

## LITERATURE IN ENGLISH SAMPLE PAPER 1 (Set 1)

### Appreciation

(2½ hours)

Candidates must answer **THREE** questions, one from each section. All answers should be written in the same answer book.

Answers should be based on the set book, play and poems in the syllabus.

**Section A Critical Analysis (10% of the subject mark)**

Answer **EITHER** Question 1 **OR** Question 2. Both questions carry 33 marks.

1. Extract from **Macbeth (Act Two Scene Two.) Inverness. Court within the castle**

<i>Macb.</i>	Methought I heard a voice cry, 'Sleep no more! Macbeth does murder sleep,' – the innocent sleep, Sleep that knits up the ravelled sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast, -	5
<i>Lady:</i>	What do you mean?	
<i>Macb.</i>	Still it cried, 'Sleep no more!' to all the house: 'Glamis hath murdered sleep, and therefore Cawdor Shall sleep no more, - Macbeth shall sleep no more!'	10
<i>Lady:</i>	Who was it that thus cried? Why, worthy Thane, You do unbend your noble strength to think So brainsickly of things. Go get some water, And wash this filthy witness from your hand. Why did you bring these daggers from the place? They must lie there: go carry them; and smear The sleepy grooms with blood.	15
<i>Macb:</i>	I'll go no more: I am afraid to think what I have done; Look on't again I dare not.	20
<i>Lady:</i>	Infirm of purpose! Give me the daggers. The sleeping and the dead Are but as pictures; 'it's the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal, For it must seem their guilt. [Exit. Knocking with.]	25
<i>Macb:</i>	Whence is that knocking? How isn't with me, when every noise appals me? What hands are here! Ha! they pluck out mine eyes! Will all great Neptune's ocean wash this blood Clean from my hand? No; this my hand will rather The multitudinous seas incarnadine, Making the green one red.	30

(B) Extract from *Rebecca* (Chapter 20)

‘.....They’ll be happy, won’t they, all these smug locals, all your blasted tenants? ‘It’s what we’ve always hoped for, Mrs de Winter,’ they will say. I’ll be the perfect mother, Max, like I’ve been the perfect wife. And none of them will ever guess, none of them will ever know.’ 4

‘She turned round and faced me, smiling, one hand in her pocket, the other holding her cigarette. When I killed her she was smiling still. I fired at her heart. The bullet passed right through. She did not fall at once. She stood there, looking at me, that slow smile on her face, her eyes wide open ...’ 8

Maxim’s voice had sunk low, so low that it was like a whisper. The hand that I held between my own was cold. I did not look at him. I watched Jasper’s sleeping body on the carpet beside me, the little thump of his tail, now and then, upon the floor. 12

‘I’d forgotten,’ said Maxim, and his voice was slow now, tired, without expression, ‘that when you shot a person there was so much blood.’ 16

There was a hole there on the carpet beneath Jasper’s tail. The burnt hole from a cigarette. I wondered how long it had been there. Some people said ash was good for the carpets. 20

‘I had to get water from the cove,’ said Maxim. ‘I had to keep going backwards and forwards to the cove for water. Even by the fireplace, where she had not been, there was a stain. It was all round where she lay on the floor. It began to blow too. There was no catch on the window. The window kept banging backwards and forwards, while I knelt there on the floor with that dishcloth, and the bucket beside me.’ 24

(i) Compare the attitudes to murder in the two extracts. (15 marks)

(ii) Discuss how attention to background detail adds to the effectiveness of the extracts. (18 marks)

2. Extract from *Rebecca* (Chapter 16)

The light shone on the picture of Caroline de Winter.

Yes, the dress had been copied exactly from my sketch of the portrait. The puffed sleeve, the sash and the ribbon, the wide floppy hat I held in my hand. And my curls were her curls, they stood out from my face as hers did in the picture. I don't think I have ever felt so excited before, so happy and so proud. I waved my hand at the man with the fiddle, and then put my finger to my lips for silence. He smiled and bowed. He came across the gallery to the archway where I stood. 4 8

'Make the drummer announce me,' I whispered, 'make him beat the drum, you know how they do, and then call out Miss Caroline de Winter. I want to surprise them below.' He nodded his head, he understood. My heart fluttered absurdly, and my cheeks were burning. What fun it was, what mad ridiculous childish fun! I smiled at Clarice still crouching in the corridor. I picked up my skirt in my hands. Then the sound of the drum echoed in the great hall, startling me for a moment, who had waited for it, who knew that it would come. I saw them look up surprised and bewildered from the hall below. 12 16

'Miss Caroline de Winter,' shouted the drummer. 20

I came forward to the head of the stairs and stood there, smiling, my hat in my hand, like the girl in the picture. I waited for the clapping and laughter that would follow as I walked slowly down the stairs. Nobody clapped, nobody moved. 24

They all stared at me like dumb things. Beatrice uttered a little cry and put her hand to her mouth. I went on smiling. I put one hand on the banister.

'How do you do Mr de Winter,' I said. 28

- (i) What does this extract from the novel tell us about the characters of
- (a) Mrs de Winter (8 marks)
- (b) Rebecca? (8 marks)
- (i) How does Daphne du Maurier create dramatic tension in this scene? (17 marks)

**Section B Set Poetry: By Heart (12% of the subject mark)**

Answer *either* question 3 *or* question 4. Both questions carry 33 marks.

3. With reference to 'That time of year thou mayst in me behold' and 'A woman's beauty is like a white' answer the following questions.

- (i) What is the role of time in each of the poems? (18 marks)  
 (ii) Both poem (A) and poem (B) make use of images taken from nature. Choose one nature image from each poem and briefly explain its significance. (12 marks)  
 (iii) Comment on the sound of line 8 in poem (A). (3 marks)

(A) **'That time of year thou mayst in me behold'**

That time of year thou mayst in me behold  
 When yellow leaves, or none, or few, do hang  
 Upon those boughs which shake against the cold,  
 Bare ruin'd choirs, where late the sweet birds sang.  
 In me thou see'st the twilight of such day 5  
 As after sunset fadeth in the west;  
 Which by and by black night doth take away,  
 Death's second self, that seals up all in rest.  
 In me thou see'st the glowing of such fire,  
 That on the ashes of his youth doth lie, 10  
 As the death-bed whereon it must expire  
 Consum'd with that which it was nourish'd by.  
 This thou perceiv'st, which makes thy love more strong,  
 To love that well which thou must leave ere long.

William Shakespeare

## (B) 'A woman's beauty is like a white'

A woman's beauty is like a white  
 Frail bird, like a white sea-bird alone  
 At daybreak after stormy night  
 Between two furrows upon the ploughed land:  
 A sudden storm, and it was thrown 5  
 Between dark furrows upon the ploughed land.  
 How many centuries spent  
 The sedentary soul  
 In toils of measurement  
 Beyond eagle or mole, 10  
 Beyond hearing or seeing,  
 Or Archimedes' guess,  
 To raise into being  
 That loveliness?

A strange, unserviceable thing, 15  
 A fragile, exquisite, pale shell,  
 That the vast troubled waters bring  
 To the loud sands before day has broken.  
 The storm arose and suddenly fell  
 Amid the dark before day had broken. 20  
 What death? what discipline?  
 What bonds no man could unbind,  
 Being imagined within  
 The labyrinth of the mind,  
 What pursuing or fleeing, 25  
 What wounds, what bloody press,  
 Dragged into being  
 This loveliness?

W. B. Yeats

4. With reference to *Upon Westminster Bridge* and *Binsey Poplars*, answer the following questions.
- (i) In what ways are the poems like, and unlike, each other? (16 marks)
- (ii) Choose two poetic techniques in poem (B) and show how Hopkins uses them. (10 marks)
- (iii) 'Wordsworth likes London for rather surprising reasons.' Discuss. (7 marks)

(A) **Upon Westminster Bridge**

*Composed upon Westminster Bridge*  
September 3, 1802

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty:  
This City now doth, like a garment, wear 4  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air. 8  
Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will: 12  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

William Wordsworth





**Section C Unseen Poetry (8% of the subject mark)**

Answer **EITHER** question 5 **OR** question 6. Both questions carry 14 marks.

5. Read the poem below and answer the questions which follow it.

**I Could Not Tell**

I could not tell I had jumped off that bus,  
that bus in motion, with my child in my arms,  
because I did not know it. I believed my own story:  
I had fallen, or the bus had started up  
when I had one foot in the air. 5

I would not remember the tightening of my jaw,  
the rage that I'd missed my stop, the leap  
into the air, the clear child  
gazing about her in the air as I plunged  
to one knee on the street, scraped it, twisted it, 10  
the bus skidding to a stop, the driver  
jumping out, my daughter laughing  
*Do it again.*

I have never done it  
again. I have been very careful.  
I have kept an eye on that nice young mother 15  
who suddenly threw herself  
off the moving vehicle  
onto the stopped street, her life  
in her hands, her life's life in her hands.

Sharon Olds

- (i) Contrast the feelings of the mother and daughter towards what happened. (5 marks)
- (ii) What effects do the line endings in the second stanza create? (5 marks)
- (iii) Who is the speaker of the poem talking to? (1 mark)
- (iv) What does 'her life's life in her hands' (line 20) mean? (3 marks)

6. Read the poem below and answer the questions which follow it.

**Learning the Bicycle**  
*for Heather*

The older children pedal past	
Stable as little gyros*, spinning hard	
To supper, bath, and bed, until at last	
We also quit, silent and tired	4
Beside the darkening yard where trees	
Now shadow up instead of down.	
Their predictable lengths can only tease*	
Her as, head lowered, she walks her bike alone	8
Somewhere between her wanting to ride	
And her certainty she will always fall.	
Tomorrow, though I will run behind,	
Arms out to capture her, she'll tilt* then balance wide	12
Of my reach, till distance makes her small,	
Smaller, beyond the place I stop and know,	
That to teach her I had to follow	
And when she learned I had to let her go.	16
Wyatt Prunty	

\* *gyros* – something that moves but remains balanced

\* *tease* – make fun of

\* *tilt* – lean to one side

- (i) What does the poet come to understand as a result of helping his daughter to learn to ride a bicycle? (5 marks)
- (ii) How does the little girl feel (lines 7-10)? (3 marks)
- (iii) What poetic techniques are used in lines 1-5 and what is their effect? (6 marks)

**END OF PAPER**

## APPENDIX TO PAPER 1 SECTION A

Example of text analysis-type question for Paper 1 Section A, with **Atonement** by Ian McEwan as the set novel

Excerpt adapted from **Atonement** by Ian McEwan

Minutes later they passed five bodies in a ditch, three women, two children. Their suitcases lay around them. One of the women wore carpet slippers..... Turner looked away, determined not to be drawn in. If he was going to survive, he had to keep a watch on the sky. He was so tired, he kept forgetting. And it was hot now. Some men were letting their greatcoats drop to the ground. A glorious day. In another time this was what would have been called a glorious day. Their road was on a long slow rise, enough to be a drag on the legs and increase the pain in his side. Each step was a conscious decision. A blister was swelling on his left heel which forced him to walk on the edge of his boot. Without stopping, he took the bread and cheese from his bag, but he was too thirsty to chew. He lit another cigarette to curb his hunger and tried to reduce his task to the basics: you walked across the land until you came to the sea. What could be simpler, once the social element was removed? He was the only man on earth and his purpose was clear. He was walking across the land until he came to the sea. The reality was all too social, he knew; other men were pursuing him, but he had comfort in a pretence, and a rhythm at least for his feet. He walked / across / the land / until / he came / to the sea. A hexameter. Five iambs and an anapaest was the beat he tramped to now.

- (i) Describe Turner's state of mind at this stage of the novel. (15 marks)
- (ii) How does Ian McEwan convey the monotony of the retreat? (18 marks)