

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
**General Certificate of Education Ordinary Level**  
**LITERATURE IN ENGLISH**

**2000/1**  
**MAY/JUNE SESSION 2002**  
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.

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**This question paper consists of 24 printed 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>Friar Lawrence</i>	Holy Saint Francis! What a change is here! Is Rosaline, that thou didst love so dear, So soon forsaken? Young men's love, then, lies Not truly in their hearts, but in their eyes. Jesu Maria, what a deal of brine	5
	Hath wash'd thy sallow cheeks for Rosaline! How much salt water thrown away in waste, To season love, that of it doth not taste! The sun not yet thy sighs from heaven clears, Thy old groans yet ring in mine ancient ears;	10
	Lo, here upon thy cheek the stain doth sit Of an old tear that is not wash'd off yet. If e'er thou wast thyself, and these woes thine, Thou and these woes were all for Rosaline. And art thou chang'd? Pronounce this sentence, then:	15
<i>Romeo</i>	Women may fall, when there's no strength in men. Thou chid'st me oft for loving Rosaline.	
<i>Friar Lawrence</i>	For doting, not for loving, pupil mine.	
<i>Romeo</i>	And bad'st me bury love.	
<i>Friar Lawrence</i>	Not in a grave	20
	To lay one in, another out to have.	
<i>Romeo</i>	I pray thee chide me not; her I love now Doth grace for grace and love for love allow; The other did not so.	
<i>Friar Lawrence</i>	O, she knew well	25
	Thy love did read by rote that could not spell. But come, young waverer, come, go with me, In one respect I'll thy assistant be; For this alliance may so happy prove To turn your households' rancour to pure love.	30
<i>Romeo</i>	O, let us hence; I stand on sudden haste.	
<i>Friar Lawrence</i>	Wisely and slow; they stumble that run fast.	

- (a) Where does this scene take place and at what time of day? [2]
- (b) Where has Romeo been immediately before this passage, and with whom? [2]
- (c) What request has Romeo made to the Friar just before this passage? [2]
- (d) Describe **briefly** what has happened to Romeo on the previous evening, which prompts him to make this request. [4]
- (e) In this passage, how does Romeo justify changing his affections from Rosaline to Juliet? [2]
- (f) Explain what the Friar means when he replies 'O, she knew well, thy love did read by rote that could not spell' (lines 25 & 26). [2]
- (g) What other character had expressed a similar view to the Friar's about Romeo's behaviour over Rosaline? When did this happen? [2]
- (h) What **two** characteristics are shown by the Friar **in this passage**? In each case, support your answer by close reference to the passage. [4]

## Answer Question 2 or Question 3.

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

<i>Juliet</i>	Wilt thou be gone? It is not yet near day; It was the nightingale, and not the lark, That pierc'd the fearful hollow of thine ear; Nightly she sings on yond pomegranate tree. Believe me, love, it was the nightingale.	5
<i>Romeo</i>	It was the lark, the herald of the morn, No nightingale. Look, love, what envious streaks Do lace the severing clouds in yonder east; Night's candles are burnt out, and jocund day Stands tiptoe on the misty mountain tops. I must be gone and live, or stay and die.	10
<i>Juliet</i>	Yond light is not daylight; I know it, I: It is some meteor that the sun exhales To be to thee this night a torch-bearer, And light thee on thy way to Mantua; Therefore stay yet; thou need'st not to be gone.	15
<i>Romeo</i>	Let me be ta'en, let me be put to death; I am content, so thou wilt have it so. I'll say yon grey is not the morning's eye, 'Tis but the pale reflex of Cynthia's brow; Nor that is not the lark whose notes do beat The vaulty heaven so high above our heads. I have more care to stay than will to go. Come death, and welcome! Juliet wills it so. How is't, my soul? Let's talk – it is not day.	20 25

- (a) In the light of what has happened immediately before this passage, explain your feelings at this point in the play. Refer closely to the passage in support of your answer. [10]
- (b) By referring closely to the conversation between Juliet, her parents and the Nurse, later in this scene, show how Shakespeare builds up excitement and anxiety for the audience. [10]

3 'Prince of Cats', 'saucy boy', 'courteous Tybalt', 'honest gentleman'. These are all descriptions of Tybalt. What is your view of him and of his importance in the play? Remember to support your answer by close reference to relevant incidents. [20]

WILLIAM GOLDING: *Lord of the Flies*

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

The Chief was sitting there, naked to the waist, his face blocked out in white and red. The tribe lay in a semicircle before him. The newly beaten and untied Wilfred was sniffing noisily in the background. Roger squatted with the rest.

'To-morrow,' went on the Chief, 'we shall hunt again.'

He pointed at this savage and that with his spear. 5

'Some of you will stay here to improve the cave and defend the gate. I shall take a few hunters with me and bring back meat. The defenders of the gate will see that the others don't sneak in –'

A savage raised his hand and the chief turned a bleak, painted face towards him.

'Why should they try to sneak in, Chief?' 10

The Chief was vague but earnest.

'They will. They'll try to spoil things we do. So the watchers at the gate must be careful. And then –'

The Chief paused. They saw a triangle of startling pink dart out, pass along his lips and vanish again. 15

'– and then; the beast might try to come in. You remember how he crawled –'

The semicircle shuddered and muttered in agreement.

'He came – disguised. He may come again even though we gave him the head of our kill to eat. So watch; and be careful.'

Stanley lifted his forearm off the rock and held up an interrogative finger. 20

'Well?'

'But didn't we, didn't we –?'

He squirmed and looked down.

'No!'

In the silence that followed each savage flinched away from his individual memory. 25

'No! How could we – kill – it?'

Half-relieved, half-daunted by the implication of further terrors, the savages murmured again.

'So leave the mountain alone,' said the Chief, solemnly, 'and give it the head if you go hunting.' 30

Stanley flicked his finger again. 'I expect the beast disguised itself.'

'Perhaps,' said the Chief. A theological speculation presented itself. 'We'd better keep on the right side of him, anyhow. You can't tell what he might do.'

The tribe considered this; and then were shaken, as if by a flaw of wind. The Chief saw the effect of his words and stood abruptly. 35

- (a) What is the real name of the Chief? [1]
- (b) Where does this scene take place and why has the tribe chosen to go there? [2]

- (c) Name two of 'the others' referred to in line 8. Suggest **two** reasons why a conflict has arisen between them and the tribe. [4]
- (d) To whom is the Chief referring when he says 'You remember how he crawled' (line 16)? [1]
- (e) How do you think that Stanley and the other savages feel about the incident to which the Chief is referring in line 16, and why do they feel as they do? Give **two** pieces of evidence from the passage to support your answer. [4]
- (f) Why do you think that the boys are referred to as 'savages' throughout this passage? [2]
- (g) What does the Chief decide to do immediately following this passage and why? [2]
- (h) Suggest **two** qualities of character that you think the Chief shows here. In each case, support your answer by close reference to the passage. [4]

## Answer Question 5 or Question 6.

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

‘You are a silly little boy,’ said the Lord of the Flies, ‘just an ignorant, silly little boy.’  
Simon moved his swollen tongue but said nothing.

‘Don’t you agree?’ said the Lord of the Flies. ‘Aren’t you just a silly little boy?’  
Simon answered him in the same silent voice.

‘Well then,’ said the Lord of the Flies, ‘you’d better run off and play with the others. 5  
They think you’re batty. You don’t want Ralph to think you’re batty, do you? You like  
Ralph a lot, don’t you? And Piggy, and Jack?’

Simon’s head was tilted slightly up. His eyes could not break away and the Lord of  
the Flies hung in space before him.

‘What are you doing out here all alone? Aren’t you afraid of me?’ 10  
Simon shook.

‘There isn’t anyone to help you. Only me. And I’m the Beast.’  
Simon’s mouth laboured, brought forth audible words.

‘Pig’s head on a stick.’

‘Fancy thinking the Beast was something you could hunt and kill!’ said the head. 15  
For a moment or two the forest and all the other dimly appreciated places echoed  
with the parody of laughter. ‘You knew, didn’t you? I’m part of you? Close, close,  
close! I’m the reason why it’s no go? Why things are what they are?’

The laughter shivered again.

‘Come now,’ said the Lord of the Flies. ‘Get back to the others and we’ll forget the 20  
whole thing.’

Simon’s head wobbled. His eyes were half-closed as though he were imitating the  
obscene thing on the stick. He knew that one of his times was coming on. The Lord  
of the Flies was expanding like a balloon.

‘This is ridiculous. You know perfectly well you’ll only meet me down there – so 25  
don’t try to escape!’

Simon’s body was arched and stiff. The Lord of the Flies spoke in the voice of a  
schoolmaster.

‘This has gone quite far enough. My poor, misguided child, do you think you know 30  
better than I do?’

There was a pause.

‘I’m warning you. I’m going to get waxy. D’you see? You’re not wanted.  
Understand? We are going to have fun on this island. Understand? We are going to  
have fun on this island! So don’t try it on, my poor misguided boy, or else –’

Simon found he was looking into a vast mouth. There was blackness within, a 35  
blackness that spread.

‘– Or else,’ said the Lord of the Flies, ‘we shall do you. See? Jack and Roger and  
Maurice and Robert and Bill and Piggy and Ralph. Do you. See?’

Simon was inside the mouth. He fell down and lost consciousness.

(a) What makes **this passage** such a terrifying and important moment in the novel? You should  
examine closely what the Lord of the Flies says to Simon and the way in which he speaks.

[10]

- (b) What are your feelings as you read the events that immediately follow this, leading to the death of Simon? Refer closely to the text in support of your answer. [10]
- 6 At the end of the novel, Ralph weeps for 'the true, wise friend called Piggy'. By close reference to relevant incidents, give your views about Piggy and say how far you agree with Ralph. [20]

THOMAS HARDY: *The Woodlanders*

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

Then Fitzpiers broke the silence. 'Have you lived here long?' he said.

Grace was wild with sorrow – bitter with all that had befallen her – with the cruelties that had attacked her – with life – with Heaven. She answered at random. 'Yes. By what right do you ask?'

'Don't think I claim any right,' said Fitzpiers sadly. 'It is for you to do and say what you choose. I admit, quite as much as you feel, that I am a vagabond – a brute – not worthy to possess the smallest fragment of you. But here I am, and I have happened to take sufficient interest in you to make that inquiry.' 5

'He is everything to me!' said Grace, hardly heeding her husband, and laying her hand reverently on the dead man's eyelids, where she kept it a long time, pressing down their lashes with gentle touches, as if she were stroking a little bird. 10

He watched her awhile; and then glanced round the chamber, where his eyes fell upon a few dressing necessaries that she had brought.

'Grace – if I may call you so,' he said, 'I have been already humiliated almost to the depths. I have come back – since you refused to join me elsewhere – I have entered your father's house – and borne all which that cost me without flinching, because I have felt I deserved humiliation. But is there a yet greater humiliation in store for me? You say you have been living here with him – that he was everything to you. Am I to draw from that the obvious, the extremest inference?' 15

Triumph at any price is sweet to men and women – especially the latter. It was her first and last opportunity of repaying him for the slights which she had borne at his hands so docilely. 20

'Yes,' she answered; 'the extremest inference'; and there was that in her subtly compounded nature which made her feel a thrill of pride as she did so.

Yet the moment after she had so mightily belied her character she half repented. Her husband had turned as white as the wall behind him. It seemed as if all that remained to him of hope and spirit had been abstracted at a stroke. Yet he did not move, and in his efforts at self-control closed his mouth together as a vice. His determination was fairly successful, though she saw how very much greater than she had expected her triumph had been. Presently he looked across at Winterbome. 25

'Would it startle you to hear,' he said, as if he hardly had breath to utter words, 'that she who was to me what he was to you is dead also?' 30

'Dead – *she* dead?' exclaimed Grace.

'Yes. Felice Charmond is where this young man is.' 35

'Never!' said Grace vehemently.

He went on without heeding the insinuation: 'And I came back to try to make it up with you – but –'

Fitzpiers rose and moved across the room to go away, looking downwards with the droop of a man whose hope was turned to apathy, if not despair. In going round the door his eye fell upon her once more. She was still bending over the body of Winterborne, her face close to his. 40

- (a) Where are Fitzpiers and Grace when they have this conversation? [1]
- (b) Explain clearly the chain of events which has brought Grace to live here. [4]



- (c) For what reasons is Fitzpiers present? [2]
- (d) Suggest two **contrasting** feelings that Grace displays towards Fitzpiers **in this passage**. In each case support your answer with evidence from the passage. [4]
- (e) Why does Grace speak so forcefully in line 36? [2]
- (f) What does Fitzpiers give to Grace immediately after this extract and why? How does this prove important to her later in the novel? [3]
- (g) Suggest **two** aspects of character shown by Fitzpiers **in this passage**. In each case remember to support your answer with evidence from the passage. [4]

## Answer Question 8 or Question 9.

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

That evening had been the particular one of the week upon which Grace and Marty had been accustomed to privately deposit flowers on Giles's grave, and this was the first occasion since his death eight months earlier on which Grace had failed to keep her appointment. Marty had waited in the road just outside Little Hintock, where her fellow-pilgrim had been wont to join her, till she was weary; and at last, thinking that Grace had missed her, and gone on alone, she followed the way to the church, but saw no Grace in front of her. It got later, and Marty continued her walk till she reached the churchyard gate; but still no Grace. Yet her sense of comradeship would not allow her to go on to the grave alone, and, still thinking the delay had been unavoidable, she stood there with her little basket of flowers in her clasped hands, and her feet chilled by the damp ground, till more than two hours had passed. She then heard the footsteps of Melbury's men, who presently passed on their return from the search. In the silence of the night Marty could not help hearing fragments of their conversation, from which she acquired a general idea of what had occurred, and where Mrs Fitzpiers then was. 5 10 15

Immediately they had dropped down the hill she entered the churchyard, going to a secluded corner behind the bushes, where rose the unadorned stone that marked the last bed of Giles Winterborne. As this solitary and silent girl stood there in the moonlight, a straight slim figure, clothed in a plaitless gown, the contours of womanhood so undeveloped as to be scarcely perceptible, the marks of poverty and toil effaced by the misty hour, she touched sublimity at points, and looked almost like a being who had rejected with indifference the attribute of sex for the loftier quality of abstract humanism. She stooped down and cleared away the withered flowers that Grace and herself had laid there the previous week, and put her fresh ones in their place. 20 25

'Now, my own, own love,' she whispered, 'you are mine, and only mine: for she has forget 'ee at last, although for her you died! But I – whenever I get up I'll think of 'ee, and whenever I lie down I'll think of 'ee. Whenever I plant the young larches I'll think that none can plant as you planted; and whenever I split a gad, and whenever I turn the cider wring, I'll say none could do it like you. If ever I forget your name let me forget home and heaven! ...But no, no, my love. I never can forget 'ee: for you was a good man, and did good things!' 30

- (a) Explain **briefly** why Grace has not turned up as usual to accompany Marty in tending Giles's grave. What are your feelings towards Grace as a result? [8]
- (b) What are your feelings as you read the printed passage? Show how far you consider it to be an appropriate ending to the novel. [12]

9 By close reference to the words and actions of Mr Melbury, show how far you feel he is responsible for the unhappiness experienced by Giles and by Grace at various points in the story. [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:

*The Poplar-Field*

The poplars are fell'd, farewell to the shade  
And the whispering sound of the cool colonnade,  
The winds play no longer, and sing in the leaves,  
Nor Ouse on his bosom their image receives.

Twelve years have elaps'd since I first took a view      5  
Of my favourite field and the bank where they grew,  
And now in the grass behold they are laid,  
And the tree is my seat that once lent me a shade.

The blackbird has fled to another retreat  
While the hazels afford him a screen from the heat,      10  
And the scene where his melody charm'd me before,  
Resounds with his sweet-flowing ditty no more.

My fugitive years are all hasting away,  
And I must ere long lie as lowly as they,  
With a turf on my breast, and a stone at my head,      15  
Ere another such grove shall arise in its stead.

'Tis a sight to engage me, if any thing can,  
To muse on the perishing pleasures of man;  
Though his life be a dream, his enjoyments, I see,  
Have a being less durable even than he.      20

*William Cowper*

(a) What do you find interesting and effective in the way the poet expresses his thoughts and feelings about the passage of time in this poem? You should examine in detail the words, and the rhyme and rhythm of the poem. [10]

(b) By close reference to *On Time*, show how John Milton deals with similar ideas. [10]

**11** Choose **two** of the following poems and, by close reference, explain what feelings each of them creates in you. How does the language the poets use help to create these feelings?

*Islands*

*The Table*

*The Coin of Moonshine*

[20]

**12** Which **two** poems in this section have most conveyed to you the strength of the poets' emotions? You should refer closely to the poems in explaining why you have chosen them. [20]

GEORGE ORWELL: *Animal Farm*

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

Snowball and Napoleon were by far the most active in the debates. But it was noticed that these two were never in agreement: whatever suggestion either of them made, the other could be counted on to oppose it. Even when it was resolved – a thing no one could object to in itself – to set aside a small paddock behind the orchard as a home of rest for animals who were past work, there was a stormy debate over the correct retiring age for each class of animal. The Meeting always ended with the singing of ‘Beasts of England’, and the afternoon was given up to recreation. 5

The pigs had set aside the harness-room as a headquarters for themselves. Here, in the evening, they studied blacksmithing, carpentering, and other necessary arts from books which they had brought out of the farmhouse. Snowball also busied himself with organizing the other animals into what he called Animal Committees. He was indefatigable at this. He formed the Egg Production Committee for the hens, the Clean Tails League for the cows, the Wild Comrades’ Re-education Committee (the object of this was to tame the rats and rabbits), the Whiter Wool Movement for the sheep, and various others, besides instituting classes in reading and writing. On the whole, these projects were a failure. The attempt to tame the wild creatures, for instance, broke down almost immediately. They continued to behave very much as before, and when treated with generosity, simply took advantage of it. The cat joined the Re-education Committee and was very active in it for some days. She was seen one day sitting on a roof and talking to some sparrows who were just out of her reach. She was telling them that all animals were now comrades and that any sparrow who chose could come and perch on her paw; but the sparrows kept their distance. 10 15 20

The reading and writing classes, however, were a great success. By the autumn almost every animal on the farm was literate in some degree. 25

As for the pigs, they could already read and write perfectly. The dogs learned to read fairly well, but were not interested in reading anything except the Seven Commandments. Muriel, the goat, could read somewhat better than the dogs, and sometimes used to read to the others in the evenings from scraps of newspaper which she found on the rubbish heap. Benjamin could read as well as any pig, but never exercised his faculty. So far as he knew, he said, there was nothing worth reading. Clover learnt the whole alphabet, but could not put words together. Boxer could not get beyond the letter D. He would trace out A, B, C, D, in the dust with his great hoof, and then would stand staring at the letters with his ears back, sometimes shaking his forelock, trying with all his might to remember what came next and never succeeding. On several occasions, indeed, he did learn E, F, G, H, but by the time he knew them, it was always discovered that he had forgotten A, B, C, and D. Finally he decided to be content with the first four letters, and used to write them out once or twice every day to refresh his memory. 30 35

- (a) What are your feelings as you read **this passage**? Support your answer by close reference to the passage. [10]
- (b) Show how this passage is preparing us for the ways in which things will eventually go wrong on Animal Farm. [10]

14 By means of close reference to the text make clear what impression you have formed of the following characters and what their importance is in the novel:

(a) Mollie

(b) Squealer [20]

15 'And remember also that in fighting against Man, we must not come to resemble him.' By close reference to the text, make clear the ways in which Old Major's warning is ignored. [20]

DALENE MATTHEE: *Fiela's Child*

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

She was back at Knysna early on the Monday morning. Her legs and feet were as bad as they had been the last time but at least everything was familiar the second time and she knocked unhesitatingly on the side door. Decently. She would not slither like a snake again; she had made up her mind about that on the way there. She would stand with her head up and she would speak out. 5

She knocked again.

She had not slept behind the school like a thief again either, she slept just outside the village in a little dip and she had her words ready for the magistrate. If he had a heart in him, she would cross the first bridge without difficulty.

She knocked the skin off her knuckles and felt the devil stirring in her. Either they could not hear her or they did not want to hear her! She put out her hand and carefully felt the big, brass doorknob. The door was locked. Funny, the front door was wide open. Was the side door locked against her? Were they afraid of something? 10

She knocked once more and then turned and walked to the front. They did not know Fiela Komoetie when she was standing up for her rights. She walked right in through the front door. Whether he had seen her coming past the window or heard her coming down the passage she did not know, but before she had gone far one of the doors opened and a man with close-set eyes came out and looked at her as if he wanted to scare her off. 15 20

'Who are you and what do you want?' he asked.

'I'm Fiela Komoetie from the Long Kloof. I battered at the side door but nobody heard me.' Her rage was a source of strength. 'I've come to see Solomon.'

'I beg your pardon?'

'Solomon. The one from the Bible, I've heard that you keep him here somewhere.' 25

'What!'

'I just wanted to find out from him why only one woman was sent for when the child had to be divided.'

His eyes were as cold as an adder's and his lips thin and dry. He was struggling to keep his dignity. 'I don't think you realize where you are. Or that I can have you arrested immediately.' 30

'Arrest me for what? Because I've come on foot from the Long Kloof for the second time to find out what's happened to my child?'

'It was explained to you the last time what had happened; you were fully informed.' 35

'Then master knows that I came here the week before last as well.' Lower down in the passage a door creaked.

'I have been told so, yes.'

'Then I suppose master has also been told that I had to go home without setting eyes on the magistrate. That I had to swallow the constable's brew of lies about the child having been returned to his real mother.' 40

'Do you know who you are talking to?'

'No, master, but the man I want to talk to is the one that tried to play Solomon over my hand-child, the magistrate.' His lips seemed to grow thinner and his neck longer. Suddenly she knew what he was about to say. 45

'You're standing before the magistrate. I am the magistrate.'

It was as if she had jumped over a cliff; she could no longer stop herself, all she could do was to reach out and try to break her fall so that she would land as unscathed as possible.

- (a) How are we made to feel admiration and sympathy for Fiela **in this passage**? Refer closely to the passage in support of your answer. [10]
- (b) Explain in detail what had happened to Fiela on her first attempt to see the magistrate, which makes her behave as she does here. What were your feelings for her on the first occasion? [10]
- 17 What impressions have you formed of Selling and of his relationship with Fiela? Remember to refer closely to relevant incidents in support of your answer. [20]
- 18 By close reference, trace the development of the relationship between Nina and Benjamin. What has it contributed to your enjoyment of the novel? [20]

HARPER LEE: *To Kill a Mockingbird*

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

'You can just take that back, boy!'

This order, given by me to Cecil Jacobs, was the beginning of a rather thin time for Jem and me. My fists were clenched and I was ready to let fly. Atticus had promised me he would wear me out if he ever heard of me fighting any more; I was far too old and too big for such childish things, and the sooner I learned to hold in, the better off everybody would be. I soon forgot. 5

Cecil Jacobs made me forget. He had announced in the school-yard the day before that Scout Finch's daddy defended niggers. I denied it, but told Jem.

'What'd he mean sayin' that?' I asked.

'Nothing,' Jem said. 'Ask Atticus, he'll tell you.' 10

'Do you defend niggers, Atticus?' I asked him that evening.

'Of course I do. Don't say nigger, Scout. That's common.'

's what everybody at school says.'

'From now on it'll be everybody less one –'

'Well if you don't want me to grow up talkin' that way, why do you send me to school?' 15

My father looked at me mildly, amusement in his eyes. Despite our compromise, my campaign to avoid school had continued in one form or another since my first day's dose of it: the beginning of last September had brought on sinking spells, dizziness, and mild gastric complaints. I went so far as to pay a nickel for the privilege of rubbing my head against the head of Miss Rachel's cook's son, who was afflicted with a tremendous ringworm. It didn't take. 20

But I was worrying another bone. 'Do all lawyers defend n-Negroes, Atticus?'

'Of course they do, Scout.'

'Then why did Cecil say you defended niggers? He made it sound like you were runnin' a still.' 25

Atticus sighed. 'I'm simply defending a Negro – his name's Tom Robinson. He lives in that little settlement beyond the town dump. He's a member of Calpurnia's church, and Cal knows his family well. She says they're clean-living folks. Scout, you aren't old enough to understand some things yet, but there's been some high talk around town to the effect that I shouldn't do much about defending this man. It's a peculiar case – it won't come to trial until summer session. John Taylor was kind enough to give us a postponement....' 30

'If you shouldn't be defendin' him, then why are you doin' it?'

'For a number of reasons,' said Atticus. 'The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again.' 35

'You mean if you didn't defend that man, Jem and me wouldn't have to mind you any more?'

'That's about right.' 40

'Why?'

'Because I could never ask you to mind me again. Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one's mine, I guess. You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep 45



those fists down. No matter what anybody says to you, don't let 'em get your goat. Try fighting with your head for a change...it's a good one, even if it does resist learning.'

'Atticus, are we going to win it?'

'No, honey.'

50

'Then why –'

'Simply because we were licked a hundred years before we started is no reason for us not to try to win,' Atticus said.

- (a) What impressions of Atticus do you form as you read **this passage**? [10]
- (b) Scout forgets her promise to Atticus during the Christmas she spends with Francis. By close reference, show how far you sympathise with her over what happens on that occasion. [10]
- 20 What ideas or themes seem to you to be important in *To Kill a Mockingbird*? Remember to refer to appropriate incidents to show how these are brought out. [20]
- 21 By careful reference to what they say and do, make clear the importance in the novel of both Bob and Mayella Ewell. What are your feelings about these two characters? [20]

PETER SHAFFER: *The Royal Hunt of the Sun*

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

- Valverde* [*walking among the Indians to the right*]: And when he went he left the Pope as Regent for him.
- De Nizza* [*walking among the Indians to the left*]: And when he went he left the Pope as Regent for him.
- Valverde*: He has commanded our King to bring all men to belief in the true God. 5
- De Nizza*: He has commanded our King to bring all men to belief in the true God.
- Valverde*
- De Nizza* [*together*]: In Christ's name therefore I charge you: yield yourself his willing vassal.
- Atahualpa*: I am the vassal of no man! I am the greatest prince on earth. Your King is great. He has sent you far across the water. So he is my brother. But your Pope is mad. He gives away countries that are not his. His faith also is mad. 10
- Valverde*: Beware!
- Atahualpa*: Ware you! You kill my people; you make them slaves. By what power? 15
- Valverde*: By this. [*He offers a Bible.*] The Word of God.  
[*Atahualpa holds it to his ear. He listens intently. He shakes it.*]
- Atahualpa*: No word. [*He smells the book and then licks it. Finally he throws it down impatiently.*] God is angry with your insults.
- Valverde*: Blasphemy! 20
- Atahualpa*: God is angry!
- Valverde* [*calling*]: Francisco Pizarro, do you stay your hand when Christ is insulted? Let this pagan feel the power of your arm. I absolve you all! San Jago! [*Pizarro appears above with drawn sword, and in a great voice sings out his battle-cry.*] 25
- Pizarro*: SAN JAGO Y CIERRA ESPANA!  
[*Instantly from all sides the soldiers rush in, echoing the great cry.*]
- Soldiers*: SAN JAGO!  
[*There is a tense pause. The Indians look at this ring of armed men in terror. A violent drumming begins, and there ensues:*] 30

## THE MIME OF THE GREAT MASSACRE

*To a savage music, wave upon wave of Indians are slaughtered and rise again to protect their lord who stands bewildered in their midst. It is all in vain. Relentlessly the Spanish soldiers hew their way through the ranks of feathered attendants towards their quarry. They surround him. Salinas snatches the crown off his head and tosses it up to Pizarro, who catches it and to a great shout crowns himself. All the Indians cry out in horror. The drum hammers on relentlessly while Atahualpa is led off at sword-point by the whole band of Spaniards. At the same time, dragged from the middle of the sun by howling Indians, a vast bloodstained cloth bellies out over the stage. All rush off; their screams fill the theatre. The lights fade out slowly on the rippling cloth of blood.* 35 40

- (a) Make clear your feelings as you read through this passage. [10]
- (b) By close reference to what has happened in Act One, show the extent to which you have been prepared for the dramatic way in which it ends here. [10]
- 23 Choose **one** character whom you admire and **one** character whom you dislike in the play. By close reference to what they say and do, make clear why you feel the way you do about each of them. [20]
- 24 What do you consider to be the main ideas explored in the play, and in what ways are these presented to the audience? [20]

*Twentieth Century Short Stories***N.B. Do not use the same story twice in answering these questions.**

25 Read this passage from *The Destructors* carefully and then answer the questions that follow it:

It was nearly lunch-time before Blackie had finished and went in search of T. Chaos had advanced. The kitchen was a shambles of broken glass and china. The dining-room was stripped of parquet, the skirting was up, the door had been taken off its hinges, and the destroyers had moved up a floor. Streaks of light came in through the closed shutters where they worked with the seriousness of creators – and destruction is after all a form of creation. A kind of imagination had seen this house as it had now become. 5

Mike said, 'I've got to go home for dinner.'

'Who else?' T. asked, but all the others on one excuse or another had brought provisions with them. 10

They squatted in the ruins of the room and swapped unwanted sandwiches. Half an hour for lunch and they were at work again. By the time Mike returned, they were on the top floor, and by six the superficial damage was completed. The doors were all off, all the skirtings raised, the furniture pillaged and ripped and smashed – no one could have slept in the house except on a bed of broken plaster. T. gave his orders – eight o'clock next morning, and to escape notice they climbed singly over the garden wall, into the car-park. Only Blackie and T. were left: the light had nearly gone, and when they touched a switch, nothing worked – Mike had done his job thoroughly. 15

'Did you find anything special?' Blackie asked.

T. nodded. 'Come over here,' he said, 'and look.' Out of both pockets he drew bundles of pound notes. 20

'Old Misery's savings,' he said. 'Mike ripped out the mattress, but he missed them.'

'What are you going to do? Share them?'

'We aren't thieves,' T. said. 'Nobody's going to steal anything from this house. I kept these for you and me – a celebration.' He knelt down on the floor and counted them out – there were seventy in all. 'We'll burn them,' he said, 'one by one,' and taking it in turns they held a note upwards and lit the top corner, so that the flame burnt slowly towards their fingers. The grey ash floated above them and fell on their heads like age. 'I'd like to see Old Misery's face when we are through,' T. said. 25

'You hate him a lot?' Blackie asked. 30

'Of course I don't hate him,' T. said. 'There'd be no fun if I hated him.' The last burning note illuminated his brooding face. 'All this hate and love,' he said, 'it's soft, it's hoey. There's only things, Blackie,' and he looked round the room crowded with the unfamiliar shadows of half things, broken things, former things. 'I'll race you home, Blackie,' he said. 35

- (a) What do you find disturbing about **this passage**? You should refer closely to the way in which the boys behave and to what they say. [10]
- (b) T. says 'All this hate and love, it's soft it's hoey. There's only things.' (lines 33–34). By close reference to other parts of the story, explain how attitudes such as this make him different from the other boys in the gang. [10]

26 What have you particularly enjoyed about *The Lumber Room*? Support your answer by close reference to the story. [20]

27 Several of these stories concern difficult relationships. By close reference, examine the relationship **either** between Colonel Pinner and his daughters **or** between Elizabeth Bates and her husband, and explain what feelings the relationship you have chosen creates in you. [20]

ATHOL FUGARD: *Master Harold and the Boys*

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

Sam	Okay. If that's the way you want it, I'll stop trying. [ <i>He turns away. This infuriates Hally even more.</i> ]	
Hally	Good. Because what you've been trying to do is meddle in something you know nothing about. All that concerns you here, Sam, is to try and do what you get paid for—keep the place clean and serve the customers. In plain words, just get on with your job. My mother is right. She's always warning me about allowing you to get too familiar. Well, this time you've gone too far. It's going to stop right now. [ <i>No response from Sam.</i> ]	5
	You're only a servant in here, and don't forget it. [ <i>Still no response. Hally is trying hard to get one.</i> ] And as far as my father is concerned, all you need to remember is that he is your boss.	10
Sam	[ <i>Needled at last.</i> ] No, he isn't. I get paid by your mother.	
Hally	Don't argue with me, Sam!	
Sam	Then don't say he's my boss.	15
Hally	He's a white man and that's good enough for you. [ <i>Pause.</i> ]	
Sam	I'll try to forget you said that.	
Hally	Don't! Because you won't be doing me a favour if you do. I'm telling you to remember it. [ <i>A pause. Sam pulls himself together and makes one last effort.</i> ]	20
Sam	Hally, Hally... ! Come on now. Let's stop before it's too late. You're right. We are on dangerous ground. If we're not careful, somebody is going to get hurt.	
Hally	It won't be me.	25
Sam	Don't be so sure.	
Hally	I don't know what you're talking about, Sam.	
Sam	Yes, you do.	
Hally	[ <i>Furious.</i> ] Jesus, I wish you would stop trying to tell me what I do and what I don't know. [ <i>Sam gives up. He turns to Willie.</i> ]	30
Sam	Let's finish up.	
Hally	Don't turn your back on me! I haven't finished talking. [ <i>He grabs Sam by the arm and tries to make him turn around. Sam reacts with a flash of anger.</i> ]	35
Sam	Don't do that, Hally! [ <i>Facing the boy.</i> ] All right, I'm listening. Well? What do you want to say to me?	
Hally	[ <i>Pause as Hally looks for something to say.</i> ] To begin with, why don't you also start calling me Master Harold, like Willie?	
Sam	Do you mean that?	40
Hally	Why the hell do you think I said it?	
Sam	And if I don't?	
Hally	You might just lose your job.	
Sam	[ <i>Quietly and very carefully.</i> ] If you make me say it once, I'll never call you anything else again.	45
Hally	So? [ <i>The boy confronts the man.</i> ] Is that meant to be a threat?	
Sam	Just telling you what will happen if you make me do that. You must decide what it means to you.	

- (a) By close examination of what Hally and Sam say in this extract – and of the stage directions – show why this is such a tense and important moment in the play. [12]
- (b) What happens as a result of this argument? Do you think that the relationship between Hally and Sam can recover? Support your answer by close reference to the text. [8]
- 29 What are your impressions of Willie? Support your answer by close reference to what he says and does in the play. [20]
- 30 At the end of the play, Sam says 'There was a hell of a lot of teaching going on...one way or another that afternoon'. What do you think he means by this and what lessons do you think have been learnt by the end of the play? 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 this poem carefully and then answer the questions that follow it:

*Mending Wall*

Something there is that doesn't love a wall,  
 That sends the frozen-ground-swell under it,  
 And spills the upper boulders in the sun;  
 And makes gaps even two can pass abreast.  
 The work of hunters is another thing: 5  
 I have come after them and made repair  
 Where they have left not one stone on a stone,  
 But they would have the rabbit out of hiding,  
 To please the yelping dogs. The gaps I mean,  
 No one has seen them made or heard them made, 10  
 But at spring mending-time we find them there.  
 I let my neighbour know beyond the hill;  
 And on a day we meet to walk the line  
 And set the wall between us once again.  
 We keep the wall between us as we go. 15  
 To each the boulders that have fallen to each.  
 And some are loaves and some so nearly balls  
 We have to use a spell to make them balance:  
 'Stay where you are until our backs are turned!'  
 We wear our fingers rough with handling them. 20  
 Oh, just another kind of outdoor game,  
 One on a side. It comes to little more:  
 There where it is we do not need the wall:  
 He is all pine and I am apple orchard.  
 My apple trees will never get across 25  
 And eat the cones under his pines, I tell him.  
 He only says, 'Good fences make good neighbours'.  
 Spring is the mischief in me, and I wonder  
 If I could put a notion in his head:  
 'Why do they make good neighbours? Isn't it 30  
 Where there are cows? But here there are no cows.  
 Before I built a wall I'd ask to know  
 What I was walling in or walling out,  
 And to whom I was like to give offence.  
 Something there is that doesn't love a wall, 35  
 That wants it down.' I could say 'Elves' to him.  
 But it's not elves exactly, and I'd rather  
 He said it for himself. I see him there  
 Bringing a stone grasped firmly by the top  
 In each hand, like an old-stone savage armed. 40  
 He moves in darkness as it seems to me,  
 Not of woods only and the shade of trees.  
 He will not go behind his father's saying,  
 And he likes having thought of it so well  
 He says again, 'Good fences make good neighbours'. 45

*Robert Frost*

- (a) What impressions of Frost and his neighbour and of their attitudes to each other do you gain from reading this poem? Refer closely to the poem in explaining your ideas. [10]
- (b) The author of *The Place's Fault* has a totally different attitude towards his neighbours. By close reference to the language of the poem, make clear how the poet's feelings are conveyed to you. [10]

- 32 A number of poems in this section reveal regrets or sadness felt by their authors. Choose **two** of the following poems and, by close reference, show how the writers convey their feelings to us:

*I am the only being whose doom*

*Sonnet*

*Dockery and Son*

*The Dam*

[20]

- 33 Choose any **two** poems from this section that have made a lasting impression on you by their treatment of a person or a place, and, by close examination of their ideas and language, show the reasons for your choice.

[20]

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