



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 English Texts

May/June 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.

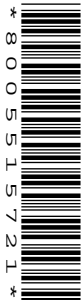
Do not use staples, paper clips, highlighters, glue or correction fluid.

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

Answer **one** question from this section.

LORRAINE HANSBERRY: *A Raisin in the Sun*

- Either** *1 Re-read in Act Two Scene Two from '*The phone rings. Ruth answers. Ruth (at the phone): Hello – just a minute*' to '*Walter: Naw – you ain't never been wrong about nothing, Mama.*' (pp. 74-75, Methuen; pp. 104-106, Vintage).

In what ways does this passage make you vividly aware of Walter's state of mind?

- Or** 2 *Both a heroine and a kind of villain.*

How far do you agree with this view of Mama?

Support your answer by close reference to the play.

- Or** 3 You are Beneatha at the end of the play, thinking about Asagai's proposal and what you will do next.

Write your thoughts.

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

- Either** *4 Re-read in Scene 4 of *Dog House*, from '*Jimmy goes into the garden to retrieve the ball*' to '*Marian puts a brave face on it*'. (pp. 57-59 Faber).

This is the first meeting the gang has with the Martins. How do you think Moxley makes it a dramatic moment in the play?

- Or** 5 What do you feel about the ways in which Lochhead portrays the teachers of the school in *Cuba*?

Support your ideas with detail from the play.

- Or** 6 You are Ger in *Dog House* after you have caught Pats stealing food from your family's kitchen and just after you have looked into the Martins' kitchen.

Write your thoughts.

WILLIAM SHAKESPEARE: *As You Like It*

- Either** *7 Re-read in Act 3 Scene 2 from '*Rosalind*: No; I will not cast away my physic but on those that are sick' to the end of the scene ('*Rosalind*: Nay, you must call me Rosalind. Come, sister, will you go?').

What makes Rosalind's words here so entertaining and significant in the play?

Support your answer by close reference to the text.

- Or** 8 How does Shakespeare present the differences between life in the Forest of Arden and life at the Court?

Support your answer by close reference to the play.

- Or** 9 You are Celia. You have just performed the mock wedding between Orlando and Rosalind.

Write your thoughts.

WILLIAM SHAKESPEARE: *Macbeth*

- Either** *10 Re-read the opening of Act 2 Scene 1 from '*Banquo*: How goes the night, boy?', to '*Macbeth*: Go bid thy mistress, when my drink is ready / She strike upon the bell. Get thee to bed.'

Explore how in this passage Shakespeare creates a dark atmosphere of suspicion, where words often hide the true thoughts of the speakers.

- Or** 11 How far do you think Macbeth is led into violence by his wife and the Witches – and how far do you think he himself is responsible for his actions?

Support your ideas with detail from Shakespeare's writing.

- Or** 12 You are Malcolm in England. You have heard that Macduff has arrived from Scotland and wishes to see you.

Write your thoughts.

GEORGE BERNARD SHAW: *The Devil's Disciple*

Either *13 Re-read in Act 3 from 'Richard: Mrs Anderson: this visit is very kind of you.' to 'Richard: ... Excuse me: they will be here for me presently. It is too late.' (pp. 91-93, Penguin Three Plays edition).

Explore this passage, bringing out how Shaw makes it amusing, and yet also a deeply serious moment in the play.

Or 14 What makes Dick Dudgeon such a dramatically compelling character?

Support your ideas with detail from the play.

Or 15 You are Mrs Dudgeon on your deathbed.

Write your thoughts.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

Either *16 Re-read from 'Blanche [quickly]: What is it? Is it for me?' to 'Stella [quietly]: Take me to the hospital.' (pages 198-199, Penguin).

Explore the ways in which Stella and Stanley react in this extract.

Or 17 To what extent does Williams make you sympathise with Blanche?

Refer to detail in the writing as you respond.

Or 18 You are Stella, before Blanche's arrival, thinking about the forthcoming visit of your sister.

Write your thoughts.

SECTION B: POETRY

Answer **one** question from this section.

SAMUEL TAYLOR COLERIDGE: *Selected Poems*

- Either** *19 Re-read *Frost at Midnight* from line 44 'Dear Babe' to the end of the poem ('Quietly shining to the quiet Moon') (p. 14 Everyman edition).
- Explore the ways in which Coleridge expresses his feelings for his child here.
- Or** 20 By what means does Coleridge make you feel sympathy for Christabel?
- Refer in detail to Coleridge's poem as you answer.
- Or** 21 Explore any **one** episode in *The Rime of the Ancient Mariner* which you find frightening.
- Justify your choice by referring in detail to the writing.

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

- Either** *22 Re-read *Storyteller* (by Liz Lochhead).
- In what ways do you think the poet makes vivid the power of the storyteller?
- Or** 23 Explore the ways in which the poet's words convey a sense of times past and the changes which growing older bring in **either** *The Old Familiar Faces* (by Charles Lamb) **or** *Plenty* (by Isobel Dixon).
- Or** 24 Explore the ways in which the poets in **two** of the following poems use imagery to vivid effect. Use examples from both of the poems.

Caged Bird (by Maya Angelou)
Rising Five (by Norman Nicholson)
Before the Sun (by Charles Mungoshi)

SECTION C: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *Things Fall Apart*

- Either** *25 Re-read in Chapter 4 from 'Ikemefuna came to Umuofia at the end of the carefree season between harvest and planting' (p. 36 Picador) to 'They called him the little bird *nza* who so far forgot himself after a heavy meal that he challenged his *chi*.' (p.37).

What do you find particularly revealing about Achebe's portrayal of Okonkwo in this passage?

Support your ideas with detail from the writing.

- Or** 26 What kind of picture do you think Achebe draws of the old clan religion ?

Support your ideas with detail from the writing.

- Or** 27 You are Nwoye as you leave your father Okonkwo for the last time. You are walking back to the church.

Write your thoughts.

CHARLES DICKENS: *Great Expectations*

- Either** *28 Re-read in chapter 25 from 'At first with such discourse, and afterwards with conversation of a more general nature ...' to "'It wouldn't put you out?'" (pp. 228-230, Penguin).

In this extract, what for you are the most memorable features of Wemmick's home, and what do you think they tell you about his personality?

Support your ideas with detail from the writing.

- Or** 29 *A wicked and violent criminal*
A victim of injustice

Which of these two descriptions of Magwitch is nearer to your view of him?

Support your ideas with detail from the writing.

- Or** 30 You are Herbert Pocket and you have had to leave Pip with all his problems after the collapse of his expectations. You are on your way to Cairo.

Write your thoughts.

HELEN DUNMORE: *The Siege*

Either *31 Re-read in chapter 13 from 'It is nearly dark by the time Anna gets close to home.' to '“I couldn't. It's been crazy –” “I know.”' (pp. 119-120, Penguin).

How does Dunmore in this passage movingly convey the feelings the two young people have for one another?

Or 32 What features of the siege do you think are most vividly created in this novel?

Support your views with detail from Dunmore's writing.

Or 33 You are Marina, just after you have tried to give Mikhael Levin a renewed will to live. He has gone to sleep.

Write your thoughts.

WILLIAM GOLDING: *Lord of the Flies*

Either *34 Re-read in chapter 2 from 'The older boys first noticed the child when he resisted.' to 'Ralph pushed both hands through his hair and looked at the little boy in mixed amusement and exasperation.' (Faber, pp. 46-48)

What makes this such a tense and significant moment in the novel?

Refer closely to details of the writing.

Or 35 Do you think that Golding suggests that Jack might have been a better leader than Ralph?

Support your answer by close reference to the novel.

Or 36 You are Piggy on your way to Castle Rock just after the theft of your glasses.

Write your thoughts.

GRAHAM GREENE: *Travels with My Aunt*

Either *37 Re-read in Part 2 Chapter 4 from ‘Wordsworth led me round the corner of the street and we approached the house...’ to ‘A splinter from the packing-case scratched my thigh.’ (Penguin, pp. 215-217).

Do you think this passage suggests that Henry has made the right decision in obeying Aunt Augusta and travelling to South America?

Support your ideas with detail from the passage.

Or 38 Do you think Henry Pulling is better or worse off for having met Aunt Augusta?

Support your ideas with detail from Greene's writing.

Or 39 You are Colonel Hakim after deporting Aunt Augusta and Henry Pulling from Turkey.

Write your thoughts.

HARPER LEE: *To Kill a Mockingbird*

Either *40 Re-read in chapter 28 from ‘“You reckon we oughta sing, Jem?”’ to ‘Jem didn't answer.’ (pp. 265-266, Penguin).

What makes this such an exciting moment in the novel?

OR 41 How does Lee make Tom Robinson's conviction seem so unjust?

Refer in detail to the novel as you respond.

OR 42 You are Aunt Alexandra after hosting the tea-party for the meeting of the missionary circle, thinking about your relationship with your niece, Jean Louise.

Write your thoughts.

HENRY HANDEL RICHARDSON: *The Getting of Wisdom*

- Either** *43 Re-read from 'She was spending that week-end at Godmother's.' to 'You should take a dose of castor-oil to-night, before you go to bed.' (pages 157-158).

Explore the ways in which Richardson conveys the feelings of Laura here.

- Or** 44 How does Richardson vividly convey to you the cruelty among the girls of Melbourne Ladies' College?

Refer in detail to the novel in your answer.

- Or** 45 You are Mrs Gurley, writing a report on Laura at the end of her first year at Melbourne Ladies' College.

Write your report.

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

- Either** *46 Re-read in *My Oedipus Complex* from 'The irony of it! That very day when he came in to dinner...' to 'I began to think that God wasn't quite what he was cracked up to be.' (pp. 168-169, Nelson.)

Explore how O'Connor here amusingly portrays the boy's feelings after his father's return from war.

- Or** 47 Explore the ways in which the author vividly describes a lonely woman in a dreadful relationship in **either** *Samphire* (by Patrick O'Brian) **or** *A Stranger from Lagos* (by Cyprian Ekwensi).

Refer in detail to the story in your answer.

- Or** 48 You are Jane Turner in *Feet*, on the evening of the day on which you have umpired the tennis final.

Write your thoughts.

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