

UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE
Joint Examination for the School Certificate
and General Certificate of Education Ordinary Level

LITERATURE IN ENGLISH
OCTOBER/NOVEMBER SESSION 2001

2010/1

2 hours 40 minutes

Additional materials:
Answer paper

TIME 2 hours 40 minutes

INSTRUCTIONS TO CANDIDATES

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

Answer **five** questions.

Answer Question **1** or Question **4** or Question **7** and any **one** other question from Section A. Your **three** other questions must be taken from Section B, and must cover at least **two** books.

N.B. If you answer two questions on any one book, do not base them both on the same material.

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

The number of marks is given in brackets [] at the end of each question or part question.

This question paper consists of 18 printed pages and 2 blank pages.

Section A

Answer Question 1 or Question 4 or Question 7 and any **one** other question from this section.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

1 Read this passage carefully and then answer, **as briefly as possible**, the questions that follow it:

<i>Capulet</i>	Go, be gone.	
	<i>Exit second servingman</i>	
	We shall be much unfurnish'd for this time.	
	What, is my daughter gone to Friar Lawrence?	
<i>Nurse</i>	Ay, forsooth.	5
<i>Capulet</i>	Well, he may chance to do some good on her: A peevish self-will'd harlotry it is.	
	<i>Enter Juliet</i>	
<i>Nurse</i>	See where she comes from shrift with merry look.	
<i>Capulet</i>	How now, my headstrong! Where have you been gadding?	10
<i>Juliet</i>	Where I have learnt me to repent the sin Of disobedient opposition To you and your behests; and am enjoin'd By holy Lawrence to fall prostrate here, To beg your pardon. Pardon, I beseech you.	15
<i>Capulet</i>	Henceforward I am ever rul'd by you. Send for the County; go tell him of this. I'll have this knot knit up to-morrow morning.	
<i>Juliet</i>	I met the youthful lord at Lawrence' cell, And gave him what becomed love I might, Not stepping o'er the bounds of modesty.	20
<i>Capulet</i>	Why, I am glad on't; this is well—stand up— This is as't should be. Let me see the County; Ay, marry, go, I say, and fetch him hither. Now, afore God, this reverend holy friar,	25
<i>Juliet</i>	All our whole city is much bound to him. Nurse, will you go with me into my closet To help me sort such needful ornaments As you think fit to furnish me to-morrow?	
<i>Lady Capulet</i>	No, not till Thursday; there is time enough.	30
<i>Capulet</i>	Go, nurse, go with her. We'll to church to-morrow.	
	<i>Exeunt Juliet and Nurse</i>	
<i>Lady Capulet</i>	We shall be short in our provision; 'Tis now near night.	
<i>Capulet</i>	Tush, I will stir about, And all things shall be well, I warrant thee, wife. Go thou to Juliet, help to deck up her; I'll not to bed to-night; let me alone. I'll play the huswife for this once. What, ho! They are all forth; well, I will walk myself To County Paris, to prepare up him Against to-morrow. My heart is wondrous light Since this same wayward girl is so reclaim'd.	35 40
	<i>Exeunt</i>	

- (a) What is the occasion for which Capulet is making preparations at the beginning of this passage? [1]
- (b) **Briefly** explain what Juliet had done earlier to make Capulet refer to her as 'peevisish' and 'self-will'd' (line 7). What was his reaction to her then? [4]
- (c) What does the Nurse think is the reason for Juliet's visit to the Friar and what is the real reason? [2]
- (d) Explain briefly why Juliet has a 'merry look' (line 9). [2]
- (e) What is Juliet's feeling about the Nurse at this point in the play? Suggest **two** reasons why she feels as she does. [3]
- (f) What aspect of Capulet's character is revealed by his reaction to Juliet's apparent change of heart in lines 11 – 16? Support your answer with evidence from the passage. [2]
- (g) Give **two** examples **from the passage** of Juliet's ability to conceal her real intentions. In each case explain, giving reasons, whether you feel her deception is justified. [4]
- (h) What do you find ironic about the last two lines of the passage? [2]

Answer Question 2 or Question 3.

2 Read this passage carefully and then answer the questions that follow it:

<i>Mercutio</i>	Where the devil should this Romeo be? Came he not home to-night?	
<i>Benvolio</i>	Not to his father's; I spoke with his man.	
<i>Mercutio</i>	Why, that same pale hard-hearted wench, that Rosaline, Torments him so that he will sure run mad.	5
<i>Benvolio</i>	Tybalt, the kinsman to old Capulet, Hath sent a letter to his father's house.	
<i>Mercutio</i>	A challenge, on my life.	
<i>Benvolio</i>	Romeo will answer it.	
<i>Mercutio</i>	Any man that can write may answer a letter.	10
<i>Benvolio</i>	Nay, he will answer the letter's master, how he dares, being dared.	
<i>Mercutio</i>	Alas, poor Romeo, he is already dead: stabb'd with a white wench's black eye; run through the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft. And is he a man to encounter Tybalt?	15
<i>Benvolio</i>	Why, what is Tybalt?	
<i>Mercutio</i>	More than Prince of Cats. O, he's the courageous captain of compliments. He fights as you sing prick-song: keeps time, distance, and proportion; he rests his minim rests, one, two, and the third in your bosom; the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause. Ah, the immortal passado! the punto reverso! the hay!—	20
<i>Benvolio</i>	The what?	
<i>Mercutio</i>	The pox of such antic, lispings, affecting fantasticoes; these new tuners of accent!—'By Jesu, a very good blade! a very tall man! a very good whore!' Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these pardon me's, who stand so much on the new form that they cannot sit at ease on the old bench? O, their bones, their bones!	25 30

(a) What impressions of Mercutio do you form from his words and behaviour in **this passage**? Refer closely to the passage in support of your answer. [10]

(b) In this passage Mercutio appears to have a very low opinion of Tybalt. How far do you think this is justified? Refer closely to Tybalt's role in the play in support of your answer. [10]

3 Romeo calls himself 'fortune's fool'. To what extent do you think that the things that happen to him are caused by fate, and to what extent is he responsible for his own downfall? Refer closely to the text in support of your answer. [20]

WILLIAM GOLDING: *Lord of the Flies*

- 4 Read this passage carefully and then answer, **as briefly as possible**, the questions that follow it:

“Come on,” said Ralph. “We’ve found out what we wanted to know.”

They scrambled down a rock slope, dropped among flowers and made their way under the trees. Here they paused and examined the bushes round them curiously.

Simon spoke first. 5

“Like candles. Candle bushes. Candle buds.”

The bushes were dark evergreen and aromatic and the many buds were waxen green and folded up against the light. Jack slashed at one with his knife and the scent spilled over them.

“Candle buds.” 10

“You couldn’t light them,” said Ralph. “They just look like candles.”

“Green candles,” said Jack contemptuously, “we can’t eat them. Come on.”

They were in the beginnings of the thick forest, plonking with weary feet on a track, when they heard the noises—squeakings—and the hard strike of hoofs on a path. As they pushed forward the squeaking increased till it became a frenzy. They found a piglet caught in a curtain of creepers, throwing itself at the elastic traces in all the madness of extreme terror. Its voice was thin, needle-sharp and insistent. The three boys rushed forward and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stroke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth. They were left looking at each other and the place of terror. Jack’s face was white under the freckles. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath. Then they all three laughed ashamedly and began to climb back to the track. 15
20
25

“I was choosing a place,” said Jack. “I was just waiting for a moment to decide where to stab him.”

“You should stick a pig,” said Ralph fiercely. “They always talk about sticking a pig.” 30

“You cut a pig’s throat to let the blood out,” said Jack, “otherwise you can’t eat the meat.”

“Why didn’t you—?”

They knew very well why he hadn’t: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood. 35

“I was going to,” said Jack. He was ahead of them and they could not see his face. “I was choosing a place. Next time—!”

He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict.

- (a) On what part of the island are the three boys and why have they come there? [2]
- (b) For what reasons has Piggy not accompanied the boys? What has he been told to do while they are away? [3]
- (c) What was the first indication that there was animal life on the island? [1]
- (d) Which word is used **twice** in the passage to convey the profound effect on the boys of the incident with the piglet? Explain why this particular word is chosen. [2]

Turn over for questions (e), (f) and (g).

- (e) Suggest **three** different feelings that the boys experience in the course of **this passage**. In each case support your answer by close reference to the text. [6]
- (f) What **two** aspects of character are shown by Jack **in this passage**? In each case support your answer by close reference to the text. [4]
- (g) What effects does this episode have on Jack's behaviour from this point on? [2]

Answer Question 5 or Question 6.

- 5 Read this passage carefully and then answer the questions that follow it:

Piggy's voice penetrated to Ralph.
 "Let me speak."
 He was standing in the dust of the fight, and as the tribe saw his intention the shrill cheer changed to a steady booing.
 Piggy held up the conch and the booing sagged a little, then came up again to strength. 5
 "I got the conch!"
 He shouted.
 "I tell you, I got the conch!"
 Surprisingly, there was silence now; the tribe were curious to hear what 10
 amusing thing he might have to say.
 Silence and pause; but in the silence a curious air-noise, close by Ralph's head. He gave it half his attention—and there it was again; a faint "Zup!" Someone was throwing stones: Roger was dropping them, his one hand still on the lever. Below him, Ralph was a shock of hair and Piggy a bag of fat. 15
 "I got this to say. You're acting like a crowd of kids."
 The booing rose and died again as Piggy lifted the white, magic shell.
 "Which is better—to be a pack of painted niggers like you are, or to be sensible like Ralph is?"
 A great clamour rose among the savages. Piggy shouted again. 20
 "Which is better—to have rules and agree, or to hunt and kill?"
 Again the clamour and again—"Zup!"
 Ralph shouted against the noise.
 "Which is better, law and rescue, or hunting and breaking things up?"
 Now Jack was yelling too and Ralph could no longer make himself heard. Jack 25
 had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation 30
 of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

- (a) **Briefly** explain what has led to this incident and, by close examination of the printed passage, show why it is such an important and frightening moment in the novel. [10]
- (b) In what ways is Piggy's behaviour here typical of his behaviour in the novel as a whole? Refer closely to the passage and to other occasions in the novel in support of your answer. [10]

- 6 'They looked at each other, baffled in love and hate.' Why do Jack and Ralph have such mixed feelings towards each other? Explore in detail how their relationship changes in the course of the novel. [20]

THOMAS HARDY: *The Woodlanders*

7 Read this passage carefully and then answer, **as briefly as possible**, the questions that follow it:

The shed was reached, and Marty pointed out the spars. Winterborne regarded them silently, then looked at her.

“Now, Marty, I believe —” he said, and shook his head.

“What?”

“That you’ve done the work yourself.”

5

“Don’t you tell anybody, will you, Mr. Winterborne?” she pleaded by way of answer. “Because I am afraid Mr. Melbury may refuse my work if he knows it is mine.”

“But how could you learn to do it? ’Tis a trade.”

“Trade!” said she. “I’d be bound to learn it in two hours.”

10

“Oh, no, you wouldn’t, Mrs. Marty.” Winterborne held down his lantern, and examined the cleanly split hazels as they lay. “Marty,” he said with dry admiration, “your father with his forty years of practice never made a spar better than that. They are too good for the thatching of houses; they are good enough for the furniture. But I won’t tell. Let me look at your hands – your poor hands!”

15

He had a kindly manner of a quietly severe tone; and when she seemed reluctant to show her hands he took hold of one and examined it as if it were his own. Her fingers were blistered.

“They’ll get harder in time,” she said. “For if father continues ill I shall have to go on wi’it. Now I’ll help put ’em up in waggon.”

20

Winterborne without speaking set down his lantern, lifted her like a doll as she was about to stoop over the bundles, placed her behind him, and began throwing up the bundles himself. “Rather than you should do it I will,” he said. “But the men will be here directly. Why, Marty – whatever has happened to your head? Lord, it has shrunk to nothing – it looks like an apple upon a gate-post!”

25

Her heart swelled, and she could not speak. At length she managed to groan, looking on the ground, “I’ve made myself ugly – and hateful – that’s what I’ve done!”

“No, no,” he answered. “You’ve only cut your hair – I see now.”

“Then why must you needs say that about apples and gate-posts?”

“Let me see!”

30

For answer she ran off into the gloom of the sluggish dawn. He did not attempt to follow her.

- (a) What message regarding the spars has Winterborne brought Marty just before this passage? [2]
- (b) What reason does Marty have for feeling that her father’s illness may indeed continue? [2]
- (c) Explain **briefly** why Marty has decided to cut off her hair at this point, despite the fact that earlier she has refused money for it from Barber Percomb. [2]
- (d) Give **two** reasons why Winterborne does not immediately notice that her hair has been cut. [2]
- (e) Suggest another word that might be used instead of ‘trade’ (line 9). What does the use of this word convey about Giles’s attitude to Marty? [2]
- (f) Identify **two** emotions experienced by Marty **in this passage**. In each case support your answer with evidence from the passage. [4]
- (g) Suggest **three** aspects of character shown by Winterborne **in this passage**. In each case support your answer with evidence from the passage. [6]

Answer Question 8 or Question 9.

8 Read this passage carefully and then answer the questions that follow it:

Grace was in a mood of the greatest depression. On arriving, and seeing what the tavern was like, she had been taken by surprise; but having gone too far to retreat, she had heroically entered and sat down on the well-scrubbed settle, opposite the narrow table, with its knives and steel forks, tin pepper-boxes, blue salt-cellar, and posters advertising the sale of bullocks against the wall. The last time that she had taken any meal in a public place it had been with Fitzpiers at the dignified Earl of Wessex Hotel in that town, after a two months' roaming and sojourning at the gigantic hotels of the Continent. 5

How could she have expected any other kind of accommodation in present circumstances than such as Giles had provided? And yet how unprepared she was for this change! The tastes that she had acquired from Fitzpiers had been imbibed so subtly that she hardly knew she possessed them till confronted by this contrast. The elegant Fitzpiers, in fact, at that very moment owed a long bill at the above-mentioned hotel for the luxurious style in which he used to put her up there whenever they drove to Sherton. But such is social sentiment, that she had been quite comfortable under those debt-impending conditions, whilst she felt humiliated by her present situation, which Winterborne had paid for honestly on the nail. 10 15

He had noticed in a moment that she shrank from her position, and all his pleasure was gone. It was the same susceptibility over again which had spoiled his Christmas party long ago. 20

But he did not know that this was only the casual result of Grace's apprenticeship to what she was determined to learn in spite of it – a consequence of one of those sudden surprises which confront everybody bent upon turning over a new leaf. She had finished her lunch, which he saw had been a very mincing performance; and he brought her out of the house as soon as he could. 25

"Now," he said, with great sad eyes, "you have not finished at all well, I know! Come round to the Earl of Wessex. I'll order a tea there. I did not remember that what was good enough for me was not good enough for you."

Her face faded into an aspect of deep distress when she saw what had happened. "Oh, no, Giles," she said with extreme earnestness: "certainly not. Why do you – say that, when you know better? You *ever* will misunderstand me." 30

"Indeed, that's not so, Mrs. Fitzpiers. Can you deny that you felt out of place at The Three Tuns?"

"I don't know! ... Well, since you make me speak, I do not deny it." 35

"And yet I have felt at home there these twenty years. Your husband used always to take you to the Earl of Wessex, did he not?"

"Yes," she reluctantly admitted. How could she explain in the street of a market-town that it was her superficial and transitory taste which had been offended, and not her nature or her affection? 40

(a) Grace has come to Sherton market in her father's gig, wondering if she will see Giles. By close reference to what happens from the time she spots him until Giles rejoins her in the tavern at the beginning of the passage, make clear **his** various feelings during this time. [10]

(b) By close examination of the printed passage, show what it reveals of the character of Grace, and of her state of mind at this point in the novel. [10]

9 'Edred Fitzpiers and Felice Charmond are outsiders for whom we have little, if any, sympathy.' By close reference to the way in which they behave in the course of the story, show how far you agree with this view. [20]

Section B

Answer **three** questions from at least **two** books in this section.

The Calling of Kindred (Section D)

N.B. Do not use the same poem twice in answering these questions.

10 Read this poem carefully and then answer the questions that follow it:

Beeny Cliff

O the opal and the sapphire of that wandering western sea,
And the woman riding high above with bright hair flapping free –
The woman whom I loved so, and who loyally loved me.

The pale mewes plained below us, and the waves seemed far away
In a nether sky, engrossed in saying their ceaseless babbling say, 5
As we laughed light-heartedly aloft on that clear-sunned March day.

A little cloud then cloaked us, and there flew an irised rain,
And the Atlantic dyed its levels with a dull misfeatured stain,
And then the sun burst out again, and purples pinked the main.

– Still in all its chasmal beauty bulks old Beeny to the sky, 10
And shall she and I not go there once again now March is nigh,
And the sweet things said in that March say anew there by and by?

What if still in chasmal beauty looms that wild weird western shore,
The woman now is – elsewhere – whom the ambling pony bore,
And nor knows nor cares for Beeny, and will laugh there nevermore. 15

Thomas Hardy

(a) By close reference show how the poet conveys the depth of his feelings about this significant moment in his life. What is the effect on **you** of the last two verses of the poem? [12]

(b) *Loch, Black Rock, Beautiful Boat*, is also about the effect of a memory. What similarities and differences do you find between it and *Beeny Cliff*? [8]

11 By close examination of **two** of the following poems, show how the poets make us see natural objects in a strange and new way:

Creation of Fishes

Bavarian Gentians

The Tiger

[20]

12 Which **two** poems in this section have you found the most thought-provoking? Refer closely to the poems in explaining the reasons for your choice. [20]

ROBERT CORMIER: *After the First Death*

13 Read this passage carefully and then answer the questions that follow it:

We needed someone who would tell them what they wanted to hear. The telephone call while you were in my office was planned. So was the desk pad and the time I wrote down for you to see. We wanted you to hear the telephone conversation about special forces. To see the time on the pad. So that you could tell them and so that they would believe you. So that we could attack earlier. Take them by surprise and save the children. 5

But what about me?

We didn't anticipate that they would not release you. We didn't anticipate that Artkin would have time to shoot you. It was computerized as a minimum risk.

I don't mean that. 10

What do you mean?

I mean: what about me? To find out that I not only betrayed my country but had been expected to do it. To find out that I was expected to act as a coward, unable to take a little pain.

It was a lot of pain. More than we computed. A lot of others would have cracked. 15

But I was the one who cracked. I was expected to crack. Whether the pain was bad or not, you knew I'd crack. You counted on me being a coward.

Not a coward.

What was I then? 20

Vulnerable.

A coward.

Susceptible.

A coward.

You were serving your country. Serving it in your way just as I was serving it in mine. 25

Is a country worth that much, Dad? How could I have gone through life knowing what I had done? Knowing that my cowardice had served my country. Where did that leave me, Dad?

I'm sorry, Ben, I was sorry as soon as I told you. As soon as I saw your face and realized what I had done. I thought: I'll make it up to you. If it takes months, years. I'll earn your forgiveness. 30

And then I died.

Oh, Ben.

Another bridge, another day. 35

I tried to stop you, Ben.

But you were too late, weren't you?

I failed you. Again.

(a) *After the First Death* could be said to be more than just an adventure story in that it deals with important themes and ideas. Explain how some of these themes and ideas are apparent in **this passage**. [10]

(b) By close reference to other areas of the novel, show how the relationship between Ben and his father has developed. [10]

14 By close reference to what they say and do in the course of the novel, show how far it is possible to sympathise with the terrorists, Miro and Artkin. [20]

15 When the bus is hi-jacked, Kate Forrester finds herself in a terrifying situation. By close examination of the way in which she behaves in the events that follow, show what qualities of character she reveals. What emotions do you feel for her as a result? [20]

NADINE GORDIMER: *July's People*

16 Read this passage carefully and then answer the questions that follow it:

The chief spoke for himself again, in English. —Those people from Soweto. They come here with Russias, those other ones from Moçambique, they all want take this country of my nation. Eh? They not our nation. AmaZulu, amaXhosa, baSotho...I don't know. They were already there by the mine, coming near here. If they coming, the government it's going give me guns. Yes! They give us guns, we going kill those people when they come with their guns. — He leaned far forward, breaking the angle of his legs at the bony knees like a penknife snapped half-shut. He could have been offering the privilege of a woman to the white man: — You bring your gun and you teach how it's shooting. Before, the white people are not letting us buy gun. Even me, I'm the chief, even my father and his father's father—you know?—we not having guns. When those Soweto and Russias, what-you-call-it come, you shoot with us. You help us.— The speech broke out into the eloquence of their own language; he harangued them all, his force flew rhetoric that ended majestically with reverberations from his iron-dark, iron-spare chest showing through a cheap nylon shirt, and in the dying away of hissing breaths with a final sound like a high-note clap! at the back of his throat. 5 10 15

—My gun.— Bamford Smales got on his feet, turned to his wife where she sat with her two fists on her thighs. All that met him was the movement of her eyeballs under thin membranes of her lowered lids; the eyes staring at the stamped earth with the reflex shift of focus brought about by a trail of ants in her line of vision, crowding round the feeding-trough formed by the body of a crushed insect. 20

There was about her the aura of someone under hypnosis whom it is dangerous to touch with reality.

—My gun?—

He did not know he had lifted his arms wide until he saw July, the black men— all of them were looking at his palms open to them, sinking. —You're not going to shoot your own people. You wouldn't kill blacks. Mandela's people, Sobukwe's people.— (Would they have forgotten Luthuli? heard of Biko? Not of their 'nation' although he was famous in New York and Stockholm, Paris, London and Moscow.) —You're not going to take guns and help the white government kill blacks, are you? Are you? For this—this village and this empty bush? And they'll kill you. You mustn't let the government make you kill each other. The whole black nation is your nation.— 25 30

Like the chief, like July, like everyone, she was hearing him say what he and she had always said, it came lamenting, searching from their whole life across the silent bush in which they had fallen from the fabric of that life as loose buttons drop and are lost. 35

- (a) By close examination of **this passage**, explain the difference of opinion between the Chief and Bam. What is revealed of the characters of the two men from what is said? [10]
- (b) On their return home, the conversation Bam has had with the Chief gives rise to an argument with Maureen. By close reference to the conversation, show the extent to which you feel Maureen is responsible for the development and progress of this argument – and what your feelings are for her as a result. [10]

17 Describe July's behaviour towards the Smales family on their first day in his home village. How far do you feel his attitudes towards them change in the course of the novel? Support your answer by close reference to relevant incidents. [20]

18 With which character in the novel do you have the greatest sympathy? Support your answer by close reference to the text. [20]

HARPER LEE: *To Kill a Mockingbird*

19 Read this passage carefully and then answer the questions that follow it:

‘Adolf Hitler, Cecil,’ said Miss Gates. ‘One never begins with Old anybody.’
 ‘Yes ma’am,’ he said. ‘Old Adolf Hitler has been prosecutin’ the—’
 ‘Persecuting, Cecil...’
 ‘Nome, Miss Gates, it says here – well anyway, old Adolf Hitler has been after
 the Jews and he’s puttin’ ’em in prisons and he’s taking away all their property and 5
 he won’t let any of ’em out of the country and he’s washin’ all the feeble-minded
 and—’
 ‘Washing the feeble-minded?’
 ‘Yes ma’am, Miss Gates, I reckon they don’t have sense enough to wash
 themselves, I don’t reckon an idiot could keep hisself clean. Well anyway, Hitler’s 10
 started a programme to round up all the half-Jews too and he wants to register ’em
 in case they might wanta cause him any trouble and I think this is a bad thing and
 that’s my current event.’
 ‘Very good, Cecil,’ said Miss Gates. Puffing, Cecil returned to his seat.
 A hand went up in the back of the room. ‘How can he do that?’ 15
 ‘Who do what?’ asked Miss Gates patiently.
 ‘I mean how can Hitler just put a lot of folks in a pen like that, looks like the
 govamint’d stop him,’ said the owner of the hand.
 ‘Hitler is the government,’ said Miss Gates, and seizing an opportunity to make
 education dynamic, she went to the blackboard. She printed DEMOCRACY in large 20
 letters. ‘Democracy,’ she said. ‘Does anybody have a definition?’
 ‘Us,’ somebody said.
 I raised my hand, remembering an old campaign slogan Atticus had once told
 me about.
 ‘What do you think it means, Jean Louise?’ 25
 “‘Equal rights for all, special privileges for none”,’ I quoted.
 ‘Very good, Jean Louise, very good,’ Miss Gates smiled. In front of
 DEMOCRACY, she printed WE ARE A. ‘Now class, say it all together, “We are a
 democracy”.’

(a) In what ways is **this passage** both amusing and serious? [8]

(b) By close reference to the rest of this incident including Scout’s conversations with Jem and Atticus, show how one of the main themes of the novel is developed. [12]

20 ‘As I made my way home, I thought Jem and I would get grown but there wasn’t much left for us to learn.’ What, in your opinion, are the chief lessons Scout has learned by the end of the novel? Support your answer by close reference to significant events. [20]

21 By close reference, show the importance of any **two** of the following characters in *To Kill a Mockingbird*:

Dolphus Raymond
 Heck Tate
 Maudie Atkinson
 Walter Cunningham

[20]

Global Tales: Stories From Many Cultures

N.B. Do not use the same story twice in answering these questions.

22 Read carefully this extract from *Poinsettias* and then answer the questions that follow it:

Meneer Venter shouted instructions to a couple of servants who disappeared through the side door. One came back with a wooden chair and the other with a cane. For a moment after his ear had been released, the boy looked around wildly. In the second that Veronica glimpsed his eyes, she almost called out. He looked like Selo, Rebecca's son, in the photograph! It couldn't be him, could it? Rebecca's family lived far away. But Rebecca had said Selo was always getting into trouble. 5

The boy was ordered to lean over the chair. One of the male workers was ordered to stand in front and hold him down. Meneer Venter took the cane. Veronica did not look after the first two strikes. The boy's cries pierced her ears. She was shivering all over. Her stomach heaved. 10

When the cries reduced to a soft whimpering, Veronica looked up. To her horror Meneer Venter was walking in her direction in a slow swagger. There was no time and no where to run. Standing transfixed, she dropped the flower in her hand. His eyes were odd, glazed, as if not seeing anything. Then, as he drew close, they flickered. 15

'Jy is 'n van Reenen, ne? Tell your father I'm satisfied with the fence.'

Before Veronica could even think what to say, he patted her hair lightly and walked on, up the steps and into the house. He had thought she was Marika.

Guiltily, Veronica looked down at the fallen poinsettia. She was aware of the old woman gently holding the boy, making soothing noises. The small assembly of servants were talking quietly amongst themselves. Hastily she picked up the blood-red flower. The milky oozing had stopped and sealed up the stem. Grabbing a branch above her, she snapped off four more stems, careless of the sticky sap. A flower each. 20

Sprinting down the road, she passed the old woman and the boy who had begun making their way painfully towards the huts behind the bluegums. No sounds followed as she entered the orange trees. She stopped running. She could walk the rest of the way now and give herself time to regain her breath. Then she could present each flower quite calmly. She might even take the gang some oranges. 25

- (a) Make clear the various feelings that Veronica experiences in the course of this passage, in each case explaining the reasons why she feels as she does. How effective do you find the ending of the story to be? [10]
- (b) In *What do you do in Winter?* the narrator also experiences a variety of feelings in the course of the story. By close reference, show what these feelings are – and the effect they have on her. [10]

23 How far do you consider Wilbert in *The Gold Cadillac* **and** the aborigine father in *Kill to Eat* to be admirable characters? Refer closely to both stories in support of your answer. [20]

24 Choose **two** stories from *Global Tales* which seem to teach a lesson and in each case, by close reference, show how this has been done. [20]

PETER SHAFFER: *The Royal Hunt of the Sun*

25 Read this passage carefully and then answer the questions that follow it:

[Pizarro retreats from Atahualpa, who begins to sing in a strange voice:]

You must not rob, O little finch.
The harvest maize, O little finch.
The trap is set, O little finch.
To seize you quick, O little finch! 5

Ask that black bird, O little finch.
Nailed on a branch, O little finch.
Where is her heart, O little finch.
Where are her plumes, O little finch?

She is cut up, O little finch. 10
For stealing grain, O little finch.
See, see the fate, O little finch.
Of robber birds, O little finch!

This is a harvest song. For you.

Pizarro: For me? 15

Atahualpa: Yes.

Pizarro: Robber birds.

Atahualpa: Yes.

Pizarro: You're a robber bird yourself.

Atahualpa: Explain this. 20

Pizarro: You killed your brother to get the throne.

Atahualpa: He was a fool. His body was a man. His head was a child.

Pizarro: But he was the rightful King.

Atahualpa: I was the rightful god. My Sky Father shouted 'Rise up! In you lives your
Earth Father, Huayana the Warrior. Your brother is fit only to tend herds but you 25
were born to tend my people.' So I killed him, and the land smiled.

Pizarro: That was my work long ago. Tending herds.

Atahualpa: It was not your work. You are a warrior. It is in your face.

Pizarro: You see much in my face.

Atahualpa: I see my father. 30

Pizarro: You do me honour, lad.

Atahualpa: Speak true. If in your home your brother was King, but fit only for herds,
would you take his crown?

Pizarro: If I could.

Atahualpa: And then you would kill him. 35

Pizarro: No.

Atahualpa: If you could not keep it for fear of his friends, unless he was dead, you
would kill him.

Pizarro: Let me give you another case. If I come to a country and seize the King's
crown, but for fear of his friends cannot keep it unless I kill him, what do I do? 40

Atahualpa: So.

Pizarro: So.

[ATAHUALLPA moves away, offended.]

Oh, it is only a game we play. Tell me – did you hate your brother?

Atahualpa: No. He was ugly like a llama, like his mother. My mother was beautiful. 45

Pizarro: I did not know my mother. She was not my father's wife. She left me at the
church door for anyone to find. There's talk in the village still, how I was suckled
by a sow.

Atahualpa: You are not then...?

Pizarro: Legitimate? No, my lord. No more than you. 50

Atahualpa: So.

Pizarro: So.

[A pause.]

Atahualpa: To be born so is a sign for a great man.

Pizarro: [smiling]: I think so too. 55

[*Atahualpa* removes one of his golden earrings and hangs it on *Pizarro*'s ear.]

And what is that?

Atahualpa: The sign of a nobleman. Only the most important men may wear them.

The most near to me. 60

- (a) What does **this passage** reveal about the relationship between Pizarro and Atahualpa at this point in the play? [10]
- (b) How does their relationship develop from this point onwards? Remember to refer closely to the rest of the play in your answer. [10]

26 'A spectacular piece of work...'

Choose **one** scene which you consider would be particularly spectacular on stage and, by detailed reference to the text, make clear the reasons why you think it would be so effective. [20]

- 27 What impressions have you formed of the priests Valverde and De Nizza? How does the presentation of these characters help your understanding of the rôle of the Church in the conquest of Peru? Support your answer by close reference to the play. [20]

AMY TAN: *The Joy Luck Club*

28 Read this passage carefully and then answer the questions that follow it:

I had no plan. I didn't know what I would say to him later. I knew only that I wanted Ted to see me one more time before the divorce.

What I ended up showing him was the garden. By the time he arrived, the late-afternoon summer fog had already blown in. I had the divorce papers in the pocket of my windbreaker. Ted was shivering in his sports jacket as he surveyed the damage to the garden. 5

"What a mess," I heard him mutter to himself, trying to shake his pant leg loose of a blackberry vine that had meandered onto the walkway. And I knew he was calculating how long it would take to get the place back into order.

"I like it this way," I said, patting the tops of overgrown carrots, their orange heads pushing through the earth as if about to be born. And then I saw the weeds: some had sprouted in and out of the cracks in the patio. Others had anchored on the side of the house. And even more had found refuge under loose shingles and were on their way to climbing up to the roof. No way to pull them out once they've buried themselves in the masonry; you'd end up pulling the whole building down. 10 15

Ted was picking up plums from the ground and tossing them over the fence into the neighbor's yard. "Where are the papers?" he finally said.

I handed them to him and he stuffed them in the inside pocket of his jacket. He faced me and I saw his eyes, the look I had once mistaken for kindness and protection. "You don't have to move out right away," he said. "I know you'll want at least a month to find a place." 20

"I've already found a place," I said quickly, because right then I knew where I was going to live. His eyebrows raised in surprise and he smiled—for the briefest moment—until I said, "Here."

"What's that?" he said sharply. His eyebrows were still up, but now there was no smile. 25

"I said I'm staying here," I announced again.

"Who says?" He folded his arms across his chest, squinted his eyes, examining my face as if he knew it would crack at any moment. That expression of his used to terrify me into stammers. 30

Now I felt nothing, no fear, no anger. "I say I'm staying, and my lawyer will too, once we serve you the papers," I said.

Ted pulled out the divorce papers and stared at them. His x's were still there, the blanks were still blank. "What do you think you're doing? Exactly what?" he said.

And the answer, the one that was important above everything else, ran through my body and fell from my lips: "You can't just pull me out of your life and throw me away." 35

I saw what I wanted: his eyes, confused, then scared. The power of my words was that strong.

- (a) By close reference to other incidents in the novel, explain why Ted's and Rose's marriage has not worked and what part, if any, Rose's mother has played in what has happened. [10]
- (b) What indications do you find **in this passage** that this is a turning point for both Rose and Ted? What are your feelings for both of them as you read it? [10]

29 Which **two** of the major characters in the novel do you most admire? By close reference to what each says and does, make clear the reasons for your choice. [20]

30 Imagine that you are going to recommend this novel to a friend. What are you going to say about it to persuade him or her to read it? Support your answer by close reference to the text. [20]

Touched with Fire (Section D)

N.B. Do not use the same poem twice in answering these questions.

- 31** Read carefully this extract from *Ulysses* by Alfred, Lord Tennyson, and then answer the questions that follow it:

There lies the port; the vessel puffs her sail:
 There gloom the dark broad seas. My mariners,
 Souls that have toil'd, and wrought, and thought with me –
 That ever with a frolic welcome took
 The thunder and the sunshine, and opposed 5
 Free hearts, free foreheads – you and I are old;
 Old age hath yet his honour and his toil;
 Death closes all: but something ere the end,
 Some work of noble note, may yet be done,
 Not unbecoming men that strove with Gods. 10
 The lights begin to twinkle from the rocks:
 The long day wanes: the slow moon climbs: the deep
 Moans round with many voices. Come, my friends,
 'Tis not too late to seek a newer world.
 Push off, and sitting well in order smite 15
 The sounding furrows; for my purpose holds
 To sail beyond the sunset, and the baths
 Of all the western stars, until I die.
 It may be that the gulfs will wash us down:
 It may be we shall touch the Happy Isles, 20
 And see the great Achilles, whom we knew.
 Tho' much is taken, much abides; and tho'
 We are not now that strength which in old days
 Moved earth and heaven; that which we are, we are;
 One equal temper of heroic hearts, 25
 Made weak by time and fate, but strong in will
 To strive, to seek, to find, and not to yield.

- (a) What aspects of **this extract** have particularly impressed you? You should examine closely the poet's ideas and the words and images that he uses. [10]
- (b) What do we learn earlier in the poem of the reasons for Ulysses's decision to leave for a newer world? What impressions have you formed of his character and how far do you sympathise with his feelings? You should refer closely to the whole of the poem in your answer. [10]
- 32** Choose **two** of the following poems and, by close reference, show how the writer of each poem gives a clear picture of nature and the countryside:
- Adlestrop*
Wood and Windfall
In Praise of Limestone
Follower [20]
- 33** A number of the poems in this section criticise or comment unfavourably on some aspect of life. Choose **two** poems in which you feel the writers do this and explain what the writers object to and how they make their objections clear to us. [20]

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