



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 Open Texts

October/November 2007

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

At least one of these must be a passage-based 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 **9** printed pages and **3** blank pages.



SECTION A: DRAMA

LORRAINE HANSBERRY: *A Raisin in the Sun*

- Either** ***1** Re-read in Act 2 Scene 3 from 'Lindner: Well, I don't know how much you folks know about our organization.' to 'Beneatha (*with a grand and bitter gesture*): This, friends, is the Welcoming Committee!' (pp. 83-85, Methuen).

What does Hansberry make you feel as you read this passage? Support your answer by close reference to the text.

- Or** **2** Explore the ways in which the play conveys the importance of having dreams and ambitions.

- Or** **3** You are Ruth. You have just heard that Walter has been tricked by Willy and all the money for the business is gone.

Write your thoughts.

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

- Either** ***4** Re-read in *Cuba* from 'Barbara: Where did you say you were?' to 'Miss Arthur: I'll drive them home. They're upset. Go to the Royal Oak. I'll meet you in the Royal Oak later.' (pp. 31-34, Faber)

How do you think Lochhead makes this such a dramatic and significant moment in the play?

- Or** **5** Sometimes characters who do not physically appear upon the stage can still have a very dramatic presence in the play. What kind of dramatic presence do you think Ger's mother and Pats's father have in *Dog House*?

Support your ideas with detail from the play.

- Or** **6** You are Mr Cairncross in *Cuba*. Miss Arthur has resigned. You have interviewed Barbara and Bernadette and are deciding what to do.

Write your thoughts.

WILLIAM SHAKESPEARE: *As You Like It*

- Either** ***7** Re-read the beginning of Act 2 Scene 1 up to '*Duke Senior*: But what said Jaques? / Did he not moralize this spectacle?'

In what ways does this passage give you a striking introduction to Duke Senior and the life that he and his courtiers live in the Forest of Arden?

- Or** **8** Explore the importance to the play of Jaques, the banished Duke's companion.

Support your answer by close reference to the play.

- Or** **9** You are Orlando at the end of the play.

Write your thoughts.

WILLIAM SHAKESPEARE: *Macbeth*

- Either** ***10** Re-read in Act 1 Scene 7 Macbeth's soliloquy beginning 'If it were done when 'tis done....' and ending 'And falls on th' other.'

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

- Or** **11** It has been argued that Banquo deserves his fate. What do you think?

Support your ideas with detail from the play.

- Or** **12** You are Lady Macbeth at the start of the play. Your husband is away fighting those who have rebelled against King Duncan.

Write your thoughts.

GEORGE BERNARD SHAW: *The Devil's Disciple*

- Either** ***13** Re-read the end of Act 1 from '*Richard*: By your leave Minister: I do not interfere with your sermons: do not you interrupt mine.' to '*Richard*:....Oh yes, you may cry that way, Essie, if you like.'

By what means does Shaw create a dramatic climax here at the end of the Act?

- Or** **14** Explore how in this play Shaw ridicules the principles by which many people live their lives.

Support your ideas with detail from the play.

- Or** **15** You are General Burgoyne on your way to the court martial of Richard Dudgeon.

Write your thoughts.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- Either** ***16** Re-read in Scene 11 from '*Doctor* [*motioning to the Matron*]: Nurse, bring her out.' to '*Pablo*: Yeah, yeah, take it easy!' (pp. 223-224, Penguin)

What makes this such a dramatic moment in the play?

- Or** **17** What do you think makes Stanley such a powerfully dramatic character in this play?

Refer to details in the play in your answer.

- Or** **18** You are Blanche before the play begins, on your way to visit your sister.

Write your thoughts.

SECTION B: POETRY

SAMUEL TAYLOR COLERIDGE: *Selected Poems*

- Either** ***19** Re-read in *Christabel* Part 1 from 'Sweet Christabel her feet doth bare' to 'Off, woman, off! 'tis given to me.' (lines 166-213, Everyman).

Explore the ways in which Coleridge's words here create contrasting pictures of Christabel and Geraldine.

- Or** **20** In what ways does Coleridge make *The Rime of the Ancient Mariner* so exciting for you?

Justify your answer with detailed reference to Coleridge's writing.

- Or** **21** Explore the ways in which Coleridge makes *Frost at Midnight* so powerful for you.

Refer in detail to the poem as you answer.

SONGS OF OURSELVES: *The University of Cambridge International Examinations Anthology of Poetry in English – from Part 3*

- Either** ***22** Re-read *Before the Sun* (by Charles Mungoshi).

In what ways do you think Mungoshi vividly conveys the atmosphere of the early morning?

- Or** **23** Explore the ways in which the words memorably portray those people who make a living through physical labour in **either** *Farmhand* (by James Baxter) **or** *Muliebrity* (by Sujata Bhatt).

- Or** **24** Explore the ways in which the words of **either** *Caged Bird* (by Maya Angelou) **or** *Song to the Men of England* (by Percy Bysshe Shelley) strikingly convey the injustices of the world.

SECTION C: PROSE

CHINUA ACHEBE: *Things Fall Apart*

- Either *25** Re-read in Chapter 6 from 'The drummers took up their sticks again and the air shivered and grew tense like a tightened bow.' to 'He has thrown four hundred Cats./Then send him word to fight for us.' (pp. 50-51, Picador)

Explore the ways in which Achebe vividly conveys the excitement and drama of this occasion.

- Or 26** To what extent does Achebe encourage you to sympathise with Okonkwo?

Support your ideas with detail from the novel.

- Or 27** At the end of the novel, the District Commissioner thinks that the murder of the messenger and Okonkwo's suicide might feature in his book.

Write what the District Commissioner puts in his book about these incidents.

CHARLES DICKENS: *Great Expectations*

- Either *28** Re-read in Chapter 23 from 'They were brought in by Flopson and Millers, much as though those two non-commissioned officers had been recruiting...' to 'Then he let himself down again, and became silent.' (pp. 216-217, Penguin)

How do you think Dickens makes this such an amusing picture of family life?

- Or 29** What do you think makes **either** Orlick **or** Pumblechook **or** Wemmick such a memorable character in the novel?

Support your ideas about your chosen character with detail from the writing.

- Or 30** You are Biddy. You have just thrown the old shoe after Pip as he departs to London to begin his life as a gentleman.

Write your thoughts.

HELEN DUNMORE: *The Siege*

- Either** ***31** Re-read in Chapter 8 from 'Marina's eyes shone as if she had just blinked away tears.' to '“Of course you can stay here,” Anna said, before she knew that she was going to say it.' (pp. 62-64, Penguin)

Explore the ways in which Dunmore in this extract memorably conveys both Marina's powerful personality and Anna's mistrust of her.

- Or** **32** Explore the ways in which Dunmore in this novel makes vivid what it was like to live in Russia when Stalin was in power.

- Or** **33** You are Andrei as you walk back through Leningrad after your first night out with Anna.
- Write your thoughts.

WILLIAM GOLDING: *Lord of the Flies*

- Either** ***34** Re-read in Chapter 9 from 'The hunters were looking uneasily at the sky, flinching from the stroke of the drops.' to 'The parachute took the figure forward, furrowing the lagoon, and bumped it over the reef and out to sea.' (pp. 187-189, Faber).

How does Golding make this incident so shocking?

Support your answer by close reference to the passage.

- Or** **35** 'We feel irritated by Piggy but cannot avoid feeling intense sympathy for him.' How far do you agree with this statement?

Support your answer by close reference to the novel.

- Or** **36** You are Jack, just after the murder of Simon on the beach.

Write your thoughts.

GRAHAM GREENE: *Travels with My Aunt*

- Either** ***37** Re-read in Part 1 Chapter 15 from 'We drove several miles along the sea of Marmara and came to a stop...' to "'I'm tired, that's all. I want to go to bed.'" (pp. 128-129, Penguin)

What does this passage reveal about Henry's state of mind at this time, and why is it such an important moment in the novel?

Support your ideas with detail from the writing in the passage.

- Or** **38** How do you think policemen are portrayed in this novel?

Support your ideas with details from various parts of the novel.

- Or** **39** You are Aunt Augusta at the end of the novel, just after you have learned that your son Henry has decided to marry the daughter of the Chief of Customs.

Write your thoughts.

HARPER LEE: *To Kill a Mockingbird*

- Either** ***40** Re-read in Chapter 12 from 'Calpurnia motioned Jem and me to the end of the row and placed herself between us.' to "'Hush baby," she whispered, "you'll see in a minute.'" (pp. 124-125, Penguin).

What impression are you given of the people and the atmosphere in the church here?

Refer in detail to Lee's writing.

- Or** **41** What does Lee make you feel about the way in which Atticus raises his children?

Refer to detail in the novel as you answer.

- Or** **42** You are Jem, recovering after Bob Ewell's attack, thinking about your relationship with your sister, Jean Louise.

Write your thoughts.

HENRY HANDEL RICHARDSON: *The Getting of Wisdom*

- Either** ***43** Re-read in Chapter 17 from ““Yes there is,” flung out Laura...’ to ““No fear, Kiddy. Out with it!”” (Penguin, pp. 146-147)

What impression does Richardson give you of the attitudes and feelings of Laura and her ‘friends’ in this extract?

- Or** **44** What is your view of Richardson’s portrayal of Pin and of her relationship with Laura in this novel?

Refer to Richardson’s writing in detail as you respond.

- Or** **45** You are Mother, as Laura finishes her education at Melbourne Ladies’ College.

Write your thoughts.

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

- Either** ***46** Re-read in *Samphire* from ‘They were two, standing up there on the very edge of the cliff ...’ up to ‘As they passed he said, “Good day, men,” and wanted to stop to ask them what they were doing but they walked quickly on.’ (pp. 94-95, Nelson).

Explore the ways in which in this passage O’Brian gradually reveals the personalities of Molly and her husband, and their relationship.

- Or** **47** Explore the ways in which the author creates suspense as he tells his story in **either** *The Lemon Orchard* (by Alex La Guma) **or** *The Sniper* (by Liam O’Flaherty).

Refer in detail to the writing of your chosen story.

- Or** **48** You are Alice, the granddaughter, in *Flight*. You are watching your grandfather releasing the pigeon.

Write your thoughts.

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