



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/13

Paper 1 Open Texts

October/November 2011

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.

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 **7** printed pages and **1** blank page.



SECTION A: DRAMA

ARTHUR MILLER: *Death of a Salesman*

- Either** ***1** Re-read *Requiem* at the end of the play.
- What do you think makes this such a sad ending to the play? Support your ideas with details from Miller's writing.
- Or** **†2** Explore in detail **two** moments in the play when for you Miller vividly conveys Willy's increasing desperation.
- Or** **3** You are Linda at the beginning of the play. You are lying in bed and you hear Willy's car outside.
- Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- Either** ***4** Re-read in Act 1 Scene 10 from 'ROSIE *exits. Awkward pause./Margaret: How's Manchester?*' as far as the end of the scene.
- How does Keatley vividly convey the tensions between mothers and daughters at this point in the play?
- Or** **†5** In what ways does Keatley make you sympathise with Doris? Be sure to refer to details in the play as you answer.
- Or** **6** You are Rosie in September 1987 now living with your great-grandmother, thinking about your past life.
- Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- Either** *7 Re-read in Act 1 Scene 1 from '*Claudio*: Benedick, didst thou note the daughter of Signior Leonato?' to '*Don Pedro*: I shall see thee, ere I die, look pale with love.'

How does Shakespeare bring out the characters of Claudio, Don Pedro and Benedick in this passage?

- Or** †8 How far do you think Shakespeare portrays women in the play as weak and powerless? Support your answer with reference to at least **two** women from the play.

- Or** 9 You are Margaret in the church at Hero's wedding. You have just heard Claudio accuse Hero of talking to a man outside her window last night.

Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

- Either** *10 Re-read Act 5 Scene 5.

How dramatically satisfying do you find this scene as an ending to the play? Support your views with details from Shakespeare's writing.

- Or** †11 How does Shakespeare vividly show through the careers of Lord Hastings and Lord Stanley that the English Court is a dangerous place? Support your ideas with details from the play.

- Or** 12 You are Richard. You have just convinced the Mayor and the citizens of London that you are a moral and godly man suitable to be king.

Write your thoughts.

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

- Either** *13 Re-read in Act 2 Scene 1 from '*Osborne*: What are you going to do?' to '*Osborne*: Extraordinary, isn't it?'

How does this passage movingly reveal the effects war has on soldiers? Support your views with details from the writing.

- Or** †14 How far do you think Sherriff makes it possible to like Stanhope? Support your views with details from the play.

- Or** 15 You are Raleigh after your return from the raid. You have been left alone.

Write your thoughts.

SECTION B: POETRY

ALFRED, LORD TENNYSON: *Poems*

- Either** *16 Re-read the extract from *Maud* (from 'Dead, long dead,' to 'Is enough to drive one mad.').
Explore how the words here so powerfully express a lack of hope.
- Or** †17 In what ways does Ulysses seek to inspire and give hope to his men in *Ulysses*? Support your answer with details from Tennyson's writing.
- Or** †18 Explore how Tennyson communicates his feelings vividly to the reader in one or more of the extracts from *In Memoriam*.

SONGS OF OURSELVES: from Part 3

- Either** *19 Re-read *First Love* (John Clare).
Explore how this poem vividly communicates feelings of first love.
- Or** †20 In **either** *Sonnet 29* (by Edna St Vincent Millay) **or** *The Voice* (by Thomas Hardy) explore how the poet's words create a feeling of great loss.
- Or** †21 Explore how in **two** poems in this selection the poets' words create a vivid picture of the places they are describing. **(Do not use 'First Love' in answering this question.)**

SECTION C: PROSE

EMILY BRONTË: *Wuthering Heights*

- Either** ***22** Re-read in Volume 2 Chapter 10 (in some editions Chapter 24) from “On my second visit, Linton seemed in lively spirits;” to “... and when I was obliged to go, he begged and entreated me to come the following evening, and I promised.”

Explore the ways that Brontë vividly portrays how different Catherine is from her cousin here.

- Or** **†23** *Good and decent*
 Pathetic and weak

Which of these descriptions is nearer to your own view of Edgar Linton? Support your ideas with details from Brontë’s writing.

- Or** **24** You are Heathcliff. Your son Linton has just been put to bed on his first night at Wuthering Heights.

Write your thoughts.

ANITA DESAI: *Games at Twilight and Other Stories*

- Either** ***25** Re-read the end of *A Farewell Party* from ‘The party had reached its crest, like a festive ship ...’

Explore how Desai vividly conveys Bina’s mixed feelings here as the party comes to a close.

- Or** **†26** Explore **one** moment in *Games at Twilight* and **one** moment in *Pineapple Cake* which for you most vividly convey the cruelties that sometimes happen in a child’s world. Support your ideas with details from Desai’s writing.

- Or** **27** You are old Varma towards the end of *A Devoted Son*. You are sitting on the veranda, your grandsons are playing cricket and soon Rakesh will return home.

Write your thoughts.

BESSIE HEAD: *When Rain Clouds Gather*

- Either** *28 Re-read in Chapter 1 from 'Soon he saw a fire in the bush, a small bit of self-contained light in the overwhelming darkness.' to 'The bells were still tinkling away.'

How does Head make this extract from near the beginning of the novel so dramatic?

- Or** †29 'A charming half-wit.' How far is this a fair judgement of Chief Sekoto in your view? Support your answer with details from Head's writing.

- Or** 30 You are Paulina at the end of the novel. Makhaya has just proposed to you.

Write your thoughts.

F. SCOTT FITZGERALD: *The Great Gatsby*

- Either** *31 Re-read in Chapter 7 from 'Suddenly she threw the cigarette and the burning match on the carpet.' to "'Please, Tom! I can't stand this any more.'"

Explore how Fitzgerald powerfully conveys the feelings of Tom and Gatsby at this point in the novel.

- Or** †32 What does Fitzgerald make you feel about Tom Buchanan? Support your ideas with details from the novel.

- Or** 33 You are Jay Gatsby after the car crash.

Write your thoughts.

EDITH WHARTON: *Ethan Frome*

- Either** *34 Re-read in Chapter 9 from 'He had never been in her room except once, in the early summer ...' to "'I'm going to drive you over," he repeated; and she went into the kitchen without answering.'

What do you think makes this such a moving moment in the novel? Support your ideas with details from the writing.

- Or** †35 Explore how Wharton vividly suggests that Starkfield is a place in which it is almost impossible to have a happy life.

- Or** 36 You are Ethan, waiting to pick up Mattie from the dance and take her home.

Write your thoughts.

from *Stories of Ourselves*

Either ***37** Re-read in *The Yellow Wall Paper* from 'I'm feeling ever so much better! I don't sleep much at night, for it is so interesting to watch developments ...' to 'I have watched her sometimes away off in the open country, creeping as fast as a cloud shadow in a high wind.'

How does Gilman make the narrator's disturbed state of mind so vivid here?

Or **†38** How do the writers make moments of revelation or discovery particularly powerful for you in *Secrets* (by Bernard MacLaverty) **and** *How it Happened* (by Arthur Conan Doyle)?

Or **39** You are the narrator's father in *The Taste of Watermelon*. Your son has just apologised to Mr Wills and has been forgiven.

Write your thoughts.

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