



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/12**

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.

\* 0 1 8 8 2 7 3 0 7 8 \*

This document consists of **7** printed pages and **1** blank page.



## SECTION A: DRAMA

### ALAN AYCKBOURN: *A Small Family Business*

- Either \*1** Re-read the opening of Act 2 from '*Poppy*: What do you think?' to '*Anita*:... 'What about this one? This'd suit you...'
- How does Ayckbourn in this extract amusingly convey the gap between Anita's and Poppy's worlds?
- Or 2** Explore **two** moments in the play where Ayckbourn memorably conveys how easy it is for good people to be corrupted.
- Or 3** You are Poppy waiting for your husband's return home at the beginning of the play. Write your thoughts.

### CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- Either \*4** Re-read from the beginning of Act Two, '*Cheadle Hulme, Manchester, December 1982. The large front room of Doris and Jack's house.*' to '*Rosie*: Even you can't organise roses to come alive'.
- In what ways does Keatley convey the tensions amongst the characters in this extract?
- Or 5** Does Keatley make you think that Jackie made the right decision in asking her mother, Margaret, to bring up her daughter, Rosie? Support your ideas with details from the play.
- Or 6** You are Margaret. You have just realised that your husband, Ken, wishes to leave you. Write your thoughts.

### ARTHUR MILLER: *The Crucible*

- Either \*7** Re-read in Act 4 from '*Proctor*: When were he hanged? / *Elizabeth (quietly, factually)*: He were not hanged.' to '*Proctor*: I want my life.'
- What do you think makes this such a moving and dramatic moment in the play? Support your ideas with details from Miller's writing.
- Or 8** How does Miller vividly convey Salem's descent into hysterical madness? Support your ideas with details from the play.
- Or 9** You are Abigail. Proctor has been put in jail and you are thinking about what to do.

**WILLIAM SHAKESPEARE: *Much Ado About Nothing***

- Either \*10** Re-read Act 1 Scene 3, from 'Conrade: What of the good-year, my lord! Why are you out of measure sad?' to 'Borachio: We'll wait upon your lordship.'
- How does Shakespeare make this such a dramatic and significant moment in the play?
- Or 11** Which **two** moments in the play do you find particularly amusing – and why? Support your answer by close reference to Shakespeare's writing.
- Or 12** You are Leonato at the end of the play.
- Write your thoughts.

**WILLIAM SHAKESPEARE: *Richard III***

- Either \*13** Re-read in Act 5 Scene 3 from 'King Richard: Give me another horse. Bind up my wounds.' to 'King Richard: Under our tents I'll play the eavesdropper'.
- What do you find dramatic about Shakespeare's portrayal of Richard here? Support your ideas with details from the writing.
- Or 14** What do you think Queen Margaret and Queen Elizabeth contribute to the drama of the play? Support your ideas with details from the writing.
- Or 15** You are Buckingham. King Edward has just died.
- Write your thoughts.

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

- Either \*16** Re-read in Act 3 from 'Osborne: Just time for a small pipe.' to 'Osborne: Now we're off! Quick let's talk about pigs! Black pigs or white pigs?'
- How do you think Sherriff makes this conversation so dramatic and moving? Support your ideas with details from the writing.
- Or 17** Do you think Sherriff suggests that Osborne would make a better Company commander than Stanhope? Support your ideas with details from the writing.
- Or 18** You are Stanhope. You are lying on your bed just after Osborne has read you Raleigh's letter.
- Write your thoughts.

## SECTION B: POETRY

### *Songs of Ourselves: from Part 3*

- Either \*19** Re-read *Sonnet 43* ('How do I love thee? Let me count the ways!') by Elizabeth Barrett Browning.
- Explore how the poet memorably conveys the power of her love in this poem.
- Or 20** In **either** *So, We'll Go No More A-Roving* (by Lord Byron) **or** *The Voice* (by Thomas Hardy) explore the ways in which the poet vividly conveys how short-lived love is.
- Or 21** Explore in detail **one** moment from *Full Moon and Little Frieda* (by Ted Hughes) **and one** moment from *On the Grasshopper and the Cricket* (by John Keats) that you find particularly vivid.

### JOHN KEATS: *Poems*

- Either \*22** Re-read *To Autumn*.
- In what ways does Keats make vivid for you the richness of Autumn in this poem?
- Or 23** Explore how Keats conveys the excitement felt by the two lovers in *The Eve of St Agnes*. Refer to details in the poem in your answer.
- Or 24** In what ways does Keats vividly express his thoughts and feelings about the goddess Psyche in his *Ode to Psyche*? Refer to details in the poem in your answer.

**SECTION C: PROSE****JANE AUSTEN: *Pride and Prejudice***

- Either \*25** Re-read in Chapter 1 from 'It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.' to 'You mistake me, my dear. I have a high respect for your nerves. They are my old friends.'

Explore the ways in which Austen amusingly establishes the relationship between Mr and Mrs Bennet in this opening to the novel.

- Or 26** In this novel human beings often completely misunderstand one another. Explore in detail **two** moments where, in your opinion, Austen most memorably portrays such misunderstandings.

- Or 27** You are Lydia. You are leaving Longbourn for Newcastle with your husband Wickham.

Write your thoughts.

**IAN CROSS: *The God Boy***

- Either \*28** Re-read in Chapter 20 from 'She turned around and faced me, and her face was starting to screw up as if she was wild.' to 'The whole house was cold and dusty and creaking, as though it was filling up with ghosts, while I was being shovelled out of the way as quickly as possible.'

Explore how Cross conveys the distress of this terrible moment.

- Or 29** For a novel whose subject matter is so dark and grim there are a surprising number of comic moments. Explore in detail **two** moments which you find particularly funny.

- Or 30** You are Molly. You have just been told that your mother has murdered your father.

Write your thoughts.

**ANITA DESAI: *Games at Twilight and Other Stories***

- Either \*31** Re-read the end of the story *Games at Twilight*, from 'It then occurred to him, could have slipped out long ago, dashed across the yard to the veranda and touched "den" to 'He lay down full length on the damp grass, crushing his face into it, no longer crying, silenced by a terrible sense of his insignificance.'
- Explore the ways in which Desai vividly conveys Ravi's feelings here.
- Or 32** In *A Devoted Son* do you think that Desai is suggesting that Rakesh in any way deserves that title? Support your ideas with details from the writing.
- Or 33** You are Otima Basu at the end of *Pigeons at Daybreak*.
- Write your thoughts.

**THOMAS HARDY: *Far from the Madding Crowd***

- Either \*34** Re-read the end of Chapter 53 (in some editions Chapter 52) from 'Troy stretched out his hand to pull her towards him when she quickly shrank back.' to 'He put on his hat, opened the door, and went into the darkness, nobody thinking of preventing him.'
- Explore the ways in which Hardy makes this such a dramatic incident in the novel.
- Or 35** *Naive and too trusting*  
*Strong and virtuous*
- How far do you think that **both** of these descriptions apply to Gabriel Oak? Refer to details from Hardy's writing in your answer.
- Or 36** You are Fanny Robin as you struggle towards Casterbridge Union-house to seek shelter.
- Write your thoughts.

**BESSIE HEAD: *When Rain Clouds Gather***

- Either \*37** Re-read in Chapter 8 from ‘“Will you eat food with us, sir?” she asked’ to ‘“You said, I’m quite safe. No one can invade my life”.’
- How does Head make this description of the early stages of the relationship between Paulina and Makhaya so enjoyable?
- Or 38** Explore the ways in which Head conveys the changes that are happening in Golema Mmidi.
- Or 39** You are Dinorego. Gilbert has just announced that he is going to marry your daughter, Maria.
- Write your thoughts.

**EDITH WHARTON: *Ethan Frome***

- Either \*40** Re-read the end of the introductory section *before* Chapter 1, from ‘In the afternoon the storm held off, and the clearness in the west seemed to my inexperienced eye the pledge of a fair evening.’ to ‘It was that night that I found the clue to Ethan Frome and began to put together this vision of his story....’
- Explore the ways in which Wharton builds a tense feeling of expectation in this passage.
- Or 41** In this novel people’s hopes and ambitions are mostly doomed to disappointment. Explore in detail **two** instances where you think Wharton’s writing most memorably conveys this.
- Or 42** You are Ethan recovering from the injuries caused by the sled colliding with the tree.
- Write your thoughts.

**from *Stories of Ourselves***

- Either \*43** Re-read in *Secrets* (by Bernard MacLaverly) from ‘He did not bother to put the letter back into the envelope but opened another.’ to ‘“You are dirt,” she hissed, “and always will be dirt. I shall remember this till the day I die”.’
- What makes this passage so sad? Support your answer by close reference to the writing.
- Or 44** In what ways does Wyndham make you sympathise with the Onns in *Meteor*? Support your answer by close reference to the story.
- Or 45** You are Mother in *On Her Knees*. You have just been accused of stealing the earrings.
- Write your thoughts.

