



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/53

Paper 5

May/June 2012

45 minutes

Additional Materials: Answer Booklet/Paper

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 **one** question.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



This document consists of **13** printed pages and **3** blank pages.



Answer one question on any text.

MAYA ANGELOU: *I Know Why The Caged Bird Sings*

Either 1 Read this extract, and then answer the question that follows it:

A year later our father came to Stamps without warning. It was awful for Bailey and me to encounter the reality one abrupt morning. We, or at any rate I, had built such elaborate fantasies about him and the illusory mother that seeing him in the flesh shredded my inventions like a hard yank on a paper chain. He arrived in front of the Store in a clean gray car (he must have stopped just outside of town to wipe it in preparation for the 'grand entrance'). Bailey, who knew such things, said it was a De Soto. His bigness shocked me. His shoulders were so wide I thought he'd have trouble getting in the door. He was taller than anyone I had seen, and if he wasn't fat, which I knew he wasn't, then he was fat-like. His clothes were too small too. They were tighter and woolier than was customary in Stamps. And he was blindingly handsome. Momma cried, 'Bailey, my baby. Great God, Bailey.' And Uncle Willie stuttered, 'Bu-Buh-Bailey.' My brother said, 'Hot dog and damn. It's him. It's our daddy.' And my seven-year-old world humpty-dumptyed, never to be put back together again. 5

His voice rang like a metal dipper hitting a bucket and he spoke English. Proper English, like the school principal, and even better. Our father sprinkled *ers* and even *errers* in his sentences as liberally as he gave out his twisted-mouth smiles. His lips pulled not down, like Uncle Willie's, but to the side, and his head lay on one side or the other, but never straight on the end of his neck. He had the air of a man who did not believe what he heard or what he himself was saying. He was the first cynic I had met. 'So er this is Daddy's er little man? Boy, anybody tell you errer that you er look like me?' He had Bailey in one arm and me in the other. 'And Daddy's baby girl. You've errer been good children, er haven't you? Or er I guess I would have er heard about it er from Santa Claus.' I was so proud of him it was hard to wait for the gossip to get around that he was in town. Wouldn't the kids be surprised at how handsome our daddy was? And that he loved us enough to come down to Stamps to visit? Everyone could tell from the way he talked and from the car and clothes that he was rich and maybe had a castle out in California. (I later learned that he had been a doorman at Santa Monica's plush Breakers Hotel.) Then the possibility of being compared with him occurred to me, and I didn't want anyone to see him. Maybe he wasn't my real father. Bailey was his son, true enough, but I was an orphan that they picked up to provide Bailey with company. 20

I was always afraid when I found him watching me, and wished I could grow small like Tiny Tim. Sitting at the table one day, I held the fork in my left hand and pierced a piece of fried chicken. I put the knife through the second time, as we had been strictly taught, and began to saw against the bone. My father laughed a rich rolling laugh, and I looked up. He imitated me, both elbows going up and down. 'Is Daddy's baby going to fly away?' Momma laughed, and Uncle Willie too, and even Bailey snickered a little. Our father was proud of his sense of humor. 25

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In what ways does Angelou's writing here vividly convey the impact of her father's visit?

Or 2 What do you find particularly striking about Angelou's portrayal of church life and religion in Maya's childhood? Support your ideas with details from the book.

Or 3 You are Dolores immediately after the fight with Maya.

Write your thoughts.

CAROL ANN DUFFY: *Selected Poems*

Either 4 Read this poem, and then answer the question that follows it:

The Good Teachers

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Explore how Duffy vividly describes the impact the teachers have on the speaker of the poem.

Or 5 How does Duffy help you to share the speaker's strong feelings of isolation in *Foreign*? Support your ideas by close reference to Duffy's words.

Or 6 How does Duffy's language vividly convey the power of love in **either** *Who Loves You* **or** *Miles Away*?

Turn to page 6 for Question 7.

GEORGE ORWELL: *Nineteen Eighty-Four*

Either 7 Read this extract, and then answer the question that follows it:

‘Remain standing where you are,’ said the voice. ‘Face the door. Make no movement.’

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‘Room 101,’ said the officer.

Explore the ways in which Orwell makes this passage so horrifying.

Or 8 How do your impressions of Julia change as the novel develops? Support your ideas with details from Orwell's writing.

Or 9 You are O'Brien, after Winston and Julia have left your apartment.

Write your thoughts.

ALDOUS HUXLEY: *Brave New World*

Either 10 Read this extract, and then answer the question that follows it.

After the scene in the Fertilizing Room, all upper-caste London was wild to see this delicious creature
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He shook Bernard warmly by the hand.

How does Huxley make you feel about the way Linda is treated here?

Or **11** Which aspect of *Brave New World's* society does Huxley's writing make the most disturbing for you? Support your ideas with details from the novel. (NB Do not use the passage in Question 10 in answering this question.)

Or **12** You are John just after your mother, Linda, has died.

Write your thoughts.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Either 13 Read this extract, and then answer the question that follows it:

| | | |
|----------------------|--|----------|
| <i>Lady Capulet:</i> | [<i>Within</i>] Ho, daughter! are you up? | |
| <i>Juliet:</i> | Who is't that calls? It is my lady mother. Is she not down so late, or up so early? What unaccustom'd cause procures her hither? | |
| | <i>Enter Lady Capulet</i> | 5 |
| <i>Lady Capulet:</i> | Why, how now, Juliet! | |
| <i>Juliet:</i> | Madam, I am not well. | |
| <i>Lady Capulet:</i> | Evermore weeping for your cousin's death? What, wilt thou wash him from his grave with tears? An if thou couldst, thou couldst not make him live; Therefore have done. Some grief shows much of love; But much of grief shows still some want of wit. | 10 |
| <i>Juliet:</i> | Yet let me weep for such a feeling loss. | |
| <i>Lady Capulet:</i> | So shall you feel the loss, but not the friend Which you weep for. | 15 |
| <i>Juliet:</i> | Feeling so the loss, I cannot choose but ever weep the friend. | |
| <i>Lady Capulet:</i> | Well, girl, thou weep'st not so much for his death As that the villain lives which slaughter'd him. | |
| <i>Juliet:</i> | What villain, madam? | 20 |
| <i>Lady Capulet:</i> | That same villain, Romeo. | |
| <i>Juliet:</i> | [<i>Aside</i>] Villain and he be many miles asunder! – God Pardon him! I do, with all my heart; And yet no man like he doth grieve my heart. | |
| <i>Lady Capulet:</i> | That is, because the traitor murderer lives. | 25 |
| <i>Juliet:</i> | Ay, madam, from the reach of these my hands. Would none but I might venge my cousin's death. | |
| <i>Lady Capulet:</i> | We will have vengeance for it, fear thou not; Then weep no more. I'll send to one in Mantua – Where that same banish'd runagate doth live – Shall give him such an unaccustom'd dram That he shall soon keep Tybalt company; And then I hope thou wilt be satisfied. | 30 |
| <i>Juliet:</i> | Indeed, I never shall be satisfied With Romeo till I behold him – dead – Is my poor heart for a kinsman vex'd. Madam, if you could find out but a man To bear a poison, I would temper it, That Romeo should, upon receipt thereof, Soon sleep in quiet. O, how my heart abhors To hear him named, and cannot come to him, To wreak the love I bore my cousin Tybalt Upon his body that hath slaughter'd him! | 35 40 |
| <i>Lady Capulet:</i> | Find thou the means, and I'll find such a man. But now I'll tell thee joyful tidings, girl. | 45 |

- Juliet:* And joy comes well in such a needy time.
What are they, beseech your ladyship?
- Lady Capulet:* Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy 50
That thou expects not, nor I look'd not for.
- Juliet:* Madam, in happy time, what day is that?
- Lady Capulet:* Marry, my child, early next Thursday morn
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's Church, 55
Shall happily make thee there a joyful bride.

How does Shakespeare make this such a tense and dramatic moment in the play?

- Or** **14** In what ways does Shakespeare make the relationship between Romeo and Mercutio such a memorable aspect of the play for you? Support your ideas with details from the play.
- Or** **15** You are Lord Capulet at the end of the play thinking about your relationship with Juliet.

Write your thoughts.

from *Songs of Ourselves* (from Part 1)

Either 16 Read this poem, and then answer the question that follows it:

Song: Fear No More The Heat O' Th' Sun

Fear no more the heat o' th' sun
 Nor the furious winter's rages;
 Thou thy worldly task hast done,
 Home art gone, and ta'en thy wages.
 Golden lads and girls all must, 5
 As chimney-sweepers, come to dust.

Fear no more the frown o' th' great;
 Thou art past the tyrant's stroke.
 Care no more to clothe and eat;
 To thee the reed is as the oak. 10
 The sceptre, learning, physic, must
 All follow this and come to dust.

Fear no more the lightning flash,
 Nor th'all-dreaded thunder-stone;
 Fear not slander, censure rash; 15
 Thou hast finished joy and moan.
 All lovers young, all lovers must
 Consign to thee and come to dust.

No exorciser harm thee!
 Nor no witchcraft charm thee! 20
 Ghost unlaid forbear thee!
 Nothing ill come near thee!
 Quiet consummation have,
 And renownèd be thy grave!

(by William Shakespeare)

In what ways does Shakespeare memorably convey thoughts about death here?

Or 17 Explore the ways in which the poet vividly portrays the speaker in **either** *Written The Night Before His Execution* (by Chidiock Tichbourne) **or** *Come Live With Me, and Be My Love* (by Christopher Marlowe).

Or 18 Explore the ways in which the poet creates striking images in **two** of the poems you have studied from Part 1. (NB Do not use '*Fear No More The Heat O' Th' Sun*' (by William Shakespeare) in your answer.)

Turn to page 14 for Question 19.

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

Either 19 Read this extract, and then answer the question that follows it:

Margaret: [She catches sight of him in the mirror, gasps slightly, wheels about to face him. Count ten.]

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You were a wonderful lover ...

How does Williams strikingly portray the relationship between Brick and Maggie in this passage?

Or 20 Choose **two** moments in the play which you find particularly dramatic, and explore in detail how Williams makes them dramatic. (NB Do not use the passage in Question 19 in answering this question.)

Or 21 You are Brick, at the end of the play.

Write your thoughts.

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