



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/52**

Paper 5

**October/November 2013**

**45 minutes**

Additional Materials:     Answer Booklet/Paper

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**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.

**DO NOT WRITE IN ANY BARCODES.**

Answer **one** question.

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

All questions in this paper carry equal marks.



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This document consists of **13** printed pages and **3** blank pages.



Answer **one** question on any text.

**MAYA ANGELOU: *I Know Why The Caged Bird Sings***

**Either 1** Read this extract, and then answer the question that follows it:

‘Have a seat, Marguerite. Over there by the table.’

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I was respected not  
as Mrs. Henderson's grandchild or Bailey's sister but for just being  
Marguerite Johnson.

How does Angelou's writing here vividly convey the impact of Maya's visit to  
Mrs. Flowers?

**Or 2** What do you find particularly striking about the ways in which white people are  
portrayed in the book? Support your ideas with details from Angelou's writing.

**Or 3** You are Miss Glory. Maya has just dropped Mrs. Cullinan's casserole dish.

Write your thoughts.

**CAROL ANN DUFFY: *Selected Poems***

**Either** 4 Read this poem, and then answer the question that follows it:

*Who Loves You*

I worry about you travelling in those mystical machines.

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Safety, safely, safe home.

How does Duffy memorably convey feelings of love in this poem?

- Or** 5 How does Duffy's language vividly present the experiences of a family moving from one country to another in *Originally*?
- Or** 6 In what ways does Duffy powerfully portray the speaker's feelings in *Stealing*?

**Turn over for Question 7.**

HELEN DUNMORE: *The Siege*

**Either 7** Read this extract, and then answer the question that follows it:

In the apartment the *burzhuika* is burning strongly, eating up Anna's schoolbooks.

'It's getting hot!' shouts Kolya as she comes into the room. Her father is on the sofa, swaddled in blankets. On the floor Marina has pushed together the big mattress and Kolya's little mattress. She is busy heaping them with blankets, pillows and shawls. In the light of the candle-stub, huge shadows of Marina leap from wall to wall. It is five o'clock.

5

Anna goes to the kitchen with a spill of paper lit from the candle, lights another stub, and opens the store-cupboard. There's the last bag of sugar. Without allowing herself to think about what she's doing, she opens it carefully, and measures a hundred grammes into a cup.

10

'What are you doing?'

'Oh! – Marina. You nearly made me spill it. I'm just measuring some sugar.'

15

'For whom?' Marina raps out.

'For the baby next door. Zina's baby. He's starving.'

Marina is silent while Anna refolds the top of the sugar bag. Then she says, with cold certainty, 'You can't do that.'

'I've got to. He's malnourished, and he's dehydrated. In this cold he could easily die.'

20

Marina draws herself up. 'So what are you going to do about it, Anna? What about all those other babies? Are you going to trawl up and down the street knocking on doors until you've given away all our food to people who are going to die? And then you can come home and watch Kolya die.'

25

'It's only a hundred grammes.'

'A hundred grammes is a hundred grammes. It's not "only" anything.'

'But Zina's our neighbour, We can hear the baby crying. She's only across the landing, and she hasn't got a clue what to do. He's going to go to sleep and not wake up at all if he doesn't get some calories into his body soon.'

30

Marina lays her hand on Anna's arm. Her voice changes, taking on a seductive, vibrant, 'cello-note that Anna has not heard before.

35

'Anna,' she says, 'you are the ones who matter. You and Kolya. Don't you understand that?'

'Only us?'

'You still don't see, do you, what it's going to be like? You still don't understand. It's going to go on like this, getting colder and colder, and with less and less food. No one's going to come and help us. And I don't intend to watch you all die.'

40

'You might die first.' A grin stretches her face. She can't really be standing here with Marina, talking about their own deaths. She can't really want to burst out laughing.

45

‘People don’t die just when they want to. I’m the type who’ll go on to the end. It’s pure selfishness, you’re quite right. I can’t face seeing you die one by one before me. So put the sugar back in the bag.’

Marina’s eyes glow in the light of the candle-stub.

In what ways does Dunmore’s writing make this a powerful and significant moment in the novel?

**Or 8** How does Dunmore make the love story between Mikhail and Marina Petrovna such a compelling part of the novel? Support your ideas with details from Dunmore’s writing.

**Or 9** You are Anna. You have just drawn a picture of Zina’s dead baby.

Write your thoughts.

**ALDOUS HUXLEY: *Brave New World***

**Either 10** Read this extract, and then answer the question that follows it:

The lift was crowded with men from the Alpha Changing Rooms,

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dropped back into the droning twilight of the well, the twilight of his own habitual stupor.

How does Huxley's writing make this moment both amusing and significant?

**Or 11** To what extent does Huxley make you feel that the people in the Brave New World society are happy? Support your ideas with details from the novel.

**Or 12** You are John, the Savage. You have locked yourself in your room and are refusing to attend Bernard's party.

Write your thoughts.

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

**Either 13** Read this extract, and then answer the question that follows it:

*Enter DEMETRIUS and HELENA, running.*

*Helena:* Stay, though thou kill me, sweet Demetrius.

*Demetrius:* I charge thee, hence, and do not haunt me thus.

*Helena:* O, wilt thou darkling leave me? Do not so.

*Demetrius:* Stay on thy peril; I alone will go.

5

[*Exit DEMETRIUS.*]

*Helena:* O, I am out of breath in this fond chase!  
The more my prayer, the lesser is my grace.  
Happy is Hermia, wheresoe'er she lies,  
For she hath blessed and attractive eyes. 10  
How came her eyes so bright? Not with salt tears;  
If so, my eyes are oft'ner wash'd than hers.  
No, no, I am as ugly as a bear,  
For beasts that meet me run away for fear;  
Therefore no marvel though Demetrius 15  
Do, as a monster, fly my presence thus.  
What wicked and dissembling glass of mine  
Made me compare with Hermia's sphery eyne?  
But who is here? Lysander! on the ground!  
Dead, or asleep? I see no blood, no wound. 20  
Lysander, if you live, good sir, awake.

*Lysander:* [*Waking*] And run through fire I will for thy sweet sake.  
Transparent Helena! Nature shows art,  
That through thy bosom makes me see thy heart.  
Where is Demetrius? O, how fit a word 25  
Is that vile name to perish on my sword!

*Helena:* Do not say so, Lysander; say not so.  
What though he love your Hermia? Lord, what though?  
Yet Hermia still loves you; then be content.

*Lysander:* Content with Hermia! No; I do repent 30  
The tedious minutes I with her have spent.  
Not Hermia but Helena I love:  
Who will not change a raven for a dove?  
The will of man is by his reason sway'd,  
And reason says you are the worthier maid. 35  
Things growing are not ripe until their season;  
So I, being young, till now ripe not to reason;  
And touching now the point of human skill,  
Reason becomes the marshal to my will, 40  
And leads me to your eyes, where I o'erlook  
Love's stories, written in Love's richest book.

*Helena:* Wherefore was I to this keen mockery born?  
When at your hands did I deserve this scorn?  
Is't not enough, is't not enough, young man,  
That I did never, no, nor never can, 45  
Deserve a sweet look from Demetrius' eye,  
But you must flout my insufficiency?  
Good troth, you do me wrong, good sooth, you do,

In such disdainful manner me to woo.  
But fare you well; perforce I must confess  
I thought you lord of more true gentleness.  
O, that a lady of one man refus'd  
Should of another therefore be abus'd!

[*Exit.*

50

In what ways does Shakespeare make this such an entertaining moment in the play?

**Or 14** How does Shakespeare make Titania such a fascinating character? Support your answer by close reference to the play.

**Or 15** You are Oberon. You have just applied the love potion to Titania's eyes.

Write your thoughts.

**from *Songs of Ourselves* (from Part 1)**

**Either 16** Read this poem, and then answer the question that follows it:

*I Grieve, and Dare Not Show My Discontent*

I grieve, and dare not show my discontent;  
 I love, and yet am forced to seem to hate;  
 I do, yet dare not say I ever meant,  
 I seem stark mute but inwardly do prate.  
     I am and not, I freeze and yet am burned,  
     Since from myself another self I turned.

5

My care is like my shadow in the sun:  
 Follows me flying, flies when I pursue it,  
 Stands and lies by me, doth what I have done;  
 His too familiar care doth make me rue it.  
     No means I find to rid him from my breast,  
     Till by the end of things it be suppressed.

10

Some gentler passion slide into my mind,  
 For I am soft and made of melting snow;  
 Or be more cruel, love, and so be kind.  
 Let me or float or sink, be high or low.  
     Or let me live with some more sweet content,  
     Or die and so forget what love ere meant.

15

(by Queen Elizabeth I)

In what ways does the poet vividly capture the thoughts and feelings of the speaker here?

**Or 17** Explore the ways in which Shakespeare creates striking effects in *Song: 'Fear No More the Heat o' th' Sun'*.

**Or 18** Explore how the poet vividly convey attitudes towards women in **one** of the following poems:

*They Flee From Me, That Sometime Did Me Seek* (by Sir Thomas Wyatt)

*Sonnet 61: Since there's no help, come let us kiss and part* (by Michael Drayton).

**Turn over for Question 19.**

**TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof***

**Either 19** Read this extract, and then answer the question that follows it:

*Big Daddy:* And I'm not dying of cancer which you thought I was dying of.

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*[A pause is followed by a burst of light in the sky from the fireworks.]*

In what ways does Williams strikingly convey the relationship between Big Daddy and Big Mama at this moment in the play?

- Or 20** Explore **two** moments in the play which Williams makes particularly powerful for you.

***NB Do not use the passage in Question 19 in answering this question.***

- Or 21** You are Brick, at the beginning of the play. Maggie has not yet entered the bedroom. You are thinking about your life.

Write your thoughts.

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