



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 2011

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.

Answer at least **one** passage-based question (marked *), and at least **one** essay 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 **7** printed pages and **1** blank page.



SECTION A: DRAMA

ARTHUR MILLER: *Death of a Salesman*

Either *1 Re-read in Act 1 from 'Biff: Because I know he's a fake ...' to 'Biff: [kissing her] All right, pal, all right.'

Explore the ways in which Miller makes this such a dramatic and revealing moment in the play.

Or †2 How do you think Miller manages to make Bernard such a memorable character in the play? Support your ideas with details from the play.

Or 3 You are Biff after Willy's funeral.

Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

Either *4 Re-read in Act 2 from 'Rosie: A banner. We're doing a Greenham protest ...' to 'Doris: There's always an excuse. [Pause] I never did ask for what I wanted. Resentment is a terrible thing, Jackie.'

Explore how Keatley strikingly uses dramatic irony at this moment in the play.

Or †5 How far does Keatley make you feel that Doris has been unjustly treated by her husband in his will? Refer to details in the play as you answer.

Or 6 You are Jackie, the day before your parents are arriving to take Rosie to live with them.

Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- Either** *7 Re-read in Act 3 Scene 5 from '*Leonato*: What would you with me, honest neighbor?' to '*Dogberry*: We will spare for no wit, I warrant you; here's that shall drive some of us to a non-come; only get the learned writer to set down our excommunication and meet me at the gaol.'

How does Shakespeare make this moment in the play so amusing and so deeply serious at the same time?

- Or** †8 *A loving and devoted father*
A weak and snobbish man

Which of these views more accurately describes Shakespeare's portrayal of Leonato for you? Support your answer by close reference to Shakespeare's writing.

- Or** 9 You are Benedick. Beatrice has just asked you to kill Claudio and you have agreed to challenge him.

Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

- Either** *10 Re-read in Act 4 Scene 1 from '*Anne*: And I with all unwillingness will go.' to the end of the scene '*Queen Elizabeth*: ... So foolish sorrows bids your stones farewell.'

What do you think makes this such a moving moment in the play? Support your ideas with details from Shakespeare's writing.

- Or** †11 What do you find interesting about Shakespeare's portrayal of Richard in the last part of the play after he has become king? Support your ideas with details from the play.

- Or** 12 You are Lord Stanley (the Earl of Derby). You are on the battlefield of Bosworth but you have not yet ordered your soldiers to join the battle.

Write your thoughts.

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

- Either** *13 Re-read the end of Act 3 Scene 1 from '*The German Boy, calm now, bows stiffly to the Colonel and goes away*' to '*Heavy guns are booming miles away*'.

Explore the ways in which Sherriff powerfully conveys through words and actions the characters' thoughts and feelings at this moment in the play.

- Or** †14 Explore how Sherriff movingly portrays the various ways in which the soldiers try to keep their fear under control.

- Or** 15 You are Stanhope towards the end of the play. Raleigh has just died.

SECTION B: POETRY**ALFRED, LORD TENNYSON: *Poems***

Either *16 Re-read in *In Memoriam* CVI from 'Ring out, wild bells, to the wild sky,' to 'Ring in the Christ that is to be.'

Explore how Tennyson powerfully makes this extract a prayer of hope for the future.

Or †17 In what ways does Tennyson capture your interest in his poem, *The Lady of Shalott*? Support your answer with details from the poem.

Or †18 How does Tennyson gain your sympathy for Mariana in *Mariana*? Support your ideas with details from the poem.

SONGS OF OURSELVES: from Part 3

Either *19 Re-read *Time* (by Allen Curnow).

Explore some of the ways in which Curnow describes Time in this poem.

Or †20 In *Lament* (by Gillian Clarke) explore how the poet's words vividly convey feelings of bitterness.

Or †21 Choose some lines from *Marrysong* (by Dennis Scott) **and** *Sonnet 43* (by Elizabeth Barrett Browning) which you find especially moving in their description of love. Explore the ways in which the poets make your chosen lines so moving.

SECTION C: PROSE

EMILY BRONTË: *Wuthering Heights*

- Either** *22 Re-read in Vol. 1 Chapter 12 from “Ah! You are come, are you, Edgar Linton?” she said with angry animation ...’ to ‘... on my own responsibility, I quitted the chamber.’

Explore how Brontë makes this such a vivid and revealing moment in the novel.

- Or** †23 How do you think Brontë makes the moors such a memorable setting for the novel? Support your ideas with details from the writing.

- Or** 24 You are Catherine Earnshaw. It is the morning of your marriage to Edgar Linton.

Write your thoughts.

ANITA DESAI: *Games at Twilight and Other Stories*

- Either** *25 Re-read the opening of *Studies in the Park* from ‘– Turn it off, turn it off, turn it off!’ to ‘He skated off towards his meal, I turned and slouched back to my room.’

Explore the ways in which Desai in this passage memorably portrays Suno’s state of mind and the expectations which his family have of him.

- Or** †26 Explore how Desai vividly portrays the lives of women in Indian society in **two** of these short stories.

- Or** 27 You are Bina in *The Farewell Party*. The party has not yet begun.

Write your thoughts.

BESSIE HEAD: *When Rain Clouds Gather*

- Either** *28 Re-read in Chapter 8 from 'They had just tucked away their mugs when M appeared.' to "I live near the farm," she muttered.'
- How does Head's writing make this such a significant moment in the novel?
- Or** †29 Explore **one** moment in the novel which Head makes particularly dramatic for you.
- Or** 30 You are George Appleby-Smith. You have just told Makhaya that you will support him over his residence in Botswana.
- Write your thoughts.

F. SCOTT FITZGERALD: *The Great Gatsby*

- Either** *31 Re-read at the end of Chapter 5 from 'There was a small picture of Gatsby, also in yachting costume, on the bureau ...' to 'Then I went out of the room and down the marble steps into the rain, leaving them there together.'
- What impressions of Gatsby and Daisy does Fitzgerald create for you here?
- Or** †32 How far does Fitzgerald's presentation of Myrtle Wilson encourage you to feel sympathy for her? Support your answer by close reference to Fitzgerald's writing.
- Or** 33 You are Tom Buchanan on hearing of the deaths of Gatsby and Wilson.
- Write your thoughts.

EDITH WHARTON: *Ethan Frome*

- Either** *34 Re-read the end of Chapter 6 from 'As he reached the door he met Zeena coming back into the room,' to '... and gathering up the bits of broken glass she went out of the room as if she carried a dead body ...'
- What does Wharton make you feel here about Zeena and the way she behaves? Support your views with details from the writing.
- Or** †35 Explore how Wharton makes Ethan's and Mattie's episode with the sled such a memorable and significant moment in the novel. Support your ideas with details from the writing.
- Or** 36 You are the narrator at the end of the novel thinking about the story you have just told.
- Write your thoughts.

Stories of Ourselves

- Either** *37 Re-read the ending of *The Signalman* (by Charles Dickens) from 'Next evening, lovely evening,' to '... and that only in my own mind, to the gesticulation he had imitated.'
- How does Dickens make this passage such a powerful ending to the story?
- Or** †38 Explore how the writer shows that the narrator becomes wiser as a result of what happens in the story in **either** *The Taste of Watermelon* (by Borden Deal) **or** *On Her Knees* (by Tim Winton).
- Or** 39 You are Jenny in *The Yellow Wallpaper*. You have just failed to persuade your sister-in-law to come out of her room on her last day in the house and your brother John is on his way home.
- Write your thoughts.

