



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/01

Paper 1 Open Texts

October/November 2009

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 **7** printed pages and **1** blank page.



SECTION A: DRAMA

ALAN AYCKBOURN: *A Small Family Business*

- Either *1** Re-read in Act 2 from 'A silence. Benedict stares at him' to 'Benedict remains calmly seated and relaxed, sipping his drink.' (pp. 251–253, Faber)
- What do you think makes this conversation so amusing and yet so shocking? Support your ideas with details from the extract.
- Or 2** Does Ayckbourn make you sympathise with Jack or despise him? Support your ideas with details from the play.
- Or 3** You are Anita after the party at the end of the play. Write your thoughts.

LORRAINE HANSBERRY: *A Raisin in the Sun*

- Either *4** Re-read in Act 2 Scene 1 from 'Walter enters. We feel the edge of unreality is still with him' to 'Walter (violently): No! 'Cause ain't nobody with me! Not even my own mother!' (pp. 60–63, Methuen)
- How does Hansberry powerfully convey Walter's feelings to you in this extract?
- Or 5** Which character in the play does Hansberry make you particularly admire, and for what reasons? Support your answer by close reference to the play.
- Or 6** You are Lindner at the end of the play. Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- Either *7** Re-read Act 3 Scene 5 from 'Rosie: If you were really my Mum you wouldn't have been able to give me away' to 'Jackie: [...] I could give you everything now. Rosie?...' (Methuen, pp. 83–84)
- Explore the ways in which Keatley vividly conveys Jackie's feelings in this extract.
- Or 8** Explore Keatley's portrayal of Margaret as a mother. Refer to details in the play as you answer.
- Or 9** You are Doris, aged 87, living in Oldham, thinking about your great-granddaughter Rosie. Write your thoughts.

ARTHUR MILLER: *The Crucible*

- Either *10** Re-read the end of Act 1 starting from '*Hale: Tituba. You must have no fear to tell us who they are, do you understand?*' to '*On their ecstatic cries The Curtain Falls.*' (pp. 38–40, Heinemann)

How does Miller make this extract so powerful and horrifying?

- Or 11** How do you think Miller manages to make Danforth such a cold and terrifying character? Support your ideas with details from Danforth's words and actions.

- Or 12** You are Elizabeth Proctor at home at the start of Act 2. You hear John Proctor enter downstairs. Write your thoughts.

WILLIAM SHAKESPEARE: *As You Like It*

- Either *13** Re-read in Act 3 Scene 3, from the beginning '*Touchstone: Come apace, good Audrey; I will fetch up your goats, Audrey*' to '*Touchstone: [...] ... by so much is a horn more precious than to want. Here comes Sir Oliver.*'

How does Shakespeare make this extract so entertaining and amusing?

- Or 14** Explore the ways in which Shakespeare makes the relationship between Orlando and Oliver dramatically significant.

- Or 15** You are Duke Senior. You have just met Orlando and Adam for the first time in the Forest. Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

- Either *16** Re-read the end of Act 1 Scene 2 from '*Gloucester: Was ever woman in this humour woo'd?*' to the end of the soliloquy, '*That I may see my shadow as I pass.*'

What do you think makes this soliloquy so vivid and dramatic? Support your ideas with details from Shakespeare's writing.

- Or 17** Explore Shakespeare's portrayal of the way the desire for power corrupts the people who are around Richard. Support your ideas with details from the play.

- Or 18** You are Lord Stanley, just before you go to tell Richard that, in addition to Buckingham and Dorset's revolt, he faces Richmond coming to claim the throne. Write your thoughts.

SECTION B: POETRY

Songs of Ourselves: from Part 3

Either *19 Re-read *Song to the Men of England* (by Percy Bysshe Shelley).

Explore how Shelley conveys his feelings about the way most of the Men of England are forced to live.

Or 20 Explore how the words of **one** of the following poems vividly convey the character of the speaker in the poem.

Monologue (by Hone Tuwhare)

Little Boy Crying (by Mervyn Morris)

The Old Familiar Faces (by Charles Lamb)

Or 21 Choose moments in **two** of the following poems where the language the poet uses has particularly excited you, and explain in detail why you have found it so exciting.

Caged Bird (by Maya Angelou)

Before the Sun (by Charles Mungoshi)

Carpet-weavers, Morocco (by Carol Rumens)

JOHN KEATS: *Poems*

Either *22 Re-read the first three stanzas of *The Eve of St Agnes*, from 'St Agnes' Eve – Ah bitter chill it was!' to 'And all night kept awake, for sinners' sake to grieve.'

Explore Keats's writing here, showing how he creates a striking atmosphere.

Or 23 In what ways does Keats appeal to your senses in **either** *Ode to a Nightingale* **or** *Ode on a Grecian Urn*? Refer in detail to the words in your chosen poem.

Or 24 'A thing of beauty is a joy for ever.'

How do you think Keats explores this idea in the extract from *Endymion*?

SECTION C: PROSE

CHINUA ACHEBE: *Things Fall Apart*

- Either *25** Re-read in Chapter 23 from '*And so the six men went to see the District Commissioner armed with their matchets*' to '*Okonkwo was choked with hate.*' (pp. 157–158, Picador)

In this episode, how far do you think Achebe suggests Okonkwo is right to be full of hate? Support your ideas with details from the extract.

- Or 26** What do you find most memorable about Achebe's portrayal of the traditional life of the tribe? Justify your ideas by close reference to the writing.

- Or 27** You are Okonkwo on the day your father Unoka is carried off into the forest to die. Write your thoughts.

JANE AUSTEN: *Pride and Prejudice*

- Either *28** Re-read in Chapter 20 from '*She would not give him time to reply, but hurrying instantly to her husband, called out as she entered the library*' to '*Though her manner varied however, her determination never did.*'

Explore the amusing picture which Austen creates here of the relationship and personalities of Mr and Mrs Bennet.

- Or 29** What do you think it is about Darcy's character which makes credible Elizabeth's attraction and eventual love for him? Support your ideas with details from Austen's writing.

- Or 30** You are Lady Catherine. You have just received the letter from Darcy telling you of his intention to marry Elizabeth Bennet. Write your thoughts.

IAN CROSS: *The God Boy*

- Either *31** Re-read in Chapter 7 from '*She sat down and bent her face down and rubbed it hard with her hands*' to '*I took a deep breath and started paddling back to the beach.*' (pp. 55–56, Penguin)

What do you think makes this passage so sad? Support your ideas with details from Cross's writing.

- Or 32** What kind of picture do you think Cross creates of Raggleton and the people who live in it? Support your ideas with details from the novel.

- Or 33** You are Sister Angela as you watch Jimmy being taken away from home. Write your thoughts.

ANITA DESAI: *Games at Twilight*

- Either *34** Re-read in *Sale* from 'He smiles at her curiosity' to '“You must come and eat it at our house one day – I cook fish very well.”' (pp. 43–45, Vintage)

Explore how in this passage Desai vividly portrays the lack of understanding between the artist and his possible buyers.

- Or 35** In these stories men are often shown to be weak-willed and unhappy. Explore in detail **one** story which you think portrays this particularly well.

- Or 36** You are David, at the end of *Scholar and Gypsy*, travelling to Delhi from Manali. Write your thoughts.

WILLIAM GOLDING: *Lord of the Flies*

- Either *37** Re-read in *Cry of the Hunters* from 'Again the stars spilled about the sky. Eric shook his head, earnestly' to '“Roger sharpened a stick at both ends.”' (pp. 232–234, Faber)

How does Golding make this such a terrifying moment in the novel?

- Or 38** How does Golding persuade you of Piggy's importance to Ralph? Support your answer by close reference to the novel.

- Or 39** You are Jack. Ralph has just blown the conch to summon an assembly after you have explored the island. Write your thoughts.

THOMAS HARDY: *Far from the Madding Crowd*

- Either *40** Re-read in Chapter 56 (in some editions Chapter 55) from 'Bathsheba went home, her mind occupied with a new trouble, which being rather harassing ...' to 'Her life was becoming a desolation.'

Explore how in this passage Hardy vividly portrays Bathsheba's state of mind.

- Or 41** How does Hardy make you feel so sympathetic towards Fanny Robin in this novel? Refer to details in the novel as you answer.

- Or 42** You are Bathsheba. You have just been informed that you are to have sole control of your uncle's farm. Write your thoughts.

HARPER LEE: *To Kill a Mockingbird*

- Either *43** Re-read in Chapter 15 from ‘“All right, Mr Finch, get ’em outa here” someone growled’ to ‘Then he straightened up and waved a big paw. “Let’s clear out,” he called. “Let’s get going, boys.”’

What makes this such a powerfully dramatic moment in the novel?

- Or 44** To what extent do you think the relationship between Scout and Jem changes during the course of the novel? Support your ideas with details from the novel.

- Or 45** You are Bob Ewell as you make your way to the courthouse at the beginning of the trial of Tom Robinson. Write your thoughts.

BARRIE WADE (ed.): *Into the Wind: Contemporary Stories in English*

- Either *46** Re-read the opening of *A Stranger from Lagos* from ‘She saw the way he looked at her when she was dancing and knew’ up to ‘That was the way of strangers. They left you to the gossips.’

In this opening to the story, what does Ekwensi make you think about the personality of Lilian and about the people of Onitsha Town? Support your thoughts with details from the passage.

- Or 47** Explore in detail how in **either** *The Lemon Orchard* (by Alex La Guma) **or** *Samphire* (by Patrick O’Brian) the writer creates a vivid picture of the power of hatred.

- Or 48** You are Tom in *A Woman on a Roof* at the end of the story. You have finally left the woman and gone down the ladder into the street. Write your thoughts.

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