

CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**LITERATURE (ENGLISH)**

**0486/01**

Paper 1 English Texts

May/June 2003

Additional Materials: Answer Booklet/Paper

**2 hours 15 minutes**

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 on both sides of the paper.  
Do not use staples, paper clips, highlighters, glue or correction fluid.

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 \*.

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

All questions in this paper carry equal marks.

This document consists of **8** printed pages.



## POETRY

### SEAMUS HEANEY: *Death of a Naturalist*

**Either** \*1 Re-read *Follower*.

How do Heaney's words make vivid for you the images presented here?

**Or** 2 What do you find memorable or striking about the word-pictures in **one** of the following poems?

*Ancestral Photograph; Turkeys Observed; Waterfall*

**Or** 3 Explore **two** poems from the following list which illustrate Heaney's way of portraying animals. Be sure to give appropriate references from your chosen poems.

*Death of a Naturalist; An Advancement of Learning; Trout*

### ***Touched with Fire: from Section D***

**Either** \*4 Re-read *I am the only being whose doom*.

What kind of personality would you say emerges from this poem, and how do Brontë's words make it such a powerful poem?

**Or** 5 Choose **one** of the following poems and explore how the poet's words convey what it is like to work in the countryside.

*Mending Wall; Follower; The Dam*

**Or** 6 Sarcastic, ironic, humorous, indignant – whatever the tone of the poet's or narrator's voice, it can contribute much to the poem's meaning and effect. Choose **two** poems from the following list and explore in detail some lines from **each** where the tone of the voice makes such a contribution to the poem.

*Dulce et Decorum Est; 5 Ways to Kill a Man; Dockery and Son; My Blue Heaven.*

## PROSE

BARNES & EGFORD, ed.: *Twentieth Century Short Stories*

- Either** \*7 Re-read the opening of *The Secret Sharer* up to '... with only sky and sea for spectators and for judges.' (p. 12 Harrap).
- How would you say Conrad's description of this landscape and the man in it prepares the reader for the story that is to follow?
- OR** 8 'You've got to admit it's funny,' says the lorry driver at the end of *The Destructors* as the house is destroyed. Do you agree? Support your ideas with detailed reference to the writing.
- OR** 9 You are Cyril in *Daughters of the Late Colonel* just after your visit to your aunts and grandfather. Write your thoughts.

CHARLOTTE BRONTË: *Jane Eyre*

- Either** \*10 Re-read the beginning of Chapter 12 'The promise of a smooth career ...' (p. 140 Penguin) as far as '... and what I believed in I wished to behold.' (p. 141).
- What does the writing here reveal to you about
- (a) Jane's initial attitude to Mrs Fairfax and Adèle
- and**
- (b) Jane herself?
- Or** 11 Which episode in *Jane Eyre* do you find most moving? Be sure to support your ideas with detail from the writing.
- Or** 12 You are Grace Poole looking back over your experiences as guardian of the first Mrs Rochester at Thornfield Hall. Write your thoughts.

THOMAS HARDY: *The Woodlanders*

- Either** \*13 Re-read in Chapter 43 from 'Then Fitzpiers broke the silence.' (p. 387 Popular Penguin) to '... bending over the body of Winterborne, her face close to his.' (p. 388). Explore how Hardy's writing makes this passage both moving and ironic.
- Or** 14 What does Hardy make you think of Mr Melbury as man and father? Support your ideas with detail from the writing.
- Or** 15 You are Marty after you have stood beside Winterborne's grave with Grace. You are now alone. Write your thoughts.

**DORIS LESSING: *The Grass is Singing***

- Either** \*16 Re-read in Chapter 10 from ‘That same afternoon Charlie drove over to the Turners.’ (p. 181 Penguin) to ‘... now that Dick had no car.’ (p. 183).

What do you think the writing here tells you about

- (a) the state of Turner’s farm and its owner

**and**

- (b) the relationship between Turner and Slatter?

- Or** 17 What are the main impressions you receive of the colonial society described in this novel? Be sure to show in detail how Lessing’s writing gives you these impressions.

- Or** 18 You are Tony Marston just before you go to bed on your first night at the Turners. Write your thoughts.

**DALENE MATTHEE: *Fiela’s Child***

- Either** \*19 Re-read in Chapter 22 from ‘When, as a child, he had pushed his wooden boats out ...’ (p. 234 Longman) to ‘... a bright streak of light across the sky and vanished.’ (p. 237).

Why do you think this is such an important moment in Benjamin’s life, and how does Matthee’s writing communicate this?

- Or** 20 What do you think makes the character of Fiela Komoetie so powerful a creation? Be sure to support your response with detail from Matthee’s writing.

- Or** 21 You are John Benn at the end of the novel after Benjamin has left to go to see Nina. Write your thoughts.

**GEORGE ORWELL: *Animal Farm***

- Either** \*22 Re-read in Chapter 1 from ‘“Is it not crystal clear, then, comrades, that all the evils ...”’ (p 10 Penguin) to ‘Old Major cleared his throat and began to sing.’ (p. 12).

Imagine you are reading Major’s speech without any knowledge of later events. Do you find the speech nobly eloquent, or hopelessly idealistic and wrong, or a bit of both? Make sure you support your ideas by looking closely at Orwell’s writing here.

- Or** 23 *A victim of Napoleon’s ruthless cunning*  
*A victim of his own complacent arrogance*

Which of these two descriptions of Snowball do you think is nearer to the truth of Orwell’s creation? Support your views with detail from the writing.

- Or** 24 Laughter is a key element in making satire effective. Choose **two** moments from Orwell’s book which you find enjoyable in this respect, and show how his writing makes you laugh at the targets of his satire.

**AMY TAN: *The Joy Luck Club***

- Either** \*25 Re-read the end of *Waiting Between the Trees* from 'It was at this shop. ...' (p. 248 Cambridge) to '... where I am waiting between the trees'.

Ying-ying is throughout the novel a strange and remote figure. How would you say this passage explains that? Be sure to support your ideas with detail from Tan's writing here.

- Or** 26 What kind of picture of life in China at the time when the mothers were growing up do you think emerges from this novel? Support your argument with detail from the writing.

- Or** 27 Pick out **two** short episodes in the novel which you find particularly moving, and show how Tan's writing makes them so.

**PAUL THEROUX: *The Mosquito Coast***

- Either** \*28 Re-read the end of Chapter 6 from 'Then I knew it was going to be a long lecture.' (p. 61 Penguin).

What do you feel is the effect of Polski telling his gruesome story and making these comments at this point in the novel? Support your ideas with detail from Theroux's writing.

- Or** 29 What would you say it is like to be a child in the Fox family? Support your ideas with detail from the novel.

- Or** 30 Theroux's writing constantly makes the reader aware of the awesome power of Nature. By exploring in detail **two** particularly memorable instances, suggest why he makes this so important a feature of his novel.

## DRAMA

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

**Either** \*31 Re-read from '*Hally*. (To the telephone). Hello, Mom ... No, everything is okay here' (p. 38 OUP) to the end of his telephone conversation (p. 39 OUP).

How does Fugard's writing here reveal the nature of the relationship between Hally and his parents?

**Or** 32 *A spoilt and arrogant teenager*  
*A misunderstood young man*

Can either or both of these descriptions be applied to Hally? Refer closely to Fugard's writing as you respond.

**Or** 33 Imagine Willy and Sam at the end of the play discussing their view of Hally. Write their conversation.

### ARTHUR MILLER: *A View from the Bridge*

**Either** \*34 Re-read from '*Catherine*: No, we made it up already ...' (p. 72 Penguin) to '*First Officer*: Immigration. Open up'. (p. 73).

Explore the dialogue here, showing how the differing feelings of Eddie and Catherine are revealed.

**Or** 35 *A selfish opportunist*  
*A caring and loving suitor*

Which of these is nearer to your view of Rodolpho? Support your argument with detail from the play.

**Or** 36 You are Mr Alfieri at the end of the play. Write a report for your own records on why Eddie met his death.

### ARTHUR MILLER: *All My Sons*

**Either** \*37 Re-read the beginning of Miller's play from '*Jim*: Where's your tobacco?' (p. 90 Penguin) to '*Keller*: ... That's for the future, ain't it?' (p. 91).

What kind of an atmosphere is Miller seeking to create in this opening section? How does his writing achieve this atmosphere?

**Or** 38 Is it simply profit or are there other motives that drive Joe Keller to act as he does? Refer in detail to Miller's writing as you answer.

**Or** 39 You are Chris at the end of the play, wondering whether you should have responded in a different way to your father's confession. Write your thoughts.

**WILLIAM SHAKESPEARE: *Romeo and Juliet***

**Either** \*40 Re-read Act 4 Scene 3 (from 'Juliet: Ay, those attires are best' to 'This do I drink to thee.').

What impression of Juliet's personality and state of mind does Shakespeare's writing give you here?

**Or** 41 'Violent delights have violent ends,' Friar Lawrence warns Romeo. To what extent do you think Shakespeare suggests that the violent passion of the young lovers is itself responsible for their sad end? Support your ideas with detail from the play.

**Or** 42 You are Tybalt just after your uncle Lord Capulet has ordered you to behave yourself at the ball and leave the disguised Romeo alone. Write your thoughts.

**WILLIAM SHAKESPEARE: *Twelfth Night***

**Either** \*43 Re-read the end of Act 2 Scene 4 starting from the exit of Curio and attendants ('Once more, Cesario – Get thee to yond same sovereign cruelty ...' to 'bide no deny').

In this passage Viola's disguise continues to create much irony.

Explore

(a) the ironies here

**and**

(b) what Shakespeare's words reveal about Orsino's and Viola's characters.

**Or** 44 *A drunken parasite*  
*A merry and amusing fellow*

Which of the above is the nearer to your view of Sir Toby? Support your argument with detail from the play.

**Or** 45 In this comedy, with all its various sorts of disguise and misunderstandings, what do you think Shakespeare is saying about the nature of love? Support your ideas with detail from the play.

**OSCAR WILDE: *An Ideal Husband***

**Either** \*46 Re-read in Act 2 from '*Lady Markby*: And a very good thing too, dear ...' (p. 76 New Mermaids) to '*Lady Markby*: As I intend it to be a visit of condolence, I shan't stay long.' (p. 79).

By looking in detail at the words Wilde gives her in this scene, explore what makes Lady Markby so amusing a character.

**Or** 47 Do you think that Wilde expects the audience to feel any sympathy for Mrs Cheveley? Support your ideas with detail from the play.

**Or** 48 You are Lady Chiltern at the end of Act 2 after your husband's exit. Write your thoughts.