



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 Open Texts

October/November 2008

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

ALAN AYCKBOURN: *A Small Family Business*

Either *1 Re-read in Act 2 from ‘*Samantha enters the bathroom and surveys the scene in amazement*’ (p. 274 Faber) to ‘*Jack: Leave him just as he is, I’ll deal with that. Sammy, draw the curtains round him, there’s a girl.*’ (p. 278)

What makes the characters’ actions and attitudes here shocking and at the same time very funny? Support your ideas with details from the passage.

Or 2 How do you feel Ayckbourn manages to make the marriage of Harriet and Desmond both very amusing and rather sad? Support your ideas with details from the writing.

Or 3 You are Poppy. You have seen the contents of Anita’s wardrobe and bedroom and been offered some of her spare dresses. Now you are on your way home. Write your thoughts.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Either *4 Re-read in Act 1 Scene 2 (Methuen pp. 41–43) from ‘*They go out, Ruth’s weight on her mother-in-law. Beneatha, herself profoundly disturbed, opens the door to admit a rather dramatic-looking young man with a large package*’ to ‘*Beneatha: I am not an assimilationist!*’

In what ways does the presentation of Beneatha here affect your opinion of her? Support your answer by close reference to the passage.

Or 5 How does Hansberry vividly convey to you the importance of Mama’s insurance money to the family? Support your answer by close reference to at least **two** characters.

Or 6 You are Mama just after the first visit from Mr Lindner. Write your thoughts.

ARTHUR MILLER: *The Crucible*

Either *7 Re-read in Act 3 from 'Abigail (*in an open threat*): Let you beware, Mr Danforth ...' (p. 87 Heinemann) to 'Danforth ... : Mr Cheever, report this testimony in all exactness. Are you ready?' (p. 90)

How does Miller make this such a powerfully dramatic moment in the play? Support your ideas with details from the writing.

Or 8 Elizabeth Proctor is clearly a good woman, but how far do you think Miller wishes us to sympathise with her? Support your ideas with details from the dialogue and action of the play.

Or 9 You are Reverend Parris. Betty has come round from her trance, the girls have accused some citizens of witchcraft, and the marshal has been sent for. Write your thoughts.

WILLIAM SHAKESPEARE: *As You Like It*

Either *10 Re-read in Act 1 Scene 3 lines 33–82 from 'Rosalind: Let me love him for that ...' to 'Celia: Pronounce that sentence, then, on me, my liege.'

What makes this extract powerfully dramatic? Support your answer with details from the extract.

Or 11 What do you think makes Touchstone a likeable and important character in the play? Support your answer with details from the play.

Or 12 You are Orlando. You have just met Duke Senior in the Forest and he has made you and Adam very welcome. Write your thoughts.

WILLIAM SHAKESPEARE: *Macbeth*

Either *13 Re-read Act 3 Scene 6 beginning 'Lennox: My former speeches have but hit your thoughts ...'.

Explore in detail how in this passage Shakespeare shows both how people live in fear of Macbeth and also what his future as king is likely to be.

Or 14 After Duncan's murder, Lady Macbeth declares, 'A little water clears us of this deed.' Explore how Shakespeare vividly shows how wrong this belief proves to be.

Or 15 You are Macbeth on your way to Duncan after your victory over the rebels. You have not met the Witches yet. Write your thoughts.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

Either *16 Re-read Scene 1 from 'Blanche: Now, then, let me look at you ...' (p. 120 Penguin) to 'Stella (*a little drily*): Thanks.' (p. 121)

Explore the writing here, showing what Williams reveals about the two sisters.

Or 17 How far does Williams make you feel sympathy for Stanley in the play? Refer to details in the play in your answer.

Or 18 You are Stella, alone, at the end of the play, thinking about what has happened to your sister. Write your thoughts.

SECTION B: POETRY

Songs of Ourselves: from Section 3

Either *19 Re-read *Rising Five* (by Norman Nicholson).

Explore how Nicholson vividly portrays in this poem the way we live our lives and the way time passes quickly.

Or 20 Explore the ways in which the poet makes memories of family life come vividly alive in **either** *Mid-Term Break* (by Seamus Heaney) **or** *Plenty* (by Isobel Dixon).

Or 21 Explore some of the ways in which poets use simple language in a powerful way in **two** of the following poems:

Spectator Ab Extra (by Arthur Clough)

Monologue (by Hone Tuwhare)

She dwelt among the untrodden ways (by William Wordsworth).

JOHN KEATS: *Poems*

Either *22 Re-read *Ode to a Nightingale* stanzas 1–3 (from ‘My heart aches, ...’ to ‘... beyond to-morrow’).

In what ways does Keats vividly convey his thoughts and feelings to the reader?

Or 23 Explore some of the ways in which Keats makes memorable for you the story of Madeline and Porphyro in *The Eve of St Agnes*. Refer closely to the poem as you answer.

Or 24 In what ways does Keats powerfully convey his feelings to you in *Bright Star, would I were stedfast as thou art*? Support your ideas with details from the poem.

SECTION C: PROSE

CHINUA ACHEBE: *Things Fall Apart*

Either *25 Re-read the opening of Chapter 4 from ‘“Looking at a king’s mouth”, said an old man’ to ‘To show affection was a sign of weakness;’ (pp. 34–35 Faber).

What do you find most significant about Achebe’s description of Okonkwo’s actions and thoughts in this passage? Support your answer with details from the writing.

Or 26 The coming of the Christian missionaries was one of the things which caused the old way of life to ‘fall apart’. Do you think Achebe presents their coming as a good or a bad thing? Support your ideas with details from the novel.

Or 27 You are Ekwefi the day after Okonkwo’s medicine has brought about your daughter Ezinma’s recovery from illness. Write your thoughts.

JANE AUSTEN: *Pride and Prejudice*

Either *28 Re-read the end of Chapter 28 starting from ‘She had already learnt that Lady Catherine was still in the country.’ (p. 193 Penguin)

Explore how in this passage Austen makes the De Bourghs and the people who flatter them seem so ridiculous.

Or 29 How does Austen memorably portray the sadness and heartache which misunderstandings between characters produce? Base your answer on **two** episodes in the novel.

Or 30 You are Mr. Bennet after you have heard from your brother-in-law that Lydia is to be married. You have retired to your study. Write your thoughts.

IAN CROSS: *The God Boy*

Either *31 Re-read the end of Chapter 14 from 'Father Gilligan went into the cloakroom ...'. (p. 106 Penguin)

What do you think makes this such a sad and yet also amusing episode? Support your ideas with details from the writing.

Or 32 By what means do you think Cross makes you sympathise so much with Jimmy? Support your ideas with details from the novel.

Or 33 You are Jack Crannery ('Bloody Jack') and you have just heard about the Sullivan domestic tragedy. Write your thoughts.

HELEN DUNMORE: *The Siege*

Either *34 Re-read in Chapter 18 from 'The woman with the *burzhuiki* is tucked away, standing in the shadow of a wall.' (p. 166 Penguin) to "... You mind what I say, Galya. Bang!" (p. 168)

Explore how Dunmore's writing here vividly conveys that, in a siege, fellow citizens are sometimes as dangerous as the enemy.

Or 35 What do you think makes the developing relationship between Anna and Marina so fascinating? Support your ideas with details from the novel.

Or 36 You are Anna's father, Mikhael Levin. After having volunteered to fight the Germans, you are on your way to the Luga line. Write your thoughts.

WILLIAM GOLDING: *Lord of the Flies*

Either *37 Re-read in Chapter 9 (Faber pp. 180–181) ‘Presently the creepers festooned the trees less frequently ...’ to ‘Even with great care the best he could do was a stagger.’

How does Golding make this a particularly powerful and significant moment in the novel?

Or 38 What are the most vivid impressions of the island itself that Golding creates for you? Support your answer with details from the novel.

Or 39 You are Ralph. You are hiding from Jack and the others after Piggy’s death. Write your thoughts.

THOMAS HARDY: *Far from the Madding Crowd*

Either *40 Re-read in Chapter 8 from “‘Ay, I can mind yer face now, shepherd’”, (p. 101 Macmillan) to ‘... who had offered him lodging.’ (p. 102)

Explore the writing here, showing what you feel about the way in which Hardy presents the members of the local community.

Or 41 Explore **one** incident in the novel where Hardy makes the workings of chance or fate particularly vivid. Refer closely to the incident in your answer.

Or 42 You are Gabriel immediately after Bathsheba has rejected your offer of marriage, just before the loss of your sheep. Write your thoughts.

HARPER LEE: *To Kill a Mockingbird*

Either *43 Re-read from “Robinson, you’re pretty good at busting up ...” (Chapter 19, p. 214 Vintage) to “... just like I am now.” (p. 215)

Explore how Lee’s writing here vividly conveys to you the drama in the courtroom.

Or 44 What does Lee make you feel about Robert Ewell? Refer to details in the novel in your answer.

Or 45 You are Dill, having just returned home after the first summer in Maycomb, thinking about your childhood games and adventures with Scout and Jem. Write your thoughts.

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

Either *46 Re-read in *Feet* (by Jan Mark) from ‘And then *everybody* is there to watch ...’ (p. 104 Nelson) to ‘I know I was wrong but he didn’t have to yell.’ (p. 105)

Explore the ways in which Mark vividly conveys Jane Turner’s feelings of humiliation and her growing resentment of Collier.

Or 47 The ability to surprise the reader with the unexpected is often the sign of a good short story writer. Explore in detail how **either** *The Hitch-hiker* (by Roald Dahl) **or** *Dumb Martian* (by John Wyndham) achieves this surprise.

Or 48 You are the father in *My Oedipus Complex* (by Frank O’Connor). You have smacked Larry that morning. Write your thoughts.

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