



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/12

Paper 1

May/June 2011

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper

Texts studied should be taken into the examination.

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: **one** question from Section A, **one** question from Section B and **one** question from Section C.

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



SECTION A: DRAMA

Answer **one** question from this section.

ARTHUR MILLER: *Death of a Salesman*

- EITHER** *1 Re-read in Act 2 from 'BERNARD: Oh, the hell with the advice, Willy.' (p.72 Penguin) to 'WILLY : Well, don't – don't talk to me that way! What does that mean, "What happened?"' (p.74)

In what ways do you think Miller makes this such a dramatic and revealing moment in the play?

- OR** †2 'Attention must be paid to him', says Linda of Willy. How far does Miller make you agree with her? Support your ideas with details from the play.

- OR** 3 You are Happy, on the evening you abandoned Willy at the restaurant. You and Biff have just left the girls to return home.

Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should...*

- EITHER** *4 Re-read in Act 1, Scene 7 at the beginning from: 'Cheadle Hulme, Manchester, 1951. A hot August day' as far as DORIS: '...And what makes you so sure you can keep Mother Nature at bay?'

Explore the ways in which Keatley vividly reveals the tensions between mother and daughter at this moment in the play.

- OR** †5 Which one of the four women in the play does Keatley make you feel most sympathy for? Support your answer with details from Keatley's writing.

- OR** 6 You are Doris. You have just learned that your granddaughter, Jackie, is expecting a child.

Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- EITHER** ***7** Re-read in Act 5 Scene 1 from 'LEONATO: Which is the villain? Let me see his eyes...' to the end of the scene, 'LEONATO: ... We'll talk with Margaret / How her acquaintance grew with this lewd fellow.'

How does Shakespeare make this such a satisfying moment in the play?

- OR** **†8** *Well-intentioned and honourable.*
 Scheming and untrustworthy.

Which is closer to your view of Don Pedro? Support your answer with details from Shakespeare's writing.

- OR** **9** You are Hero. You have just woken on the morning of your marriage to Claudio (in Act 3, **not** Act 5).

Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

- EITHER** ***10** Re-read the end of Act 2 Scene 4 from 'YORK: Grandam, one night as we did sit at supper' to 'ARCHBISHOP: ... Go, I'll conduct you to the sanctuary.'

How do you think Shakespeare makes this scene such a powerfully dramatic ending to Act 2?

- OR** **†11** How do you think Shakespeare makes Richard such a lively and humorous character? Support your argument with details from the play.

- OR** **12** You are Lord Hastings as you are being hurried to execution.

Write your thoughts.

R.C. SHERRIFF: *Journey's End*

EITHER ***13** Re-read the opening of Act 2 Scene 1 from '*Early next morning. A pale shaft of sunlight shines down the steps...*' up to '*Mason arrives with Trotter's bacon.*'

This passage is quite different in tone and atmosphere from the ending of Act 1. Explore how Sherriff makes this change so dramatically effective.

OR **†14** How do you think Sherriff makes Osborne such a dramatically moving character?

Support your views with details from the writing.

OR **15** You are Stanhope at the beginning of Act 3. You are alone in the dugout, waiting for the Colonel.

Write your thoughts.

SECTION B: POETRY

ALFRED, LORD TENNYSON: *Poems*

- EITHER** ***16** Re-read the first three stanzas of *Mariana*.
- Explore how Tennyson strikingly conveys a gloomy, depressing atmosphere in these lines.
- OR** **†17** Explore how Tennyson conveys his thoughts and feelings in the extract from *Maud, Part 2* (from 'Dead, long dead' to 'Is enough to drive one mad').
- OR** **†18** In what ways does Tennyson convey his different feelings as he looks back on his friendship with Hallam in Extract XXIV ('And was the day of my delight...') of *In Memoriam*?

SONGS OF OURSELVES: from Part 3

- EITHER** ***19** Re-read *Full Moon and Little Frieda* (by Ted Hughes).
- Explore how Hughes conveys the delight of this moment.
- OR** **†20** Which parts of *Lament* (by Gillian Clarke) **and** *Report to Wordsworth* (by Boey Kim Cheng) are particularly vivid for you in their portrayal of the way Nature is being damaged? Show how the poets' words create such a powerful effect.
- OR** **†21** Explore how the words of **one** poem in this section vividly portray a single moment in time.

SECTION C: PROSE

EMILY BRONTË: *Wuthering Heights*

- EITHER** ***22** Re-read in Volume 1 Chapter 6 from “‘Don’t you cant, Nelly,’ he said.” to “‘He carried her in; I followed, grumbling execrations and vengeance.’”

How does Brontë vividly convey the differences between life at Thrushcross Grange and life at Wuthering Heights at this moment in the novel?

- OR** †23 *A wilful child who never grows up.*
 A passionate romantic lover.

Which of these descriptions of Catherine Earnshaw / Linton is closer to your own view of her? Support your views with details from Brontë’s writing.

- OR** **24** You are Nellie Dean. Heathcliff has imprisoned you at Wuthering Heights and Catherine has been taken away from you.

Write your thoughts.

ANITA DESAI: *Games at Twilight and Other Stories*

- EITHER** ***25** Re-read the end of *Surface Textures* from ‘The neighbours lost sight of Harish.’ to ‘... Harish, in turn, watched over their offerings and worshipped.’

What does Desai make you feel at this moment in the story about the change that has overtaken Harish? Support your ideas with details from the writing.

- OR** †26 In **either** *Scholar and Gypsy* **or** *A Devoted Son* explore the ways in which Desai vividly portrays how self-centred and selfish people can be. Support your ideas with details from the writing.

- OR** **27** You are Mr Bose at the beginning of *Private Tuition by Mr Bose*. You are awaiting the arrival of Pritam for his tutorial.

Write your thoughts.

BESSIE HEAD: *When Rain Clouds Gather*

- EITHER** ***28** Re-read in Chapter 4 from ‘“I wish to be relieved of the administration of Golema Mmidi,” said Matenge’ to ‘It was the home of his friend, Inspector George Appleby-Smith, the green-eyed police officer who had interviewed Makhaya and granted him political asylum.’

How does Head convey the different characters of Matenge and Sekoto so strikingly at this moment in the novel?

- OR** **†29** Explore **one** incident in the novel which makes you particularly admire the people of Golema Mmidi. Support your answer with details from Head’s writing.

- OR** **30** You are Mma-Millipede. Makhaya has just left your house after his first visit to you.

Write your thoughts.

F. SCOTT FITZGERALD: *The Great Gatsby*

- EITHER** ***31** Re-read in Chapter 5 from ‘We went upstairs, through period bedrooms swathed in rose and lavender silk...’ to ‘“It makes me sad because I’ve never seen such – such beautiful shirts before.”’

Explore how Fitzgerald strikingly conveys the feelings of Gatsby and Daisy at this moment in the novel.

- OR** **†32** What do you think it is about Daisy that makes Gatsby so attracted to her? Support your ideas with details from Fitzgerald’s writing.

- OR** **33** You are Jordan Baker at Gatsby’s lavish party. The butler has summoned you to a meeting with Jay Gatsby.

Write your thoughts.

EDITH WHARTON: *Ethan Frome*

- EITHER** ***34** Re-read from the beginning of Chapter 10 from 'The querulous drone ceased as I entered Frome's kitchen...' to '"And this is Miss Mattie Silver..."'.

How do you think Wharton makes this such a surprising and shocking moment in the novel? Support your ideas with details from the writing.

- OR** **†35** Explore **two** episodes in the novel which for you most vividly convey the disappointments of Ethan Frome's life. Support your views with details from Wharton's writing.

- OR** **36** You are Zeena. You have been married a year.

Write your thoughts.

from *STORIES OF OURSELVES*

- EITHER** ***37** Re-read in *Secrets* (by Bernard MacLaverty) from 'His aunt had been small – her head on a level with his when she sat at her table – and she seemed to get smaller each year.' to '"That's me," she said. The boy was glad he had pleased her in return for the stamps.'

How does MacLaverty vividly convey the boy's fascination with his aunt at this moment in the story?

- OR** **†38** How does the writer of **either** *How It Happened* (by Arthur Conan Doyle) **or** *There Will Come Soft Rains* (by Ray Bradbury) make the story so effective even though it is so short? Support your answer by close reference to the story you choose.

- OR** **39** You are Mrs Croft in *The Third and Final Continent*. You have just met Mala for the first time.

Write your thoughts.

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