



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

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**LITERATURE (ENGLISH) (US)**

**0427/01**

Paper 1

**October/November 2013**

**2 hours 15 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 Center 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 **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 points.



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**SECTION A: DRAMA****LORRAINE HANSBERRY: *A Raisin in the Sun***

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

*Beneatha:* That is not a man. That is nothing but a toothless rat.

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*(Walter looks from her to the boy, who grins at him innocently) Go ahead, son—(She folds her hands and closes her eyes) Go ahead.*

What does Hansberry's writing make you feel about Mama in this extract?

- Or** †2 Explore the ways in which Hansberry vividly presents the dreams of any **two** of the characters.
- Or** 3 You are Beneatha. You are about to lift off the headdress to display your hair, close-cropped and unstraightened.

Write your thoughts.

WILLIAM SHAKESPEARE: *Macbeth*

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

<i>Macbeth:</i>	Hang out our banners on the outward walls; The cry is still 'They come'. Our castle's strength Will laugh a siege to scorn. Here let them lie Till famine and the ague eat them up. Were they not forc'd with those that should be ours, We might have met them dareful, beard to beard, And beat them backward home.	5
	<i>[A cry within of women</i>	
	What is that noise?	
<i>Seyton:</i>	It is the cry of women, my good lord.	10
	<i>[Exit</i>	
<i>Macbeth:</i>	I have almost forgot the taste of fears. The time has been my senses would have cool'd To hear a night-shriek, and my fell of hair Would at a dismal treatise rouse and stir As life were in't. I have supp'd full with horrors; Direness, familiar to my slaughterous thoughts, Cannot once start me.	15
	<i>Re-enter Seyton.</i>	
	Wherefore was that cry?	20
<i>Seyton:</i>	The Queen, my lord, is dead.	
<i>Macbeth:</i>	She should have died hereafter; There would have been a time for such a word. To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player, That struts and frets his hour upon the stage, And then is heard no more; it is a tale Told by an idiot, full of sound and fury, Signifying nothing.	25
	<i>Enter a Messenger.</i>	
	Thou com'st to use thy tongue; thy story quickly.	35
<i>Messenger:</i>	Gracious my lord, I should report that which I say I saw, But know not how to do't.	
<i>Macbeth:</i>	Well, say, sir.	
<i>Messenger:</i>	As I did stand my watch upon the hill, I look'd toward Birnam, and anon methought The wood began to move.	40
<i>Macbeth:</i>	Liar and slave!	
<i>Messenger:</i>	Let me endure your wrath, if't be not so. Within this three mile may you see it coming; I say, a moving grove.	45

<i>Macbeth:</i>	<p>If thou speak'st false,          Upon the next tree shalt thou hang alive,          Till famine cling thee. If thy speech be sooth,          I care not if thou dost for me as much.</p>	50
	<p>I pull in resolution, and begin          To doubt th' equivocation of the fiend          That lies like truth. 'Fear not, till Birnam wood          Do come to Dunsinane.' And now a wood          Comes toward Dunsinane. Arm, arm, and out.</p>	55
	<p>If this which he avouches does appear,          There is nor flying hence nor tarrying here.          I gin to be aweary of the sun,          And wish th' estate o' th' world were now undone.          Ring the alarum bell. Blow wind, come wrack;          At least we'll die with harness on our back.</p>	60

How does Shakespeare powerfully reveal Macbeth's state of mind here?

- Or** †5 Explore the ways in which Shakespeare's use of the supernatural adds to the dramatic impact of any **two** moments in the play.
- Or** 6 You are Lady Macbeth. It is the afternoon before the banquet (in which Banquo's ghost appears). Macbeth has just left you on your own.

Write your thoughts.

**THORNTON WILDER: *Our Town***

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

*[The choir starts singing 'Love Divine, All Love Excelling']*.

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*The stage is suddenly arrested into silent tableau.]*

How does Wilder make this such a moving and dramatic moment in the play?

**Or** †8 What is it about Wilder's presentation of Grovers' Corners that makes it come to life for you? Support your answer with details from the play.

**Or** 9 You are Emily. George has just walked you home and told you that he has decided not to go to agricultural college.

Write your thoughts.

## SECTION B: POETRY

BILLY COLLINS: from *Sailing Alone Around the Room*

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

*Center*

At the first chink of sunrise,  
the windows on one side of the house  
are frosted with stark orange light,

and in every pale blue window  
on the other side 5  
a full moon hangs, a round, white blaze.

I look out one side, then the other,  
moving from room to room  
as if between countries or parts of my life.

Then I stop and stand in the middle, 10  
extend both arms  
like Leonardo's man, naked in a perfect circle.

And when I begin to turn slowly  
I can feel the whole house turning with me,  
rotating free of the earth. 15

The sun and moon in all the windows  
move, too, with the tips of my fingers,  
the solar system turning by degrees

with me, morning's egomaniac,  
turning on the hallway carpet in my slippers, 20  
taking the cold orange, blue, and white

for a quiet, unhurried spin,  
all wheel and compass, axis and reel,  
as wide awake as I will ever be.

What do you find particularly striking about the way in which Collins depicts this moment in early morning?

**Or** †11 Explore the ways in which Collins vividly portrays the speaker's worries in *Forgetfulness*.

**Or** †12 What do you find most striking about the ways in which Collins uses words and images in **either** *Workshop* **or** *Piano Lessons*?

**from *Songs of Ourselves: The University of Cambridge International Examinations  
Anthology of Poetry in English***

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

*Rain*

Rain, midnight rain, nothing but the wild rain	
On this bleak hut, and solitude, and me	
Remembering again that I shall die	
And neither hear the rain nor give it thanks	
For washing me cleaner than I have been	5
Since I was born into this solitude.	
Blessed are the dead that the rain rains upon:	
But here I pray that none whom once I loved	
Is dying to-night or lying still awake	
Solitary, listening to the rain,	10
Either in pain or thus in sympathy	
Helpless among the living and the dead,	
Like a cold water among broken reeds,	
Myriads of broken reeds all still and stiff,	
Like me who have no love which this wild rain	15
Has not dissolved except the love of death,	
If love it be for what is perfect and	
Cannot, the tempest tells me, disappoint.	

*(by Edward Thomas)*

How does Edward Thomas powerfully communicate thoughts and feelings to you here?

**Or †14** Explore the ways in which Fleur Adcock strikingly conveys the two sides of the conversation in *The Telephone Call*.

**Or †15** In what ways does the poet vividly convey the thoughts and feelings of the speaker in **either** *Away, Melancholy* (by Stevie Smith) **or** *The Man with Night Sweats* (by Thom Gunn)?

**SECTION C: PROSE**

**HARPER LEE: *To Kill a Mockingbird***

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

Had Jem's pants been safely on him, we would not have slept much

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Soon he was still. I did not  
hear him stir again.

Explore how Lee vividly conveys Scout's feelings here.

- Or** †17 What does Lee make you feel about Aunt Alexandra? Support your ideas with details from Lee's writing.
- Or** 18 You are Atticus. You are outside Maycomb jail and the mob has now left.  
Write your thoughts.

**CARSON McCULLERS: *The Member of the Wedding***

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

Frankie raised her hand to her left ear. "They didn't," she said bitterly. Then after a while she added. "Some day you going to look down and find that big fat tongue of yours pulled out by the roots and laying there before you on the table. Then how do you think you will feel?"

"Quit talking so rude," said Berenice.

5

Frankie scowled down at the splinter in her foot. She finished cutting it out with the knife and said, "That would have hurt anybody else but me." Then she was walking round and round the room again. "I am so scared I didn't make a good impression."

"What of it?" said Berenice. "I wish Honey and T. T. would come on. You make me nervous."

10

Frankie drew up her left shoulder and bit her lower lip. Then suddenly she sat down and banged her forehead on the table.

"Come on," said Berenice. "Don't act like that."

But Frankie sat stiff, her face in the crook of her elbow and her fists clenched tight. Her voice had a ragged and strangled sound. "They were so pretty," she was saying. "They must have such a good time. And they went away and left me."

15

"Sit up," said Berenice. "Behave yourself."

"They came, and went away," she said. "They went away and left me with this feeling."

20

"Hooee!" said Berenice finally. "I bet I know something."

The kitchen was silent and she tapped four times with her heel: one, two, three – *bang!* Her live eye was dark and teasing and she tapped with her heel, then took up the beating with a dark jazz voice that was like a song.

25

Frankie got a crush!  
Frankie got a crush!  
Frankie got a crush!  
On the *Wedd-ing!*

30

"Quit," said Frankie.

Frankie got a crush!  
Frankie got a crush!

Berenice went on and on, and her voice was jazzed like the heart that beats in your head when you have fever. Frankie was dizzy, and she picked up the knife from the kitchen table.

35

"You better quit!"

Berenice stopped very suddenly. The kitchen was suddenly shrunken and quiet.

"You lay down that knife."

40

"Make me."

She steadied the end of the handle against her palm and bent the blade slowly. The knife was limber, sharp, and long.

"Lay it down, DEVIL!"

But Frankie stood up and took careful aim. Her eyes were narrowed and the feel of the knife made her hands stop trembling.

45

"Just throw it!" said Berenice. "You just!"

All the house was very quiet. The empty house seemed to be waiting. And then there was the knife whistle in the air and the sound the blade made when it struck. The knife hit the middle of the stairway door and shivered there. She watched the knife until it did not shiver any longer. 50

“I am the best knife-thrower in this town,” she said.

Berenice, who stood behind her, did not speak.

“If they would have a contest I would win.”

Frankie pulled the knife from the door and laid it on the kitchen table. Then she spat on her palm and rubbed her hands together. 55

Berenice said finally: “Frances Addams, you going to do that once too often.”

“I never miss outside of a few inches.”

“You know what your father said about knife-throwing in this house.” 60

“I warned you to quit picking with me.”

“You are not fit to live in a house,” said Berenice.

How does McCullers make this moment in the novel so disturbing?

**Or** †20 What does McCullers make you feel about John Henry? Support your answer with details from the writing.

**Or** 21 You are Frankie’s father. You are in the kitchen drinking coffee and Frankie has just told you that she is not going to come back home after the wedding.

Write your thoughts.

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

**Either \*22** Read this extract, and then answer the question that follows it:

I never thought my mother's Kweilin story was anything but a Chinese fairy tale. The endings always changed. Sometimes she said she used that worthless thousand-*yuan* note to buy a half-cup of rice. She turned that rice into a pot of porridge. She traded that gruel for two feet from a pig. Those two feet became six eggs, those eggs six chickens. The story always grew and grew. 5

And then one evening, after I had begged her to buy me a transistor radio, after she refused and I had sulked in silence for an hour, she said, "Why do you think you are missing something you never had?" And then she told me a completely different ending to the story. 10

"An army officer came to my house early one morning," she said, "and told me to go quickly to my husband in Chungking. And I knew he was telling me to run away from Kweilin. I knew what happened to officers and their families when the Japanese arrived. How could I go? There were no trains leaving Kweilin. My friend from Nanking, she was so good to me. She bribed a man to steal a wheelbarrow used to haul coal. She promised to warn our other friends. 15

"I packed my things and my two babies into this wheelbarrow and began pushing to Chungking four days before the Japanese marched into Kweilin. On the road I heard news of the slaughter from people running past me. It was terrible. Up to the last day, the Kuomintang insisted that Kweilin was safe, protected by the Chinese army. But later that day, the streets of Kweilin were strewn with newspapers reporting great Kuomintang victories, and on top of these papers, like fresh fish from a butcher, lay rows of people—men, women, and children who had never lost hope, but had lost their lives instead. When I heard this news, I walked faster and faster, asking myself at each step, Were they foolish? Were they brave? 20

"I pushed toward Chungking, until my wheel broke. I abandoned my beautiful mah jong table of *hong mu*. By then I didn't have enough feeling left in my body to cry. I tied scarves into slings and put a baby on each side of my shoulder. I carried a bag in each hand, one with clothes, the other with food. I carried these things until deep grooves grew in my hands. And I finally dropped one bag after the other when my hands began to bleed and became too slippery to hold onto anything. 25

"Along the way, I saw others had done the same, gradually given up hope. It was like a pathway inlaid with treasures that grew in value along the way. Bolts of fine fabric and books. Paintings of ancestors and carpenter tools. Until one could see cages of ducklings now quiet with thirst and, later still, silver urns lying in the road, where people had been too tired to carry them for any kind of future hope. By the time I arrived in Chungking I had lost everything except for three fancy silk dresses which I wore one on top of the other." 30

"What do you mean by 'everything'?" I gasped at the end. I was stunned to realize the story had been true all along. "What happened to the babies?" 35

She didn't even pause to think. She simply said in a way that made it clear there was no more to the story: "Your father is not my first husband. You are not those babies." 40



How does Tan make Suyuan's Kweilin story here so dramatic and so significant in the novel?

**Or** †23 Explore the ways in which Tan portrays the dramatic relationship between Waverly and Lindo Jong in the novel.

**Or** 24 You are Ted. You have just visited Rose to collect the divorce papers, and she has told you that she intends to stay in the house.

Write your thoughts.

ALICE WALKER: *The Color Purple*

Either \*25 Read this extract, and then answer the question that follows it:

Dear God,

Harpo mope. Wipe the counter, light a cigarette, look outdoors, walk up and down. Little Squeak run long all up under him trying to git his tension. Baby this, she say, Baby that. Harpo look through her head, blow smoke.

5

Squeak come over to the corner where me and Mr —— at. She got two bright gold teef in the side of her mouth, generally grin all the time. Now she cry. Miss Celie, she say, What the matter with Harpo?

Sofia in jail, I say.

In jail? She look like I say Sofia on the moon.

10

What she in jail for? she ast.

Sassing the mayor's wife, I say.

Squeak pull up a chair. Look down my throat.

What your real name? I ast her. She say, Mary Agnes.

Make Harpo call you by your real name, I say. Then maybe he see you even when he trouble.

15

She look at me puzzle. I let it go. I tell her what one of Sofia sister tell me and Mr ——.

Sofia and the prizefighter and all the children got in the prizefighter car and went to town. Clam out on the street looking like somebody. Just then the mayor and his wife come by.

20

All these children, say the mayor's wife, digging in her pocketbook. Cute as little buttons though, she say. She stop, put her hand on one of the children head. Say, and such strong white teef.

Sofia and the prizefighter don't say nothing. Wait for her to pass. Mayor wait too, stand back and tap his foot, watch her with a little smile. Now Millie, he say. Always going on over colored. Miss Millie finger the children some more, finally look at Sofia and the prizefighter. She look at the prizefighter car. She eye Sofia wristwatch. She say to Sofia, All your children so clean, she say, would you like to work for me, be my maid?

25

Sofia say, Hell no.

She say, What you say?

Sofia say, Hell no.

Mayor look at Sofia, push his wife out the way. Stick out his chest. Girl, what you say to Miss Millie?

30

Sofia say, I say, Hell no.

He slap her.

I stop telling it right there.

Squeak on the edge of her seat. She wait. Look down my throat some more.

35

No need to say no more, Mr —— say. You know what happen if somebody slap Sofia.

Squeak go white as a sheet. Naw, she say.

Naw nothing, I say. Sofia knock the man down.

The polices come, start slinging the children off the mayor, bang they heads together. Sofia really start to fight. They drag her to the ground.

40

This far as I can go with it, look like. My eyes git full of water and my throat close.

45

Explore the ways in which Walker makes this such a memorable moment in the novel.

**Or** †26 What does Walker's writing make you feel about Harpo **and** Alphonso (Celie and Nettie's stepfather)?

**Or** 27 You are Corrine on your deathbed.

Write your thoughts.

*from Stories of Ourselves: The University of Cambridge International Examinations  
Anthology of Short Stories in English*

**Either** \*28 Read this extract, and then answer the question that follows it:

She leaned forward, feeling the pain in her back and shoulder.

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—I never look at the clouds!

(from *The Bath* by Janet Frame)

How does Frame make this moment in the story so sad?

**Or** †29 How do the writers make **two** of the following characters particularly memorable for you?

The girl thief in *The Prison* (by Bernard Malamud)

Raghu in *Games at Twilight* (by Anita Desai)

Mrs De Ropp in *Sredni Vashtar* (by Saki)

**Or** 30 You are the old man in *Journey* (by Patricia Grace). It is the end of the day.

Write your thoughts.





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