

**International General Certificate of Secondary Education  
CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**LITERATURE**

**0486/1**

PAPER 1 English Texts

**OCTOBER/NOVEMBER SESSION 2002**

2 hours 15 minutes

Texts studied should be taken into the examination room.

Additional materials:

Answer paper

**TIME** 2 hours 15 minutes

**INSTRUCTIONS TO CANDIDATES**

Write your name, Centre number and candidate number in the spaces provided on the answer paper/answer booklet.

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 of your questions from those marked \*.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

**INFORMATION FOR CANDIDATES**

All questions in this paper carry equal marks.

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**This question paper consists of 7 printed pages and 1 blank page.**



## POETRY

SEAMUS HEANEY: from *Death of a Naturalist***Either** \*1 Re-read *Poor Women in a City Church* (p. 31).

Explore how the words in this poem make vivid for you the picture the poet is seeking to convey.

**Or** 2 What do you find particularly memorable in the language that Heaney uses in his poems? Refer to at least **two** of the set poems in your answer.**Or** 3 Explore **two** of the set poems which are revealing of life in the countryside. Show how Heaney's words communicate his thoughts to you.*Touched with Fire*: from Section D**Either** \*4 Re-read *My Blue Heaven* (p. 128).

Explore how Pybus's irony conveys his horror at the way in which the modern world is polluted.

**Or** 5 In this section there are poems which capture the feeling of a single moment to memorable effect. Choose **one** of the following and explore how the poet's words make the moment memorable.

*Adlestrop*; *On First Looking into Chapman's Homer*; *The Lesson*; *Sonnet*.

**Or** 6 Choose **one** poem from the following, where the poet appears to write in the ordinary language of conversation. Explore the poem, bringing out what you think is achieved here by writing in this way.

*Mending Wall*; *The Dam*; *Dockery and Son*

## PROSE

CHARLOTTE BRONTE: *Jane Eyre*

**Either \*7** Re-read in Chapter 21 from “‘Is this Jane Eyre?’ she said.’ to ‘She was getting much excited’.

How does Bronte’s writing convey Jane’s opinion of Mrs Reed?

**Or 8** *Arrogant and unfeeling.*  
*Devoted and understanding.*

Which of these descriptions is closer to your view of Mr Rochester? Refer in detail to the novel as you answer.

**Or 9** You are St John Rivers on your way to India, thinking about Jane. Write your thoughts.

THOMAS HARDY: *The Woodlanders*

**Either \*10** Re-read in Volume 3 Chapter 9 from ‘A dreadful enlightenment spread through the mind of Grace.’ (p. 313 Penguin) to ‘... , though a woman’s devotion had been common to both.’ (p. 315)

Explore the ways in which Hardy makes this episode so sad.

**Or 11** Do you think it is right to call Fitzpiers the villain of the novel? Support your ideas with detail from Hardy’s writing.

**Or 12** You are Mrs Charmond. You have just met Grace for the first time, you have invited her to visit you at the House and now you are riding home. Write your thoughts.

DORIS LESSING: *The Grass is Singing*

**Either \*13** Re-read in Chapter 11 from ‘She raised her head and looked about her.’ (p. 208 Penguin) to ‘She shrank and shivered.’ (p. 210 Penguin).

How does the writing in this passage convey the impression of a woman close to complete breakdown?

**Or 14** Whilst it is clear that Charles Slatter is a very dislikeable man, perhaps Lessing also allows us to understand why he is the kind of man he is. What do you think? Support your ideas with detail from the writing.

**Or 15** In what ways does Lessing’s description of the Southern African landscape and climate provide an important background for the events of the novel?

JOAN LINDSAY: *Picnic at Hanging Rock*

- Either** \*16 Re-read the end of Chapter 16 from ‘And now, at last, after a lifetime of linoleum and asphalt ...’ (p. 183 Longman)

As Hanging Rock asserts its power and claims its final victim, to what extent does Lindsay’s writing encourage you to feel pity for Mrs Appleyard? Support your ideas with detail from the passage.

- Or** 17 What role do you think Sara Waybourne plays in this novel and what does Lindsay make you feel about the girl? Support your ideas with detail from the writing.

- Or** 18 You are Irma. You have left the College and are sitting in the suite at the Menzies Hotel, Melbourne just before your parents arrive from India. Write your thoughts.

MARY SHELLEY: *Frankenstein*

- Either** \*19 Re-read in Chapter 6 the end of Elizabeth’s letter starting from “Get well – and return to us.” (p. 64 Penguin).

Explore how Shelley presents Elizabeth’s character in this extract.

- Or** 20 Frankenstein’s descriptions of the Creature often conflict with the impressions created by the Creature’s own words. What effect do these often contradictory impressions have upon you? Support your ideas with detail from the writing.

- Or** 21 In this novel the landscape in which an event takes place often contributes to the impact of that event. Explore in detail **two** such moments in the book, bringing out how Shelley’s description of the landscape makes the moment so memorable to you.

AMY TAN: *The Joy Luck Club*

- Either** \*22 Re-read in *Magpies* from “So when Wu Tsing asked your mother to be his third concubine, ...” (p. 234 Cambridge) to ‘... the pond was empty, everything as dry as sand.’ (p. 236)

In this passage, what is it that makes Tan’s portrayal of the role of women in early twentieth-century China so memorable?

- Or** 23 What do you think makes Ying-ying St Clair perhaps the saddest figure in the novel? Support your ideas with detail from Tan’s writing.

- Or** 24 The emigration of the four mothers from China to America brought some clear benefits to them. Was there a loss as well? Support your ideas with detail from Tan’s writing.

PAUL THEROUX: *Mosquito Coast*

- Either** \*25 Re-read the end of Chapter 30 from 'Five days of this weakened us worse than the river had ...' (p. 379 Penguin).

This is the end of Allie Fox's experiment. Explore how Theroux's writing here brings out the ironies and the horror of that end.

- Or** 26 Why do you think Theroux made Charlie, though still only a boy, the story-teller of the novel?

- Or** 27 Explore **two** moments in this novel which you find particularly dramatic, and show how Theroux's writing makes them so.

RICHARD WRIGHT: *Black Boy*

- Either** \*28 Re-read the beginning of Chapter Ten up to 'a consciousness on my part that infuriated white people' (pp. 194–196 Perennial Classics; pp. 221–223 Picador; pp. 170–171 Longman).

Show how the words here reveal Richard's feelings and his attitude to the whites.

- Or** 29 How do Richard's early experiences of family life affect his development into adolescence? Refer in detail to the book as you answer.

- Or** 30 You are Richard and you have been asked to speak to a group of young black people about the way to succeed in a world dominated by whites. Write your speech.

**DRAMA**

ALAN AYCKBOURN: *A Small Family Business*

- Either** \*31 Re-read in Act 2 from 'Jack (*ignoring him*) That is all I have to say on the matter.' (p.228 Faber Plays Edition 1) to 'Under this, Orlando is passing round photos of his family ...' (p. 233)

By exploring this extract in detail, show how Jack's determination to clean up the business is gradually and amusingly undermined.

- Or** 32 To what extent do you sympathise with Poppy as well as laugh at her? Support your ideas with detail from the play.
- Or** 33 You are Anita listening to Jack's last speech at the end of the play. Write your thoughts.

ATHOL FUGARD: *'Master Harold' ... and the Boys*

- Either** \*34 Re-read from 'Sam: Okay, Hally, Okay.' (p. 28 OUP) to '(This is too much for a now really angry Willie ...)' (page 30).

What does the writing tell you about the relationship between Sam and Willie in this extract?

- Or** 35 What do you infer about Hally's feelings for his parents in this play? Be sure to refer to detail in the text as you answer.
- Or** 36 Do you think Sam and Willie are Hally's servants or his friends? Support your ideas with close reference to Fugard's writing.

ARTHUR MILLER: *A View from the Bridge*

- Either** \*37 Re-read in Act 2 from 'Rodolpho (his smile vanishing): When? Catherine: Well ... when we get married' (p. 60 Penguin) to 'Rodolpho: Why are you so afraid of him?' (p. 61 Penguin).

Explore how Miller's writing here conveys the attitudes of Catherine and Rodolpho.

- Or** 38 To what extent do you find it possible to like Eddie Carbone? Refer to Miller's writing as you answer.
- Or** 39 What do you think is the dramatic effect of the character of Marco in this play? Refer in detail to the play in your answer.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

- Either** \*40 Re-read in Act 5 Scene 3 from the death of Paris to the death of Romeo.  
Explore how Shakespeare's language makes this a movingly tragic moment in the play.
- Or** 41 What do you think it is that makes Juliet such a dramatically compelling character? Support your ideas with detail from Shakespeare's writing.
- Or** 42 You are the Nurse, faced with explaining very soon to the authorities your part in the tragedy. Write your thoughts.

WILLIAM SHAKESPEARE: *The Taming of the Shrew*

- Either** \*43 Re-read the end of Act 4 Scene 3 from 'Petruccio: Proceed.'  
(a) What do you think is Petruccio's scheme in arguing with the tailor?  
(b) What kind of man do you think the extract shows Petruccio to be? Support your ideas with detail from the extract.
- Or** 44 What is your opinion of Baptista as a man and a father? Be sure to support your ideas with detail from Shakespeare's writing.
- Or** 45 You are Grumio after your master's wedding, travelling ahead of him and your new mistress to prepare things at the house for their arrival. Write your thoughts.

OSCAR WILDE: *An Ideal Husband*

- Either** \*46 Re-read the end of Act 2 from 'Mrs Cheveley: Then you must make him keep it ... .' (p. 82 New Mermaid).  
Explore the ways in which Wilde makes this a dramatically memorable ending to the Act.
- Or** 47 What do you think makes Lord Goring perhaps the most memorable character in this play? Support your ideas by detailed reference to the impact of Wilde's writing.
- Or** 48 You are Mrs Cheveley on the way from Vienna to London to confront Sir Robert Chiltern with his past. Write your thoughts.

