



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education



LITERATURE (ENGLISH)

0486/13

Paper 1 Open Texts

October/November 2010

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 **8** printed pages.



SECTION A: DRAMA

Answer **one** question from this section.

ALAN AYCKBOURN: *A Small Family Business*

- Either** *1 Re-read in Act 2 from 'He and Harriet go into the near sitting room.' up to 'Harriet: [gazing with real love] Yes.'
- How in this passage does Ayckbourn amusingly reveal Harriet's disturbed state of mind?
- Or** 2 How do you think Ayckbourn makes Samantha such a sympathetic character in the play? Support your ideas with details from the writing.
- Or** 3 You are Jack on your way to Desmond's house at the end of Act 1.
- Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- Either** *4 Re-read in Act 3, Scene 5 from 'The garden of Ken and Margaret's suburban semi in Raynes Park, London, late May 1987, early morning, two hours after Scene Four' to 'Rosie: No you didn't. You wanted your own life more than you wanted mine!'
- Explore how Keatley makes this such a tense moment in the play.
- Or** 5 In what ways does Keatley make you sympathise with Doris when her husband dies? Refer to details in the play as you answer.
- Or** 6 You are Margaret. You are being driven home by Ken having just picked up Jackie's baby, Rosie, to bring up as your own child.
- Write your thoughts.

ARTHUR MILLER: *The Crucible*

- Either** *7 Re-read in Act 2 from 'Hale: Theology, sir, is a fortress; no crack in a fortress accounted small.' to 'Proctor: She believe in the Gospel, every word!'
- In what ways does Miller dramatically convey in this passage how little the Proctors understand the dangers which face them?
- Or** 8 Explore in detail **two** dramatic moments in the play where Miller encourages us to believe good is about to overcome evil – only for this belief to be quickly destroyed.
- Or** 9 You are John Proctor returning home from working on the farm at the beginning of Act 2.
- Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- Either** *10 Re-read in Act 2 Scene 3, from 'Don Pedro: ... Well I am sorry for your niece. Shall we go seek Benedick, and tell him of her love?' to the end of the scene, 'Benedick: ... I am a villain; if I do not love her, I am a Jew. I will go get her picture.'
- Explore the ways in which Shakespeare makes this such an entertaining moment in the play.
- Or** 11 How does Shakespeare make Borachio such an unpleasant character?
- Or** 12 You are Hero. You have woken up from your swoon after Claudio has refused to marry you.
- Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

- Either** *13 Re-read the end of Act 2 Scene 1 from 'Queen Elizabeth: A holy day shall this be kept hereafter.' to 'Buckingham: We wait upon your Grace.'
- Explore the ways in which Shakespeare makes this passage so powerfully ironic.
- Or** 14 Explore in detail **two** memorable instances where you feel Richard is particularly amusing.
- Or** 15 You are Queen Elizabeth. King Richard has just left you after suggesting that he should marry your daughter Elizabeth.
- Write your thoughts.

R.C. SHERRIFF: *Journey's End*

- Either** *16 Re-read in Act 1 from 'Stanhope: [*looking up quickly at Osborne and laughing*] his hero.' up to 'Stanhope: ... I might at least have been spared that.'
- Explore the ways in which Sherriff in this passage movingly conveys the pressures facing Stanhope.
- Or** 17 What do you think the character of Trotter contributes to the power of the play? Support your ideas with details from Sherriff's writing.
- Or** 18 You are Hibbert towards the end of the play. You are leaving the dugout with Mason.
- Write your thoughts.

SECTION B: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES: from Part 3

- Either** *19 Re-read *The Flower-Fed Buffaloes* (by Vachel Lindsay).
What are your feelings as you read this poem? Support your ideas by reference to the words of the poem.
- Or** *20 How does the poet powerfully convey the sorrow of human life in **either** *Dover Beach* (by Matthew Arnold) **or** *Sonnet 29* (by Edna St Vincent Millay)? Support your ideas with details from the poem.
- Or** *21 Some poems tell a story. Explore **one** poem from this selection which you feel does this, showing how you think the poet makes the story compelling.

JOHN KEATS: Poems

- Either** *22 Re-read the last three stanzas of *Ode to a Nightingale*, from 'Darkling I listen; and, for many a time' to 'Fled is that music:— Do I wake or sleep?'
Explore the ways in which Keats presents his thoughts and feelings in these three stanzas.
- Or** *23 In what ways does Keats appeal to your imagination in *Ode on a Grecian Urn*? Refer in detail to the poem as you answer.
- Or** *24 In what ways does Keats create an exciting atmosphere in *The Eve of St Agnes*? Refer in detail to the poem in your answer.

SECTION C: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Pride and Prejudice*

Either *25 Re-read in Chapter 56 from “Tell me once for all, are you engaged to him?” to “I hoped to find you reasonable; but depend upon it I will carry my point.”

What do you think makes this moment so ironic and so very satisfying in its effect? Support your ideas with details from Austen’s writing.

Or *26 Is Mrs Bennet simply an absurd character to be laughed at? Support your ideas with details from Austen’s writing.

Or *27 You are Darcy. You have just left Longbourn after becoming engaged to Elizabeth.

Write your thoughts.

IAN CROSS: *The God Boy*

Either *28 Re-read the end of Chapter 1, from ‘After I closed the door I really wanted to go on down the passage to the bathroom.’ to ‘It didn’t make any difference which one.’

In what ways does Cross here vividly convey Jimmy’s stress and unhappiness?

Or *29 What do you think the character of Molly contributes to the power of the novel? Support your ideas with details from Cross’s writing.

Or *30 You are Mrs Sullivan after you have watched Jimmy leave on his new bicycle. You are in the house recovering from your fall.

Write your thoughts.

ANITA DESAI: *Games at Twilight and Other Stories*

- Either** *31 Re-read the opening of *Scholar and Gypsy*, from ‘Her first day in Bombay wilted
“When they touch me, I feel frightened – I feel I’m in danger.”’
- What does Desai make you feel about this couple on their arrival in India? Support your ideas with details from the writing.
- Or** 32 In *The Accompanist* do you think Desai suggests that Bhaiyya is right to have devoted his life to the Ustad? Support your ideas with details from the writing.
- Or** 33 You are the artist in *Sale*. You are awaiting the arrival of the potential buyers of your paintings.
- Write your thoughts.

THOMAS HARDY: *Far from the Madding Crowd*

- Either** *34 Re-read in Chapter 56 (in some editions Chapter 55) from ‘Gabriel looked her long in the face, but the firelight being faint there was not much to be seen.’ to the end of the chapter, ‘– that love which many waters cannot quench, nor the floods drown, beside which the passion usually called by the name is evanescent as steam.’
- Explore the ways in which Hardy conveys the feelings of Gabriel and Bathsheba in this extract.
- Or** 35 Explore in detail **one** episode in the novel which in your view Hardy makes very dramatic.
- Or** 36 You are Sergeant Troy, immediately following your first encounter with Bathsheba.
- Write your thoughts.

BESSIE HEAD: *When Rain Clouds Gather*

- Either** *37 Re-read in Chapter 2 from ‘“I like it here,” he said.’ to ‘They sat in companionable silence for a while.’
- How does Head suggest that this meeting between Gilbert and Makhaya will be so significant?
- Or** 38 Explore the ways in which Head creates vivid pictures of village life in any **two** moments in the novel.
- Or** 39 You are Chief Sekoto. You have just heard about your brother Matenge’s suicide.
- Write your thoughts.

EDITH WHARTON: *Ethan Frome*

- Either** *40 Re-read the end of Chapter 3 from 'Zeena always came back laden with expensive remedies, and her last visit to Springfield had been commemorated by her paying two dollars ...' to '... adding, as she pushed the empty bottle toward Mattie: "If you can get the taste out it'll do for pickles."'

In what ways in this passage does Wharton vividly convey the state of Zeena and Ethan's marriage?

- Or** 41 *A destroyer of a marriage*
A sad victim of circumstances and events

Which of these descriptions is closer to your view of Mattie? Support your ideas with details from Wharton's writing.

- Or** 42 You are the narrator at the end of the novel. You are on your way back to Mrs Hales's house after spending the night with the Fromes.

Write your thoughts.

from *Stories of Ourselves*

- Either** *43 Re-read in *Meteor* (by John Wyndham) from "Just think how wonderful it might be if we could really do that!" to the end of the story, "Never seen anything quite like them – I wonder what on earth they were?"

What makes this passage such an effective ending to the story? Support your answer by close reference to the writing.

- Or** 44 Explore **two** moments, each from a different story, in which you think the writers are particularly effective in building up suspense.

- Or** 45 You are Willadean at the end of *The Taste of Watermelon* by Borden Deal.

Write your thoughts.