

**International General Certificate of Secondary Education
CAMBRIDGE INTERNATIONAL EXAMINATIONS**

LITERATURE

PAPER 1 English Texts

0486/1

MAY/JUNE SESSION 2002

2 hours 15 minutes

Texts studied should be taken into the examination room.

Additional materials:

Answer paper

TIME 2 hours 15 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Answer **three** questions.

Each of your answers must be on a **different** book.

Questions must be taken from at least **two** of the sections Poetry, Prose, Drama.

Answer at least **one** passage-based question (marked *).

You may choose all three of your questions from those marked *.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

INFORMATION FOR CANDIDATES

All questions in this paper carry equal marks.

This question paper consists of 7 printed pages and 1 blank page.



POETRY

SEAMUS HEANEY: from *Death of a Naturalist***Either** *1 Re-read *The Barn* (p. 7).

How do the words in this poem vividly convey the picture of the barn and what goes on there?

Or 2 Which **one** of the following poems has appealed to you because of the striking imagery Heaney has used? Be sure to justify your choice by detailed reference to the poem.

At a Potato Digging; Turkeys Observed; Death of a Naturalist.

Or 3 What do you think it is about Heaney's writing that has made him such a popular poet? Refer in some detail to at least **two** of the poems as you answer.*Touched with Fire*: from Section D**Either** *4 Re-read *On First looking into Chapman's Homer* (p. 118).

Explore the ways in which Keats's words convey the excitement of personal discovery.

Or 5 Choose **one** of the following poems and explore how the poet's words convey what it is like to be deeply depressed.

Our History; The Dam; I am the only being whose doom.

Or 6 With close reference to **two** of the set poems from Section D, show how particular lines or parts of the poems make them memorable to read.

PROSE

CHARLOTTE BRONTË: *Jane Eyre*

- Either** *7 Re-read near the beginning of Chapter 7, from 'He stood at Miss Temple's side' to 'starve their immortal souls.'

How do Brontë's words reveal the unpleasantness of Mr Brocklehurst?

- Or** 8 Which episode in *Jane Eyre* do you find most frightening? Refer in detail to how the writing achieves this effect.

- Or** 9 You are Blanche Ingram on hearing of the proposed marriage of Jane with Mr Rochester. Write your thoughts.

THOMAS HARDY: *The Woodlanders*

- Either** *10 Re-read in Volume 2 Chapter 3 from 'He looked out towards the gig ...' (p. 138 Penguin) to "'I don't know," she said; and the words were strictly true.' (p. 140).

How does Hardy's writing here reveal the growing attraction Fitzpiers and Grace have for one another, while suggesting the great gap between their original social backgrounds?

- Or** 11 *A spoilt young woman.*
An innocent victim of her father's ambitions.

To what extent do you think Hardy's creation of Grace Melbury supports both of these descriptions of her?

- Or** 12 What do you think makes Hardy's portrayal of the woodlands so important and memorable a feature of this novel?

DORIS LESSING: *The Grass is Singing*

- Either** *13 Re-read in Ch. 3 from 'The car stopped at last and she roused herself.' (p. 54 Penguin) to '... and poured, feeling him watching her with proud delight.' (p. 56).

What do you think are Mary's reactions to the world in which she must now live, and how does Lessing's writing here convey those reactions?

- Or** 14 *A sad victim of circumstances*
A bitter woman who deserves her fate.

Which is the nearer to *your* view of Mary Turner? Support your ideas with details from Lessing's writing.

- Or** 15 You are Charles Slatter speaking to your wife after the conclusion of Moses' trial. Write what you would say.

JOAN LINDSAY: *Picnic at Hanging Rock*

- Either** *16 Re-read in Chapter 14 from 'As soon as he had finished his evening meal, he took the hurricane lamp ...' (p. 151 Longman) to "Think I'll have another drink and turn in." (p. 154).

What do you think this passage shows about the characters and the relationship of the two young men, and the effect that the incident at Hanging Rock has had upon them?

- Or** 17 What kind of picture of Australian society at the beginning of the twentieth century do you think emerges from this novel? Support your ideas with detail from Lindsay's writing.
- Or** 18 You are Dianne de Poitiers, *Mademoiselle*. You have left the College for the last time and you are on the train going to Bendigo where you will be married. Write your thoughts.

MARY SHELLEY: *Frankenstein*

- Either** *19 Re-read the end of Chapter 10 from "How can I move thee?" (p. 100 Oxford) to 'he thus began his tale'.

Why is this an important moment in the novel, and what does Shelley's writing make you feel about the two characters here?

- Or** 20 To what extent do you think that the novel suggests Frankenstein was wrong to attempt to create a living being? Support your ideas with detail from Shelley's writing.
- Or** 21 What do you think having three different narrators adds to the power of the novel? Support your argument with detail from Shelley's writing.

AMY TAN: *The Joy Luck Club*

- Either** *22 Re-read in *The Moon Lady* from 'Our entire family was standing outside, chatting excitedly.' (p. 66 Cambridge) to 'The quiet as everyone slept through the hottest part of the day.' (p. 69)

What picture does Tan's writing give here of Ying-ying's childhood in China?

- Or** 23 What impression does Tan's writing give you of the men in this novel? Support your ideas with detail from the novel.
- Or** 24 You are Jing-mei lying in bed the night after you have been re-united with your twin step-sisters. Write your thoughts.

PAUL THEROUX: *The Mosquito Coast*

- Either** *25 Re-read in Chapter 14 from 'With Father away, Jeronimo was very quiet ...' (p. 172 Penguin) to '... away from the splash of our waterworks and the *googn* of our monkeys.' (p. 174)

Father's rare absence gives this passage special importance in the novel. Explore this importance, supporting your ideas with detail from Theroux's words.

- Or** 26 What do you think of Allie Fox as a father? As you argue your case, refer in detail to the way Theroux's writing supports your ideas.

- Or** 27 You are Captain Smalls as you watch the Fox family disembark from your ship at La Ceiba. Write your thoughts.

RICHARD WRIGHT: *Black Boy*

- Either** *28 Re-read the beginning of the book from 'One winter morning in the long-ago ...' to 'the fire was licking my face, making me gasp.' (p. 2 Longman; p. 5 Perennial Classics; p. 11 Picador).

What sort of picture are you given of Richard here, and how does the writing prepare you for the way he develops as the story progresses?

- Or** 29 Explore in detail how Richard's character enables him to break free and succeed, despite the enormous prejudice against black people.

- Or** 30 Which member of Richard's family makes the deepest impression on you? Refer in detail to the writing to justify your choice.

DRAMA

ALAN AYCKBOURN: *A Small Family Business*

- Either** *31 Re-read the opening dialogue of the play from ‘*Poppy*: Ssssh! Everyone! He’s here’ up to ‘*Jack*: ... Oh, for crying out loud!’ (p. 140 Faber Plays, Edition 1)
- How do you think Ayckbourn makes this such a hilariously funny start to his play? Support your ideas with detail from the writing.
- Or** 32 Faced with a dead Benedict in the bath, Poppy and Tina are horrified but Samantha just says ‘Good’. Explore the character of Benedict, bringing out which reaction is the closer to yours.
- Or** 33 You are Jack at the end of Act 1 as you drive to Desmond’s house. Write your thoughts.

ATHOL FUGARD: *‘Master Harold’ ... and the Boys*

- Either** *34 Re-read from ‘*Hally*: I might have guessed as much.’ (p. 16 OUP) to ‘*Sam*: Think of mouldy apricot jam.’ (p. 18).
- What impression do you have of Hally here and his relationship with Sam?
- Or** 35 Choose one **or** two instances in this play where you find yourself enjoying the humour. How does Fugard’s writing create this enjoyment for you? Be sure to refer to the dialogue as you answer.
- Or** 36 You are Master Harold at the end of the play thinking about your relationship with your father. Write your thoughts.

ARTHUR MILLER: *A View from the Bridge*

- Either** *37 Re-read the end of Act 1, from ‘*Catherine (goes to Eddie; nervously happy now)*: I’ll make some coffee, all right?’ (p. 56 Penguin)
- What do you feel about the relationships amongst the characters as you read this passage?
- Or** 38 Why do you think Eddie is so protective of Catherine? Be sure to refer in detail to Miller’s writing in your answer.
- Or** 39 You are Beatrice at the end of the play looking back over your life with Eddie. Write your thoughts.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

- Either** *40 Re-read the opening of the play up to the entry of the Prince.
- By exploring the detail of the passage, show how it establishes the atmosphere in Verona.
- Or** 41 What does Shakespeare make you feel about Juliet's parents, the Lord and Lady Capulet? Support your ideas with detail from the play.
- Or** 42 Do you think that putting *Romeo and Juliet* in a modern setting is necessary for it to be relevant to a modern audience? Support your ideas with detail from the play.

WILLIAM SHAKESPEARE: *The Taming of the Shrew*

- Either** *43 Re-read in Act 1 Scene 1 from '*Tranio*: I pray, sir, tell me, is it possible ...' to the entry of Biondello.
- (a) Explore the difference in attitude between servant and master.
- (b) With detailed support from Shakespeare's words, say with whom your sympathies lie.
- Or** 44 Do you think it possible for Petruchio and Katherine to have an affectionate, loving marriage? Support your ideas with detail from Shakespeare's words.
- Or** 45 You are Katherine on your wedding day, waiting at the church for the arrival of Petruchio. Write your thoughts.

OSCAR WILDE: *An Ideal Husband*

- Either** *46 Re-read in Act 1 from the first entry of Lord Goring (l. 197, p. 19 *New Mermaid*) to '*Lord Goring*: I hope not, father. Good evening, Lady Basildon!' (l. 271 p. 24)
- In this passage what impression does Wilde's writing give you of Lord Goring?
- Or** 47 Lady Chiltern may be a very moral woman but do you think Wilde intends the audience to like her? Support your ideas with detail from the play.
- Or** 48 In this play there are several moments when new and surprising information which changes everything is dramatically revealed. Explore **one** such moment, bringing out how the characters' words and actions make the moment so dramatic.

