by Louis MacNeice)

PROSE

ANITA DESAI: *The Village by the Sea*

- Either** ***10** Re-read in Chapter 9, from 'The visitor who was to stay at Mon Repos ...' (p.108 Penguin; p.174, Puffin) to '... so that cockroaches and rats and snakes don't come –' (p.109, p.176).

What impressions do you have of Mr and Mrs de Silva here?

Refer in detail to the extract as you answer.

- Or** **11** Before he leaves for Bombay, Hari and his sisters find a lot of happiness in their lives despite their difficulties. Why do you think this is so?

Support your ideas with detail from the writing.

- Or** **12** You are the children's father at the end of the novel. Write your thoughts.

CHARLES DICKENS: *Great Expectations*

- Either** ***13** Re-read the end of Chapter 5 from 'My convict never looked at me, except that once.' (p.70 Penguin) to 'Then, the ends of the torches were flung hissing into the water, and went out, as if it were all over with him.' (p.71).

Why do you think this is such an important moment in the novel, and how does Dickens's writing make it so moving and dramatic?

- Or** **14** What does Dickens make you feel about Pip's life before money gives him independence?

Support your ideas with detail from the novel.

- Or** **15** You are Mr Pumblechook at the end of the novel, 'holding forth to a select group' as the humbled Pip passes down the High Street. Write what you say to this group.

HELEN DUNMORE: *The Siege*

- Either** *16 Re-read in Chapter 2 from 'But that moment when the ice-sheath finally loosens, and the brown earth shows ...' (p.16 Penguin) to 'As long as you've got potatoes, and onions, and a bit of sausage, you'll always come through.' (p.18).

What do you think makes this scene such a touching and sad moment in the novel?

Support your ideas with detail from the passage.

- Or** 17 What do you find particularly memorable about Dunmore's portrayal of Anna?

Support your views with detail from the novel.

- Or** 18 You are Pavlov going on the plane to Leningrad to take control of food distribution in the city. Write your thoughts.

GRAHAM GREENE: *Travels with My Aunt*

- Either** *19 Re-read in Part 1 the end of Chapter 13 from '“And then – Oh praise to the Holiest in the height, as Wordsworth is fond of saying –”' (p.110 Penguin).

Explore the ways in which Greene makes you aware of the importance of this moment in the novel and the ways he makes it amusing at the same time.

- Or** 20 In this novel things are very often not what they seem to be. Explore **two** moments when Greene surprises and amuses you by revealing the real truth about something or someone.

- Or** 21 You are Aunt Augusta after you have met Henry Pulling at his mother's funeral and after he has left your flat. Write your thoughts.

HENRY HANDEL RICHARDSON: *The Getting of Wisdom*

- Either** *22 Re-read from the beginning of Chapter 11 (p. 92 Penguin) 'It was an odd thing, all the same how easy it was to be friends with Lilith Gordon' to '... Laura fell asleep that night without a qualm.' (p. 93).

Explore the writing here, showing what impression it gives you of Lilith.

- Or** 23 What impressions do you have of the Principal and his wife, Mr and Mrs Strachey? Support your ideas with detail from the writing.

- Or** 24 You are Evelyn, after you have left school, thinking about your relationship with Laura. Write your thoughts.

AMY TAN: *The Bonesetter's Daughter*

- Either** ***25** Re-read in Chapter 1 from 'Once she had hung up, Ruth reminded herself of the tasks she needed to do today' (p.17 Flamingo) to 'I've got a pretty full day'" (p.18).

How far do you find this presentation of Ruth typical of how she appears in the novel as a whole?

- Or** **26** Explore **one** incident in the novel that you think best demonstrates the complexity of the relationship between mother and daughter.

- Or** **27** You are GaoLing (Auntie Gal) on the boat to America at the end of the war. Write your thoughts.

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

- Either** ***28** Re-read the opening of *The Lemon Orchard* by Alex La Guma (p.16) to '... and then one of them slapped a corduroyed leg with his.' (p.17).

Explore the ways in which La Guma creates an atmosphere of fear and menace in this opening to the story.

- Or** **29** Explore how the author in **one** of the stories in the anthology captures the moment when someone's life changes dramatically.

- Or** **30** You are the hitch-hiker at the end of *The Hitch-hiker*. The motorist has just put you down in London. Write your thoughts.

DRAMA

ALAN AYCKBOURN: *Absent Friends*

- Either** *31 Re-read the opening of the play from '3 p.m. Saturday' up to 'Diana: ... It's just, as I say, I don't think I'm really enough for him. [*She reflects*]' (p.107 Faber).

At the start of the play a playwright needs to gain the audience's interest quickly. How do you think Ayckbourn achieves this here?

- Or** 32 Good comedies often make the audience laugh by creating situations in which the audience knows more than the characters. Explore **one** episode in *Absent Friends* where you think Ayckbourn does this particularly well.

- Or** 33 You are John at the beginning of the play. You are on your way to the tea party. Write your thoughts.

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

- Either** *34 Re-read in *Cuba* from 'Chorus: I remember, I remember ...' (p. 3 Faber) to 'Dr Proctor and Mr Griggs: ... You've got your whole future in front of you.' (p. 6).

Explore what you find dramatically effective about this opening to the play.

- Or** 35 Explore how the dramatist of **one** of these plays powerfully portrays the effect parents have on the attitudes and personalities of the young in the family.

- Or** 36 You are Dessie in *Dog House* after you have learnt that your father has died in the car accident. Write your thoughts.

WILLIAM SHAKESPEARE: *Macbeth*

- Either** *37 Re-read Act 5 Scene 5 from 'Macbeth: Hang out our banners on the outward walls' up to '... a tale/Told by an idiot, full of sound and fury/Signifying nothing.'

Explore what this passage reveals to you about Macbeth's state of mind and what makes it such a moving moment in the play.

- Or** 38 *A female monster*
A loving and loyal wife

How far do you think it is possible to hold **both** these views of Lady Macbeth?
Support your ideas with detail from Shakespeare's writing.

- Or** 39 You are Duncan as you set out on your journey towards Macbeth's castle at Inverness. Write your thoughts.

GEORGE BERNARD SHAW: *The Devil's Disciple*

- Either** ***40** Re-read in Act 1 from 'Mrs. Dudgeon: [*all her fears returning*] The new will!' (p. 29 Longman) to 'Anderson: Yes: I am answered. [*He goes out, musing.*]' (p.31).

What do you think Shaw reveals about the characters of Mrs Dudgeon and Anderson in this passage? Support your views with detail from the passage.

- Or** **41** What do you think makes General Burgoyne such a memorable character in the play?

Support your ideas with detail from the play.

- Or** **42** You are Dick Dudgeon in your cell as dawn breaks on the day of your trial. Write your thoughts.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- Either** ***43** Re-read the end of Scene 4 (p.163 Penguin), beginning '*Blanche: May I – speak – plainly?*'

How does the writing here make you aware of the underlying tensions in the play?

- Or** **44** What is your view of Stella and her relationship with Stanley?

Support your ideas with detail from the play.

- Or** **45** You are Mitch, after your evening with Blanche at the end of Scene 6. Write what you are thinking about the way your relationship has been developing.