



Grade thresholds – November 2017

Cambridge IGCSE Literature (English) (0486)

Grade thresholds taken for Syllabus 0486 (Literature (English)) in the November 2017 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	50	27	23	19	16	13	10	7
Component 12	50	27	23	19	16	13	10	7
Component 13	50	27	23	19	16	13	10	7
Component 21	50	27	23	19	16	14	11	8
Component 22	50	27	23	19	16	14	11	8
Component 23	50	27	23	19	16	14	11	8
Component 31	25	14	12	10	8	7	6	5
Component 32	25	14	12	10	8	7	6	5
Component 33	25	14	12	10	8	7	6	5
Component 41	25	14	12	10	9	7	6	5
Component 42	25	15	13	11	9	7	6	5
Component 43	25	15	13	11	9	7	6	5
Component 5	50	40	34	28	22	16	10	4

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **100**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
AX	11, 21	61	53	45	38	32	27	21	15
AY	12, 22	61	53	45	38	32	27	21	15
AZ	13, 23	61	53	45	38	32	27	21	15
BX	11, 31, 41	62	54	46	39	33	27	22	17
BY	12, 32, 42	63	55	47	40	33	27	22	17
BZ	13, 33, 43	63	55	47	40	33	27	22	17
CY	05, 12, 32	69	60	51	43	35	28	21	14
CZ	05, 13, 33	69	60	51	43	35	28	21	14
DY	12, 32, 85	69	60	51	43	35	28	21	14



LITERATURE (ENGLISH)

0486/11

Paper 1 Poetry and Prose

October/November 2017

MARK SCHEME

Maximum Mark: 50

Published

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This document consists of **3** printed pages.

All questions are marked out of 25.

Assessment Objectives

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- AO1** show detailed knowledge of the content of literary texts, supported by reference to the text
- AO2** understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3** recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
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BAND DESCRIPTOR TABLE

Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
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Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

October/November 2017

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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/13

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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/21

Paper 2 Drama

October/November 2017

MARK SCHEME

Maximum Mark: 50

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LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

October/November 2017

MARK SCHEME

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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/31

Paper 3 Drama (Open Text)

October/November 2017

MARK SCHEME

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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

October/November 2017

MARK SCHEME

Maximum Mark: 25

Published

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LITERATURE (ENGLISH)

0486/33

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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/41

Paper 4 Unseen

October/November 2017

MARK SCHEME

Maximum Mark: 25

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LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

October/November 2017

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LITERATURE (ENGLISH)

0486/43

Paper 4 Unseen

October/November 2017

MARK SCHEME

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LITERATURE (ENGLISH)

0486/11

Paper 1 Poetry and Prose

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

All questions in this paper carry equal marks.



This document consists of **24** printed pages, **4** blank pages and **1** Insert.

CONTENTS

Section A: Poetry

text	question numbers	page[s]
<i>Songs of Ourselves Volume 1: from Part 5</i>	1, 2	pages 4–5
<i>Songs of Ourselves Volume 2: from Part 1</i>	3, 4	pages 6–7
Gillian Clarke: <i>from Collected Poems</i>	5, 6	pages 8–9

Section B: Prose

text	question numbers	page[s]
Chinua Achebe: <i>No Longer at Ease</i>	7, 8	pages 10–11
Jane Austen: <i>Mansfield Park</i>	9, 10	page 12
Willa Cather: <i>My Ántonia</i>	11, 12	pages 14–15
George Eliot: <i>Silas Marner</i>	13, 14	pages 16–17
Michael Frayn: <i>Spies</i>	15, 16	pages 18–19
Kate Grenville: <i>The Secret River</i>	17, 18	pages 20–21
R K Narayan: <i>The English Teacher</i>	19, 20	pages 22–23
from <i>Stories of Ourselves</i>	21, 22	pages 24–25

SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 5

Remember to support your ideas with details from the writing.

Either 1 Read this poem, and then answer the question that follows it:

Cold In The Earth

Cold in the earth, and the deep snow piled above thee!
Far, far removed, cold in the dreary grave!
Have I forgot, my Only Love, to love thee,
Severed at last by Time's all-wearing wave?

Now, when alone, do my thoughts no longer hover 5
Over the mountains on Angora's shore;
Resting their wings where heath and fern-leaves cover
That noble heart for ever, ever more?

Cold in the earth, and fifteen wild Decembers 10
From those brown hills have melted into spring –
Faithful indeed is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive if I forget thee 15
While the World's tide is bearing me along:
Sternier desires and darker hopes beset me,
Hopes which obscure but cannot do thee wrong.

No other Sun has lightened up my heaven;
No other Star has ever shone for me:
All my life's bliss from thy dear life was given – 20
All my life's bliss is in the grave with thee.

But when the days of golden dreams had perished
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened and fed without the aid of joy;

Then did I check the tears of useless passion, 25
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine!

And even yet, I dare not let it languish, 30
Dare not indulge in Memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

(by Emily Brontë)

How does Brontë's writing make the memories described in this poem so moving?

- Or 2 How does Dickinson vividly portray the figure of Death in *Because I Could Not Stop For Death*?

Because I Could Not Stop For Death

Because I could not stop for Death —
He kindly stopped for me —
The Carriage held but just Ourselves —
And Immortality.

We slowly drove — He knew no haste 5
And I had put away
My labor and my leisure too,
For his Civility —

We passed the School, where Children strove 10
At Recess — in the Ring —
We passed the Fields of Gazing Grain —
We passed the Setting Sun —

Or rather — He passed Us —
The Dews drew quivering and chill —
For only Gossamer, my Gown — 15
My Tippet — only Tulle —

We paused before a House that seemed
A Swelling of the Ground —
The Roof was scarcely visible —
The Cornice — in the Ground — 20

Since then — 'tis Centuries — and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity —

(by *Emily Dickinson*)

SONGS OF OURSELVES VOLUME 2: from Part 1

Remember to support your ideas with details from the writing.

Either 3 Read this poem, and then answer the question that follows it:

Love (III)

Love bade me welcome: yet my soul drew back,
 Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
 From my first entrance in,
Drew nearer to me, sweetly questioning, 5
 If I lacked anything.

A guest, I answered, worthy to be here:
 Love said, You shall be he.
I the unkind, ungrateful? Ah my dear,
 I cannot look on thee. 10
Love took my hand, and smiling did reply,
 Who made the eyes but I?

Truth Lord, but I have marred them: let my shame
 Go where it doth deserve.
And know you not, says Love, who bore the blame? 15
 My dear, then I will serve.
You must sit down, says Love, and taste my meat:
 So I did sit and eat.

FINIS.

Glory be to God on high, and on earth 20
peace, good will towards men.

(by George Herbert)

How does Herbert's writing vividly convey the speaker's thoughts and feelings in this poem?

Or 4 In what ways does Wroth amusingly convey her thoughts in *Song*?

Song

Love a child is ever crying;
 Please him, and he straight is flying;
 Give him he the more is craving,
 Never satisfied with having.

His desires have no measure; 5
 Endless folly is his treasure;
 What he promiseth he breaketh.
 Trust not one word that he speaketh.

He vows nothing but false matter, 10
 And to cozen you he'll flatter.
 Let him gain the hand, he'll leave you,
 And still glory to deceive you.

He will triumph in your wailing, 15
 And yet cause be of your failing.
 These his virtues are, and slighter
 Are his gifts, his favours lighter.

Feathers are as firm in staying, 20
 Wolves no fiercer in their preying.
 As a child then leave him crying,
 Nor seek him so given to flying.

(by *Lady Mary Wroth*)

GILLIAN CLARKE: from *Collected Poems*

Remember to support your ideas with details from the writing.

Either 5 Read this poem, and then answer the question that follows it:

Catrin

<p>I can remember you, child, As I stood in a hot, white Room at the window watching The people and cars taking Turn at the traffic lights.</p>	5
<p>I can remember you, our first Fierce confrontation, the tight Red rope of love which we both Fought over. It was a square Environmental blank, disinfected Of paintings or toys. I wrote All over the walls with my Words, coloured the clean squares With the wild, tender circles Of our struggle to become Separate. We want, we shouted, To be two, to be ourselves.</p>	10
<p>Neither won nor lost the struggle In the glass tank clouded with feelings Which changed us both. Still I am fighting You off, as you stand there With your straight, strong, long Brown hair and your rosy, Defiant glare, bringing up From the heart's pool that old rope, Tightening about my life, Trailing love and conflict, As you ask may you skate In the dark, for one more hour.</p>	15 20 25

How does Clarke movingly convey the mother's feelings about her relationship with her daughter in this poem?

Or 6 Explore the ways in which Clarke creates such a vivid impression of the bat in *Pipistrelle*.

Pipistrelle

Dusk unwinds its spool
among the stems of plum-trees,
subliminal messenger
on the screen of evening,
a night-glance as day cools
on the house-walls. 5

We love what we can't see,
illegible freehand
fills every inch of the page.
We sit after midnight
till the ashes cool
and the bottle's empty. 10

This one, in a box, mouse
the size of my thumb in its furs
and sepia webs of silk
a small foreboding,
the psalms of its veins
on bible-paper, 15

like a rose I spread once in a book
till you could read your future
in the fine print. 20

SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *No Longer at Ease*

Remember to support your ideas with details from the writing.

Either 7 Read this extract, and then answer the question that follows it:

While he waited for the result of his interview, Obi paid a short visit to Umuofia, his home town, five hundred miles away in the Eastern Region.

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For the rest of the journey the driver said not a word more to him.

[from Chapter 5]

How does Achebe make this a revealing and significant moment in the novel?

Or 8 How does Achebe's novel memorably portray the way women are treated in Nigeria?

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

Either 9 Read this extract, and then answer the question that follows it:

Fanny was almost stunned. The smallness of the house, and thinness of the walls, brought every thing so close to her, that, added to the fatigue of her journey, and all her recent agitation, she hardly knew how to bear it. *Within* the room all was tranquil enough, for Susan having disappeared with the others, there were soon only her father and herself remaining; and he taking out a newspaper—the accustomed loan of a neighbour, applied himself to studying it, without seeming to recollect her existence. The solitary candle was held between himself and the paper, without any reference to her possible convenience; but she had nothing to do, and was glad to have the light screened from her aching head, as she sat in bewildered, broken, sorrowful contemplation. 5

She was at home. But alas! it was not such a home, she had not such a welcome, as—she checked herself; she was unreasonable. What right had she to be of importance to her family? She could have none, so long lost sight of! William’s concerns must be dearest—they always had been—and he had every right. Yet to have so little said or asked about herself—to have scarcely an enquiry made after Mansfield! It did pain her to have Mansfield forgotten; the friends who had done so much—the dear, dear friends! But here, one subject swallowed up all the rest. Perhaps it must be so. The destination of the Thrush must be now pre-eminently interesting. A day or two might shew the difference. *She* only was to blame. Yet she thought it would not have been so at Mansfield. No, in her uncle’s house there would have been a consideration of times and seasons, a regulation of subject, a propriety, an attention towards every body which there was not here. 10 15 20 25

The only interruption which thoughts like these received for nearly half an hour, was from a sudden burst of her father’s, not at all calculated to compose them. At a more than ordinary pitch of thumping and hallooing in the passage, he exclaimed, “Devil take those young dogs! How they are singing out! Aye, Sam’s voice louder than all the rest! That boy is fit for a boatswain. Holla—you there—Sam—stop your confounded pipe, or I shall be after you.” 30

This threat was so palpably disregarded, that though within five minutes afterwards the three boys all burst into the room together and sat down, Fanny could not consider it as a proof of any thing more than their being for the time thoroughly fagged, which their hot faces and panting breaths seemed to prove—especially as they were still kicking each other’s shins, and hallooing out at sudden starts immediately under their father’s eye. 35

[from Chapter 38]

How does Austen vividly convey Fanny’s feelings about her home in Portsmouth at this moment in the novel?

Or 10 To what extent does Austen depict Henry Crawford as a villain?

Turn to page 14 for Question 11.

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

Either 11 Read this extract, and then answer the question that follows it:

Those girls had grown up in the first bitter-hard times, and had got little schooling themselves. But the younger brothers and sisters, for whom they made such sacrifices and who have had ‘advantages,’ never seem to me, when I meet them now, half as interesting or as well educated. The older girls, who helped to break up the wild sod, learned so much from life, from poverty, from their mothers and grandmothers; they had all, like Ántonia, been early awakened and made observant by coming at a tender age from an old country to a new. 5

I can remember a score of these country girls who were in service in Black Hawk during the few years I lived there, and I can remember something unusual and engaging about each of them. Physically they were almost a race apart, and out-of-door work had given them a vigour which, when they got over their first shyness on coming to town, developed into a positive carriage and freedom of movement, and made them conspicuous among Black Hawk women. 10 15

That was before the day of high-school athletics. Girls who had to walk more than half a mile to school were pitied. There was not a tennis-court in the town; physical exercise was thought rather inelegant for the daughters of well-to-do families. Some of the high-school girls were jolly and pretty, but they stayed indoors in winter because of the cold, and in summer because of the heat. When one danced with them, their bodies never moved inside their clothes; their muscles seemed to ask but one thing — not to be disturbed. I remember those girls merely as faces in the schoolroom, gay and rosy, or listless and dull, cut off below the shoulders, like cherubs, by the ink-smearred tops of the high desks that were surely put there to make us round-shouldered and hollow-chested. 20 25

The daughters of Black Hawk merchants had a confident, unenquiring belief that they were ‘refined,’ and that the country girls, who ‘worked out,’ were not. The American farmers in our county were quite as hard-pressed as their neighbours from other countries. All alike had come to Nebraska with little capital and no knowledge of the soil they must subdue. All had borrowed money on their land. But no matter in what straits the Pennsylvanian or Virginian found himself, he would not let his daughters go out into service. Unless his girls could teach a country school, they sat at home in poverty. 30 35

The Bohemian and Scandinavian girls could not get positions as teachers, because they had had no opportunity to learn the language. Determined to help in the struggle to clear the homestead from debt, they had no alternative but to go into service. Some of them, after they came to town, remained as serious and as discreet in behaviour as they had been when they ploughed and herded on their father’s farm. Others, like the three Bohemian Marys, tried to make up for the years of youth they had lost. But every one of them did what she had set out to do, and sent home those hard-earned dollars. The girls I knew were always helping to pay for ploughs and reapers, brood-sows, or steers to fatten. 40 45

One result of this family solidarity was that the foreign farmers in our county were the first to become prosperous. After the fathers were out of debt, the daughters married the sons of neighbours — usually of like

nationality — and the girls who once worked in Black Hawk kitchens are to-day managing big farms and fine families of their own; their children are better off than the children of the town women they used to serve.

50

[from Book 2 Chapter 9]

What does Cather's writing make you feel about the hired girls at this moment in the novel?

Or **12** In what ways does Cather make Jim's grandparents so significant in the novel?

GEORGE ELIOT: *Silas Marner*

Remember to support your ideas with details from the writing.

Either 13 Read this extract, and then answer the question that follows it:

The Squire's life was quite as idle as his sons', but it was a fiction kept up by himself and his contemporaries in Raveloe that youth was exclusively the period of folly, and that their aged wisdom was constantly in a state of endurance mitigated by sarcasm. Godfrey waited, before he spoke again, until the ale had been brought and the door closed – an interval during which Fleet, the deer-hound, had consumed enough bits of beef to make a poor man's holiday dinner. 5

'There's been a cursed piece of ill-luck with Wildfire,' he began; 'happened the day before yesterday.'

'What! broke his knees?' said the Squire, after taking a draught of ale. 'I thought you knew how to ride better than that, sir. I never threw a horse down in my life. If I had, I might ha' whistled for another, for *my* father wasn't quite so ready to unstring as some other fathers I know of. But they must turn over a new leaf – *they* must. What with mortgages and arrears, I'm as short o' cash as a roadside pauper. And that fool Kimble says the newspaper's talking about peace. Why, the country wouldn't have a leg to stand on. Prices 'ud run down like a jack, and I should never get my arrears, not if I sold all the fellows up. And there's that damned Fowler, I won't put up with him any longer; I've told Winthrop to go to Cox this very day. The lying scoundrel told me he'd be sure to pay me a hundred last month. He takes advantage because he's on that outlying farm, and thinks I shall forget him.' 10 15 20

The Squire had delivered this speech in a coughing and interrupted manner, but with no pause long enough for Godfrey to make it a pretext for taking up the word again. He felt that his father meant to ward off any request for money on the ground of the misfortune with Wildfire, and that the emphasis he had thus been led to lay on his shortness of cash and his arrears was likely to produce an attitude of mind the most unfavourable for his own disclosure. But he must go on, now he had begun. 25

'It's worse than breaking the horse's knees – he's been staked and killed,' he said, as soon as his father was silent, and had begun to cut his meat. 'But I wasn't thinking of asking you to buy me another horse; I was only thinking I'd lost the means of paying you with the price of Wildfire, as I'd meant to do. Dunsey took him to the hunt to sell him for me the other day, and after he'd made a bargain for a hundred and twenty with Bryce, he went after the hounds, and took some fool's leap or other that did for the horse at once. If it hadn't been for that, I should have paid you a hundred pounds this morning.' 30 35

The Squire had laid down his knife and fork, and was staring at his son in amazement, not being sufficiently quick of brain to form a probable guess as to what could have caused so strange an inversion of the paternal and filial relations as this proposition of his son to pay him a hundred pounds. 40

'The truth is, sir – I'm very sorry – I was quite to blame,' said Godfrey. 'Fowler did pay that hundred pounds. He paid it to me, when I was over there one day last month. And Dunsey bothered me for the money, and I let him have it, because I hoped I should be able to pay it you before this.' 45

The Squire was purple with anger before his son had done speaking,

and found utterance difficult. ‘You let Dunsey have it, sir? And how long have you been so thick with Dunsey that you must *collogue* with him to embezzle my money? Are you turning out a scamp? I tell you I won’t have it. I’ll turn the whole pack of you out of the house together, and marry again. I’d have you to remember, sir, my property’s got no entail on it; – since my grandfather’s time the Casses can do as they like with their land. Remember that, sir. Let Dunsey have the money! Why should you let Dunsey have the money? There’s some lie at the bottom of it.’ 50

‘There’s no lie, sir,’ said Godfrey. ‘I wouldn’t have spent the money myself, but Dunsey bothered me, and I was a fool, and let him have it. But I meant to pay it, whether he did or not. That’s the whole story. I never meant to embezzle money, and I’m not the man to do it. You never knew me do a dishonest trick, sir.’ 55

‘Where’s Dunsey, then? What do you stand talking there for? Go and fetch Dunsey, as I tell you, and let him give account of what he wanted the money for, and what he’s done with it. He shall repent it. I’ll turn him out. I said I would, and I’ll do it. He shan’t brave me. Go and fetch him.’ 60

‘Dunsey isn’t come back, sir.’

‘What! did he break his own neck, then?’ said the Squire, with some disgust at the idea that, in that case, he could not fulfil his threat. 65

[from Part 1 Chapter 9]

How does Eliot vividly portray the unpleasantness of Squire Cass at this moment in the novel?

- Or 14 In what ways does Eliot make the Rainbow Inn such a vivid and important setting in the novel?

MICHAEL FRAYN: *Spies*

Remember to support your ideas with details from the writing.

Either 15 Read this extract, and then answer the question that follows it:

I try to slip into the house without drawing attention to myself.

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Silence.

[from Chapter 10]

How does Frayn make this such a powerfully dramatic moment in the novel?

Or 16 In what ways does Frayn give you particularly vivid impressions of life during war time?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

Either 17 Read this extract, and then answer the question that follows it:

The First Branch angled off to starboard, and just after, the river swung hard to port, almost doubling back on itself, as if around a hinge. The long spit of land it swung around rose from the water, a sweet place with scattered trees and grass, as green and tender as a gentleman's park even in this summer season. Thornhill found himself looking for the manor house in among the trees with its windows winking, but there was only a kangaroo watching them pass, its forepaws held up to its chest and its ears twitching towards them. As the *Queen* swept around the point, he saw the rounded tip where sand had collected to form a curve of beach, and a bulge along the side. 5

He almost laughed aloud, seeing it as just the shape of his own thumb, nail and knuckle and all. 10

A chaos opened up inside him, a confusion of wanting. No one had ever spoken to him of how a man might fall in love with a piece of ground. No one had ever spoken of how there could be this teasing sparkle and dance of light among the trees, this calm clean space that invited feet to enter it. 15

He let himself imagine it: standing on the crest of that slope, looking down over his own place. Thornhill's Point. It was a piercing hunger in his guts: to own it. To say *mine*, in a way he had never been able to say *mine* of anything at all. He had not known until this minute that it was something he wanted so much. 20

But the picture of Thornhill's Point seemed too frail to be exposed to the air in anything as blunt as words. It was hardly to be thought of, even in the privacy of his own mind. He said nothing, turned away with no interest on his face, no surprise. Certainly no desire. 25

But Blackwood knew what was in his mind. *Any amount a good land*, he said, so quick that Thornhill had to think to make sense of it. Blackwood shot him one of his direct looks. *I seen you looking*, he said. He gazed out at where the bush stirred. *That back there*. He spat astern as if to get the taste of Smasher out of his mouth. *That ain't no good*. There was something he wanted to establish between them, some important thought that had to be conveyed. *Give a little, take a little, that's the only way*. He stared out across the water, then turned and spoke close in Thornhill's face, quite calm. *Otherwise you're dead as a flea*. 30

He was matter-of-fact. 35

Thornhill nodded, stared away upriver to where another headland was swinging around to reveal another reach of shining water. *Got no argument with that*, he said. He resisted the urge to glance back at the piece of land in the shape of his own thumb. 40

Blackwood watched him, reading his thoughts. *Well then*, he said, but with a doubt in his tone. The words hung between them like an unanswered question.

As the First Branch and the long point fell astern they felt the tide turning, and went ashore for the night on a low island, lying beside the fire on the sand with the forest at their backs. Before dawn they were up again, catching the tide upriver. 45

Now there were more triangles of flat land, like the one Smasher

Sullivan had made his own, where creeks came down in folds between the cliffs. Shelves of grass and trees bordered the river in places, and rounded hills began to take the place of the rearing buttresses of stone. The personality of the river was beginning to change into something softer, kinder, on a more human scale. Approaching Green Hills, river flats stretched away on both sides, squared off into fenced fields of corn and wheat, and orchards of glossy orange trees. Behind the fields the forest was pushed back like a blanket. 50

All that day, watching the river change, Thornhill thought about the long point of land. He had heard the preachers mouthing about the Promised Land. He had taken it as being another thing in the world that was just for gentry. Nothing had ever been promised to him. 55

He knew that this was not what the preachers meant, but he took pleasure in remembering the phrase. That point of land was by way of being promised: not by God, but by himself, to himself. 60

[from Part Two]

How does Grenville's writing vividly convey the significance of this moment to Thornhill?

Or **18** How does Grenville make **one** moment in the novel particularly disturbing for you?

R K NARAYAN: *The English Teacher*

Remember to support your ideas with details from the writing.

Either 19 Read this extract, and then answer the question that follows it:

The boys were making too much noise. I tapped the table lightly and said: 'Ramaswami, here is your notebook. See the corrections on it. There are more corrections on it than on any other paper... .' It was a paraphrase of the poem beginning 'My days among the dead are past ...' He hadn't understood a line of that poem, yet he had written down two pages about it. According to Ramaswami (though not according to Southey) the scholar when he said, 'My days among the dead are past' meant that he was no longer going to worry about his dead relations because wherever his eyes were cast he saw mighty minds of old (he just copies it down from the poem), and so on and on. I enjoyed this paraphrase immensely. I called, 'Ramaswami, come and receive your notebook... .' My comments on the work could not be publicly shown or uttered. When he came near, I opened the notebook and pointed to my remark at the end of the notebook: 'Startling!' I put my finger on this and asked: 'Do you see what I mean?' 5

'Yes, sir ...' whispered Ramaswami. 15

'You are very bad in English.'

'I am sorry, sir... .'

'Does this poem make no sense as far as you are concerned?'

'No, sir... .'

'Then why do you write so much about it?' 20

'I do not know, sir... .'

'All right, go back to your seat... . Come and see me sometime... .'

'Yes, sir, when?'

I couldn't answer this question, because I visualized all my hours so thoroughly allotted for set tasks that I was at a loss to know when I could ask him to see me. So I replied: 'I will tell you, go to your seat.' 25

I spent the rest of the period giving a general analysis of the mistakes I had encountered in this batch of composition – *rather very, as such* for *hence*, split infinitives, collective nouns, and all the rest of the traps that the English language sets for foreigners. I then set them an exercise in essay-writing on the epigram 'Man is the master of his own destiny'. 'An idiotic theme,' I felt, 'this abstract and confounded metaphysic,' but I could not help it. I had been ordered to set this subject to the class. I watched with interest how the boys were going to tackle it. As a guidance it was my duty to puff up this theme, and so I wrote on the blackboard – 'Man, what is man? What is destiny? How does he overcome destiny? How does destiny overcome him? What is fate? What is free will?' – a number of headings which reduced man and his destiny and all the rest to a working formula for these tender creatures to handle. 30

By the afternoon I had finished three hours of lecturing, and was, with a faintly smarting throat, resting in a chair in the common room. There were a dozen other teachers. As each of them sat looking at a book or at the ceiling vacantly, there was a silence which seemed to me oppressive. I never liked it. I had my own technique of breaking it. I remarked to no one in particular: 'We have to decide an important issue before the examinations begin.' The others looked up with bored half-expectancy. 'We will have to call a staff meeting to decide how many marks are to be deducted for spelling honours without the middle u.' 35

40

45

‘No, no, I don’t think it is necessary,’ said Sastri, the logic lecturer, who had a very straightforward, literal mind, looking up for a moment from the four-day-old newspaper which he was reading. Gajapathy looked over his spectacles, and remarked from the farthest end of the room: ‘You are joking over yesterday’s meeting, I suppose?’ I replied, ‘I am not joking, I am very serious.’

50

[from Chapter 1]

How does Narayan vividly portray Krishna’s life as a teacher at this moment in the novel?

Or **20** How does Narayan strikingly depict doctors in the novel?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21 Read this extract from *Sredni Vashtar* (by Saki), and then answer the question that follows it:

Conradin was ten years old, and the doctor had pronounced his professional opinion that the boy would not live another five years. The doctor was silky and effete, and counted for little, but his opinion was endorsed by Mrs De Ropp, who counted for nearly everything. Mrs De Ropp was Conradin's cousin and guardian, and in his eyes she represented those three-fifths of the world that are necessary and disagreeable and real; the other two-fifths, in perpetual antagonism to the foregoing, were summed up in himself and his imagination. One of these days Conradin supposed he would succumb to the mastering pressure of wearisome necessary things – such as illnesses and coddling restrictions and drawn-out dullness. Without his imagination, which was rampant under the spur of loneliness, he would have succumbed long ago. 5 10

Mrs De Ropp would never, in her honestest moments, have confessed to herself that she disliked Conradin, though she might have been dimly aware that thwarting him 'for his good' was a duty which she did not find particularly irksome. Conradin hated her with a desperate sincerity which he was perfectly able to mask. Such few pleasures as he could contrive for himself gained an added relish from the likelihood that they would be displeasing to his guardian, and from the realm of his imagination she was locked out – an unclean thing, which should find no entrance. 15 20

In the dull, cheerless garden, overlooked by so many windows that were ready to open with a message not to do this or that, or a reminder that medicines were due, he found little attraction. The few fruit-trees that it contained were set jealously apart from his plucking, as though they were rare specimens of their kind blooming in an arid waste; it would probably have been difficult to find a market-gardener who would have offered ten shillings for their entire yearly produce. In a forgotten corner, however, almost hidden behind a dismal shrubbery, was a disused tool-shed of respectable proportions, and within its walls Conradin found a haven, something that took on the varying aspects of a playroom and a cathedral. He had peopled it with a legion of familiar phantoms, evoked partly from fragments of history and partly from his own brain, but it also boasted two inmates of flesh and blood. In one corner lived a ragged-plumaged Houdan hen, on which the boy lavished an affection that had scarcely another outlet. Further back in the gloom stood a large hutch, divided into two compartments, one of which was fronted with close iron bars. This was the abode of a large polecat-ferret, which a friendly butcher-boy had once smuggled, cage and all, into its present quarters, in exchange for a long-secreted hoard of small silver. Conradin was dreadfully afraid of the lithe, sharp-fanged beast, but it was his most treasured possession. Its very presence in the tool-shed was a secret and fearful joy, to be kept scrupulously from the knowledge of the Woman, as he privately dubbed his cousin. And one day, out of Heaven knows what material, he spun the beast a wonderful name, and from that moment it grew into a god and a religion. The Woman indulged in religion once a week at a church near by and took Conradin with her, but to him the church service was an alien rite in the House of Rimmon. Every Thursday, in the dim and musty silence 25 30 35 40 45

of the tool-shed he worshipped with mystic and elaborate ceremonial before the wooden hutch where dwelt Sredni Vashtar, the great ferret. Red flowers in their season and scarlet berries in the wintertime were offered at his shrine, for he was a god who laid some special stress on the fierce impatient side of things, as opposed to the Woman's religion which, as far as Conradin could observe, went to great lengths in the contrary direction. And on great festivals powdered nutmeg was strewn in front of his hutch, an important feature of the offering being that the nutmeg had to be stolen. These festivals were of irregular occurrence, and were chiefly appointed to celebrate some passing event. On one occasion, when Mrs De Ropp suffered from acute toothache for three days, Conradin kept up the festival during the entire three days, and almost succeeded in persuading himself that Sredni Vashtar was personally responsible for the toothache. If the malady had lasted for another day the supply of nutmeg would have given out.

The Houdan hen was never drawn into the cult of Sredni Vashtar. Conradin had long ago settled that she was an Anabaptist. He did not pretend to have the remotest knowledge as to what an Anabaptist was, but he privately hoped that it was dashing and not very respectable. Mrs De Ropp was the ground plan on which he based and detested all respectability.

In what ways does Saki build up sympathy for Conradin in this extract?

- Or 22 How does Shadbolt vividly convey the impact of the Maoris' visit on the narrator in *The People Before*?

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LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

All questions in this paper carry equal marks.



This document consists of **24** printed pages, **4** blank pages and **1** Insert.

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SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 5

Remember to support your ideas with details from the writing.

Either 1 Read this poem, and then answer the question that follows it:

Song: Tears, Idle Tears

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn-fields,
And thinking of the days that are no more. 5

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more. 10

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more. 15

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more. 20

(Alfred, Lord Tennyson)

Explore the ways in which Tennyson creates deep feelings of sadness in this poem.

Or 2 How does Sassoon vividly depict his experience of war in *Attack*?

Attack

At dawn the ridge emerges massed and dun
In the wild purple of the glowering sun,
Smouldering through spouts of drifting smoke that shroud
The menacing scarred slope; and, one by one,
Tanks creep and topple forward to the wire. 5
The barrage roars and lifts. Then, clumsily bowed
With bombs and guns and shovels and battle-gear,
Men jostle and climb to meet the bristling fire.
Lines of grey, muttering faces, masked with fear,
They leave their trenches, going over the top, 10
While time ticks blank and busy on their wrists,
And hope, with furtive eyes and grappling fists,
Flounders in mud. O Jesus, make it stop!

(*Siegfried Sassoon*)

SONGS OF OURSELVES VOLUME 2: from Part 1

Remember to support your ideas with details from the writing.

Either 3 Read this poem, and then answer the question that follows it:

Stabat Mater

My mother called my father 'Mr Hunt'
For the first few years of married life.
I learned this from a book she had inscribed:
'To dear Mr Hunt, from his loving wife.'

She was embarrassed when I asked her why
But later on explained how hard it had been
To call him any other name at first, when he –
Her father's elder – made her seem so small.

5

Now in a different way, still like a girl,
She calls my father every other sort of name;
And guiding him as he roams old age
Sometimes turns to me as if it were a game ...

10

That once I stand up straight, I too must learn
To walk away and know there's no return.

(Sam Hunt)

How does Hunt create moving impressions of the family relationships in this poem?

Or 4 How does Donne strikingly convey ideas about love in *Lovers' Infiniteness*?

Lovers' Infiniteness

If yet I have not all thy love,
 Dear, I shall never have it all,
 I cannot breathe one other sigh, to move,
 Nor can entreat one other tear to fall.
 All my treasure, which should purchase thee, 5
 Sighs, tears, and oaths, and letters I have spent,
 Yet no more can be due to me,
 Than at the bargain made was meant.
 If then thy gift of love were partial,
 That some to me, some should to others fall, 10
 Dear, I shall never have thee all.

Or if then thou gavest me all,
 All was but all, which thou hadst then;
 But if in thy heart, since, there be or shall
 New love created be, by other men, 15
 Which have their stocks entire, and can in tears,
 In sighs, in oaths, and letters outbid me,
 This new love may beget new fears,
 For, this love was not vowed by thee.
 And yet it was, thy gift being general, 20
 The ground, thy heart is mine; whatever shall
 Grow there, dear, I should have it all.

Yet I would not have all yet,
 He that hath all can have no more,
 And since my love doth every day admit 25
 New growth, thou shouldst have new rewards in store;
 Thou canst not every day give me thy heart,
 If thou canst give it, then thou never gav'st it:
 Love's riddles are, that though thy heart depart,
 It stays at home, and thou with losing sav'st it: 30
 But we will have a way more liberal,
 Than changing hearts, to join them, so we shall
 Be one, and one another's all.

(John Donne)

GILLIAN CLARKE: from *Collected Poems*

Remember to support your ideas with details from the writing.

Either 5 Read this poem, and then answer the question that follows it:

Neighbours

That spring was late. We watched the sky
and studied charts for shouldering isobars.
Birds were late to pair. Crows drank from the lamb's eye.

Over Finland small birds fell: song-thrushes
steering north, smudged signatures on light, 5
migrating warblers, nightingales.

Wing-beats failed over fjords, each lung a sip of gall.
Children were warned of their dangerous beauty.
Milk was spilt in Poland. Each quarrel

the blowback from some old story, 10
a mouthful of bitter air from the Ukraine
brought by the wind out of its box of sorrows.

This spring a lamb sips caesium on a Welsh hill.
A child, lifting her face to drink the rain,
takes into her blood the poisoned arrow. 15

Now we are all neighbourly, each little town
in Europe twinned to Chernobyl, each heart
with the burnt fireman, the child on the Moscow train.

In the democracy of the virus and the toxin
we wait. We watch for bird migrations, 20
one bird returning with green in its voice,

glasnost
golau glas,
a first break of blue.

Explore the ways in which Clarke vividly conveys the effects of the Chernobyl disaster in this poem.

Or 6 How does Clarke movingly convey feelings about friendship in *Still Life*?

Still Life

It was good tonight To polish brass with you, Our hands slightly gritty With Brasso, as they would feel If we'd been in the sea, salty.	5
It was as if we burnished Our friendship, polished it Until all the light-drowning Tarnish of deceit Were stroked away. Patterns Of incredible honesty Delicately grew, revealed Quite openly to the pressure Of the soft, torn rag.	10
We made a yellow-gold Still-life out of clocks, Candlesticks and kettles. My sadness puzzled you. I rubbed the full curve Of an Indian goblet, Feeling its illusory Heat. It cooled beneath My fingers and I read In the braille formality Of pattern, in the leaf	15
And tendril and stylised tree, That essentially each Object remains cold, Separate, only reflecting The other's warmth.	20
	25
	30

SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *No Longer at Ease*

Remember to support your ideas with details from the writing.

Either 7 Read this extract, and then answer the question that follows it:

Obi was silent, signing his name in the dust on the table.

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Obi used the very words that his father might have used in talking to his heathen kinsmen.

[from Chapter 14]

How does Achebe vividly convey the difficulty of Obi's conversation with his father at this moment in the novel?

Or **8** What impressions does Achebe's writing give you of Obi's friend, Christopher?

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

Either 9 Read this extract, and then answer the question that follows it:

Fanny was right enough in not expecting to hear from Miss Crawford now, at the rapid rate in which their correspondence had begun; Mary's next letter was after a decidedly longer interval than the last, but she was not right in supposing that such an interval would be felt a great relief to herself.—Here was another strange revolution of mind!—She was really glad to receive the letter when it did come. In her present exile from good society, and distance from every thing that had been wont to interest her, a letter from one belonging to the set where her heart lived, written with affection, and some degree of elegance, was thoroughly acceptable.—

The usual plea of increasing engagements was made in excuse for not having written to her earlier, "and now that I have begun," she continued, "my letter will not be worth your reading, for there will be no little offering of love at the end, no three or four lines passionées from the most devoted H. C. in the world, for Henry is in Norfolk; business called him to Everingham ten days ago, or perhaps he only pretended the call, for the sake of being travelling at the same time that you were. But there he is, and, by the bye, his absence may sufficiently account for any remissness of his sister's in writing, for there has been no 'well Mary, when do you write to Fanny?—is not it time for you to write to Fanny?' to spur me on. At last, after various attempts at meeting, I have seen your cousins, 'dear Julia and dearest Mrs. Rushworth;' they found me at home yesterday, and we were glad to see each other again. We *seemed* very glad to see each other, and I do really think we were a little.—We had a vast deal to say.—Shall I tell you how Mrs. Rushworth looked when your name was mentioned? I did not use to think her wanting in self possession, but she had not quite enough for the demands of yesterday. Upon the whole Julia was in the best looks of the two, at least after you were spoken of. There was no recovering the complexion from the moment that I spoke of 'Fanny,' and spoke of her as a sister should.—But Mrs. Rushworth's day of good looks will come; we have cards for her first party on the 28th.—Then she will be in beauty, for she will open one of the best houses in Wimpole Street. I was in it two years ago, when it was Lady Lascelles's, and prefer it to almost any I know in London, and certainly she will then feel—to use a vulgar phrase—that she has got her pennyworth for her penny. Henry could not have afforded her such a house. I hope she will recollect it, and be satisfied, as well she may, with moving the queen of a palace, though the king may appear best in the back ground, and as I have no desire to teize her, I shall never *force* your name upon her again. She will grow sober by degrees.—From all that I hear and guess, Baron Wildenheim's attentions to Julia continue, but I do not know that he has any serious encouragement. She ought to do better. A poor honourable is no catch, and I cannot imagine any liking in the case, for, take away his rants, and the poor Baron has nothing. What a difference a vowel makes!—if his rents were but equal to his rants!—Your cousin Edmund moves slowly; detained, perchance, by parish duties. There may be some old woman at Thornton Lacey to be converted. I am unwilling to fancy myself neglected for a *young* one. Adieu, my dear sweet Fanny, this is a long letter from London; write me a pretty one in reply to gladden Henry's eyes, when he

comes back—and send me an account of all the dashing young captains whom you disdain for his sake.”

50

[from Chapter 40]

How does Austen reveal Mary Crawford’s character so vividly at this moment in the novel?

Or **10** In what ways does Austen memorably portray Fanny’s parents?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

Either 11 Read this extract, and then answer the question that follows it:

The little girl was pretty, but Án-tonia — they accented the name thus, strongly, when they spoke to her — was still prettier. I remembered what the conductor had said about her eyes. They were big and warm and full of light, like the sun shining on brown pools in the wood. Her skin was brown, too, and in her cheeks she had a glow of rich, dark colour. Her brown hair was curly and wild-looking. The little sister, whom they called Yulka (Julka), was fair, and seemed mild and obedient. While I stood awkwardly confronting the two girls, Krajiek came up from the barn to see what was going on. With him was another Shimerda son. Even from a distance one could see that there was something strange about this boy. As he approached us, he began to make uncouth noises, and held up his hands to show us his fingers, which were webbed to the first knuckle, like a duck's foot. When he saw me draw back, he began to crow delightedly, 'Hoo, hoo-hoo, hoo-hoo!' like a rooster. His mother scowled and said sternly, 'Marek!' then spoke rapidly to Krajiek in Bohemian.

'She wants me to tell you he won't hurt nobody, Mrs. Burden. He was born like that. The others are smart. Ambrosch, he make good farmer.' He struck Ambrosch on the back, and the boy smiled knowingly.

At that moment the father came out of the hole in the bank. He wore no hat, and his thick, iron-grey hair was brushed straight back from his forehead. It was so long that it bushed out behind his ears, and made him look like the old portraits I remembered in Virginia. He was tall and slender, and his thin shoulders stooped. He looked at us understandingly, then took grandmother's hand and bent over it. I noticed how white and well-shaped his own hands were. They looked calm, somehow, and skilled. His eyes were melancholy, and were set back deep under his brow. His face was ruggedly formed, but it looked like ashes — like something from which all the warmth and light had died out. Everything about this old man was in keeping with his dignified manner. He was neatly dressed. Under his coat he wore a knitted grey vest, and, instead of a collar, a silk scarf of a dark bronze-green, carefully crossed and held together by a red coral pin. While Krajiek was translating for Mr. Shimerda, Ántonia came up to me and held out her hand coaxingly. In a moment we were running up the steep drawside together, Yulka trotting after us.

When we reached the level and could see the gold tree-tops, I pointed toward them, and Ántonia laughed and squeezed my hand as if to tell me how glad she was I had come. We raced off toward Squaw Creek and did not stop until the ground itself stopped — fell away before us so abruptly that the next step would have been out into the tree-tops. We stood panting on the edge of the ravine, looking down at the trees and bushes that grew below us. The wind was so strong that I had to hold my hat on, and the girls' skirts were blown out before them. Ántonia seemed to like it; she held her little sister by the hand and chattered away in that language which seemed to me spoken so much more rapidly than mine. She looked at me, her eyes fairly blazing with things she could not say.

'Name? What name?' she asked, touching me on the shoulder. I told her my name, and she repeated it after me and made Yulka say it. She pointed

into the gold cottonwood tree behind whose top we stood and said again, 'What name?' 50

We sat down and made a nest in the long red grass. Yulka curled up like a baby rabbit and played with a grasshopper. Antonia pointed up to the sky and questioned me with her glance. I gave her the word, but she was not satisfied and pointed to my eyes. I told her, and she repeated the word, making it sound like 'ice'. She pointed up to the sky, then to my eyes, then back to the sky, with movements so quick and impulsive that she distracted me, and I had no idea what she wanted. She got up on her knees and wrung her hands. She pointed to her own eyes and shook her head, then to mine and to the sky, nodding violently. 55

'Oh,' I exclaimed, 'blue; blue sky.' 60

She clapped her hands and murmured, 'Blue sky, blue eyes,' as if it amused her. While we snuggled down there out of the wind, she learned a score of words. She was quick, and very eager. We were so deep in the grass that we could see nothing but the blue sky over us and the gold tree in front of us. It was wonderfully pleasant. After Antonia had said the new words over and over, she wanted to give me a little chased silver ring she wore on her middle finger. When she coaxed and insisted, I repulsed her quite sternly. I didn't want her ring, and I felt there was something reckless and extravagant about her wishing to give it away to a boy she had never seen before. No wonder Krajiek got the better of these people, if this was how they behaved. 65 70

[from Book 1 Chapter 3]

How does Cather make this such a striking introduction to the Shimerda family?

Or 12 What vivid impressions does Cather create of the Burdens' life in Black Hawk?

GEORGE ELIOT: *Silas Marner*

Remember to support your ideas with details from the writing.

Either 13 Read this extract, and then answer the question that follows it:

‘You’ve done a good part by Eppie, Marner, for sixteen years. It ’ud be a great comfort to you to see her well provided for, wouldn’t it? She looks blooming and healthy, but not fit for any hardships: she doesn’t look like a strapping girl come of working parents. You’d like to see her taken care of by those who can leave her well off, and make a lady of her; she’s more fit for it than for a rough life, such as she might come to have in a few years’ time.’ 5

A slight flush came over Marner’s face, and disappeared, like a passing gleam. Eppie was simply wondering Mr Cass should talk so about things that seemed to have nothing to do with reality, but Silas was hurt and uneasy. 10

‘I don’t take your meaning, sir,’ he answered, not having words at command to express the mingled feelings with which he had heard Mr Cass’s words.

‘Well, my meaning is this, Marner,’ said Godfrey, determined to come to the point. ‘Mrs Cass and I, you know, have no children – nobody to be the better for our good home and everything else we have – more than enough for ourselves. And we should like to have somebody in the place of a daughter to us – we should like to have Eppie, and treat her in every way as our own child. It ’ud be a great comfort to you in your old age, I hope, to see her fortune made in that way, after you’ve been at the trouble of bringing her up so well. And it’s right you should have every reward for that. And Eppie, I’m sure, will always love you and be grateful to you: she’d come and see you very often, and we should all be on the look-out to do everything we could towards making you comfortable.’ 15

A plain man like Godfrey Cass, speaking under some embarrassment, necessarily blunders on words that are coarser than his intentions, and that are likely to fall gratingly on susceptible feelings. While he had been speaking, Eppie had quietly passed her arm behind Silas’s head, and let her hand rest against it caressingly: she felt him trembling violently. He was silent for some moments when Mr Cass had ended – powerless under the conflict of emotions, all alike painful. Eppie’s heart was swelling at the sense that her father was in distress; and she was just going to lean down and speak to him, when one struggling dread at last gained the mastery over every other in Silas, and he said, faintly – 20

‘Eppie, my child, speak. I won’t stand in your way. Thank Mr and Mrs Cass.’ 25

Eppie took her hand from her father’s head, and came forward a step. Her cheeks were flushed, but not with shyness this time: the sense that her father was in doubt and suffering banished that sort of self-consciousness. She dropt a low curtsy, first to Mrs Cass and then to Mr Cass, and said – 30

‘Thank you, ma’am – thank you, sir. But I can’t leave my father, nor own anybody nearer than him. And I don’t want to be a lady – thank you all the same’ (here Eppie dropped another curtsy). ‘I couldn’t give up the folks I’ve been used to.’ 35

Eppie’s lip began to tremble a little at the last words. She retreated to her father’s chair again, and held him round the neck: while Silas, with a subdued sob, put up his hand to grasp hers. 40

45

The tears were in Nancy's eyes, but her sympathy with Eppie was, naturally, divided with distress on her husband's account. She dared not speak, wondering what was going on in her husband's mind. 50

Godfrey felt an irritation inevitable to almost all of us when we encounter an unexpected obstacle. He had been full of his own penitence and resolution to retrieve his error as far as the time was left to him; he was possessed with all-important feelings, that were to lead to a predetermined course of action which he had fixed on as the right, and he was not prepared to enter with lively appreciation into other people's feelings counteracting his virtuous resolves. The agitation with which he spoke again was not quite unmixed with anger. 55

'But I've a claim on you, Eppie – the strongest of all claims. It's my duty, Marnie, to own Eppie as my child, and provide for her. She's my own child: her mother was my wife. I've a natural claim on her that must stand before every other.' 60

[from Part II Chapter 9]

How does Eliot make this such a powerful moment in the novel?

Or **14** In what ways does Eliot make Dolly Winthrop such a likeable character?

MICHAEL FRAYN: *Spies*

Remember to support your ideas with details from the writing.

Either 15 Read this extract, and then answer the question that follows it:

I don't want to play this game any more, I realise.

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I feel a lump coming to my throat, I'm so sorry for Uncle Peter, I'm so sorry for Milly.

[from Chapter 4]

How does Frayn vividly convey Stephen's childish way of thinking at this moment in the novel?

Or **16** How far does Frayn make it possible for you to sympathise with Keith?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

Either 17 Read this extract, and then answer the question that follows it:

They had moved the fourth piece when suddenly at the end of the lighter there was a commotion, a clattering and thumping, several pairs of feet in several pairs of boots, running along the lighter to where Thornhill and Rob stood holding the flitch of timber. *Thornhill!* Lucas's voice shouted. *Thornhill, you rogue!* In that moment all the dread he had been feeling rose up to swallow him. He should have listened! Should have listened to that cool little voice that had said, *This time they will get you.* 5

Lucas had something in his hand. Thornhill saw a glitter of metal and knew it to be the short hanger Mr Lucas carried with him everywhere. He heard it slice the air near him, the sound of the blade through the air filling him with panic. He retreated onto the skiff, stumbling on the timber, a helpless blind man. *For God's sake do not!* he heard himself call out, feeling his flesh cringe from the blade, but Lucas was shouting, *Come here you blackguard,* and Thornhill felt a hand clutching at his sleeve. 10 15

He jerked up his arm and freed it, felt hands fumbling at his collar, and stumbled along the skiff with Lucas following him, but he heard Lucas trip on the oars and crash full-length. He heard the grunt as the wind was knocked out of him, imagined that big striped belly squashed like a bladder. He got to the skiff, Rob already in it—slow, but quick enough when it came to saving his own skin—and undid the rope. As he pushed away from the lighter and began to row, he heard one of the pieces of timber slide off the gunwale into the water, sending the little boat rocking so they near capsized. 20

He was gasping with the fright of it, but also with a convulsion of the stomach that he recognised as having some relationship to laughing. 25

Rob seemed more aggrieved at the loss of his coat than the nearness of his escape, earnestly telling Thornhill, *My coat were there, my good thick coat!* And—each time remembering as if for the first time—*my wiper, how will I blow the snot, Will?* Then his phlegmy laugh came from out of the stern, his voice jumping. *My wiper, Will, think of that, Mr Lucas got my wiper for his very own.* 30

Rob's brain was a peculiar one, with pockets of sense in it like plums in a pudding.

He thought they were clean away, but there was Lucas's voice, roaring from the lighter, *Yates! Get them, man!* Turning around, Thornhill saw something moving on the shimmering blackness of the water: another skiff closing on them. He dug his oars in, so deep, so sudden, to turn the boat, that Rob was sent sprawling sideways. 35

As he had for the Doggett's race, Thornhill shrank his being down to nothing but his arms, his shoulders, his feet straining against the board. He rowed so hard he could feel his backside lifting off the thwart, and he thought he had left the skiff behind. A quick glance over his shoulder let him see the square bulk of the cathedral, and he made for Crawshay's Wharf just along from it, had got the oars shipped and was about to make fast when out of the splashing blackness another boat was upon him, and a big person scrambling from it into his own, making it rock and tilt, and there was Yates panting, *I have got you, I will shoot you if you attempt to* 40 45

- escape*. Even in this moment, Thornhill wanted to laugh and say, *Coming the high horse sits odd with you, Yates*. 50
- Rob let out a yell, the boat lurched, and there was an almighty splash. His brother had gone over the stern and no more was heard from him.
- Thornhill could see the bulk of Yates, smell the pipe he always had about him. Yates was not a bad man, had been a lighterman himself. Over the years, plenty of things had stuck to his fingers. *For God's sake have mercy, Mr Yates*, Thornhill pleaded. *You know the consequence!* He saw the bulk hesitate and he tried again. *You know me ten years, Yates, would you have me swing?* 55
- And while Yates stood, not advancing on him, saying nothing, Thornhill made a lunge aft, athwart of the boat, and sprang over the side. The tide was but half in, so the water was up to no more than his thighs, and there was Yates's skiff bobbing alongside. It was the work of an instant to feel his way to the knot, slip it free, and pull himself into the boat. As Thornhill pulled hard away there was no sound from Yates. 60
- Yates might have been a merciful man, but Lucas was not. A man who knew himself destined to be Lord Mayor of London was not one to turn a blind eye to a work of thievery. There was a reward advertised, not for Rob whose body was found washed up at Mason's Stairs, but for himself, William Thornhill. Who was going to resist ten pounds? 65
- So they came and found him where he was hiding out up the river at Acre Wharf, next to the flour mill. 70

[from Part One]

How does Grenville make this such a tense moment in the novel?

- Or** **18** Towards the end of the novel, Thornhill says that his success 'did not feel like triumph'. To what extent does Grenville make you understand his feelings?

R K NARAYAN: *The English Teacher*

Remember to support your ideas with details from the writing.

Either 19 Read this extract, and then answer the question that follows it:

Next morning there was great activity. She was to be put to school. I was as excited as if I myself were to be put to school. I did little work at my table that day. I ran about the house in great excitement. I opened her trunk and picked out a shirt and skirt, fresh ones, printed cotton. When she saw them my daughter put them back and insisted upon wearing something in lace and silk. “Baby, you must not go to school wearing laced clothes. Have you ever seen me going with any lace on?” 5

“It’s because you have no lace skirts, that is all,” she said. “No, father, I want that for school. Otherwise they will not allow me in.” She threw her clothes about and picked up a deep green, with a resplendent lace three inches wide, and a red skirt studded with stars: the whole thing was too gorgeous for a school. Her mother had selected them for her on a birthday, at the Bombay Cloth Emporium. Two evenings before the birthday we had gone there, and after an hour’s search she picked up these bits for the child, who was delighted with the selection. I protested against it and was told, “Gaudy! There is nothing gaudy where children are concerned, particularly if they are girls. Whom are these for if they are not meant to be worn by children?” 10

“Go on, go on,” I said cynically. “Buy yourself two of the same pattern if you are so fond of it.” But the cynicism was lost on her. She disarmed me by taking it literally and said: “No, no. I don’t think they weave sarees of this pattern? Do they?” she asked turning to the shopman. 15

The child was excessively fond of this piece and on every occasion attempted to wear it. To-day she was so adamant that I had to yield to her. She tried to wear them immediately, but I said: “After your hair is combed and you have bathed ...” And now as I put her clothes back in the box she grew very impatient and demanded: “Bathe me, father, bathe me, father.” I turned her over to the old lady’s care and arranged the box, carefully folded and kept away her clothes. She had over forty skirts and shirts. Her mother believed in stitching clothes for her whenever she had no other work to do, and all the child’s grandparents and uncles and aunts constantly sent her silk pieces and clothes ever since the day she was born. The result was she had accumulated an unmanageable quantity of costly clothes, and it was one of my important occupations in life to keep count of them. 20

She was ready, dressed in a regalia, and stood before me, a miniature version of her mother. “Let us go,” she said, and for a moment I was unaware whether the mother or the daughter was speaking—the turn of the head and lips! 25

“I must carry books,” she insisted. 30

“No, no, not to-day ...”

“My teacher will be angry if I don’t take my books,” she said, and picked up her usual catalogue. She clasped it to her little bosom, and walked out with me, bubbling with anticipation and joy. 35

[from Chapter 5]

How does Narayan's writing vividly capture the relationship between father and daughter at this moment in the novel?

Or **20** In what ways does Narayan memorably depict different approaches to education in the novel?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21** Read this extract from *To Da-Duh, in Memoriam* (by Paule Marshall), and then answer the question that follows it:

I did not see her at first I remember. For not only was it dark inside the crowded disembarkation shed in spite of the daylight flooding in from outside, but standing there waiting for her with my mother and sister I was still somewhat blinded from the sheen of tropical sunlight on the water of the bay which we had just crossed in the landing boat, leaving behind us the ship that had brought us from New York lying in the offing. Besides, being only nine years of age at the time and knowing nothing of islands I was busy attending to the alien sights and sounds of Barbados, the unfamiliar smells. 5

I did not see her, but I was alerted to her approach by my mother's hand which suddenly tightened around mine, and looking up I traced her gaze through the gloom in the shed until I finally made out the small, purposeful, painfully erect figure of the old woman headed our way. 10

Her face was drowned in the shadow of an ugly rolled-brim brown felt hat, but the details of her slight body and of the struggle taking place within it were clear enough – an intense, unrelenting struggle between her back which was beginning to bend ever so slightly under the weight of her eighty-odd years and the rest of her which sought to deny those years and hold that back straight, keep it in line. Moving swiftly toward us (so swiftly it seemed she did not intend stopping when she reached us but would sweep past us out the doorway which opened onto the sea and like Christ walk upon the water!), she was caught between the sunlight at her end of the building and the darkness inside – and for a moment she appeared to contain them both: the light in the long severe old-fashioned white dress she wore which brought the sense of a past that was still alive into our bustling present and in the snatch of white at her eye; the darkness in her black high-top shoes and in her face which was visible now that she was closer. 15

It was as stark and fleshless as a death mask, that face. The maggots might have already done their work, leaving only the framework of bone beneath the ruined skin and deep wells at the temple and jaw. But her eyes were alive, unnervingly so for one so old, with a sharp light that flicked out of the dim clouded depths like a lizard's tongue to snap up all in her view. Those eyes betrayed a child's curiosity about the world, and I wondered vaguely seeing them, and seeing the way the bodice of her ancient dress had collapsed in on her flat chest (what had happened to her breasts?), whether she might not be some kind of child at the same time that she was a woman, with fourteen children, my mother included, to prove it. Perhaps she was both, both child and woman, darkness and light, past and present, life and death – all the opposites contained and reconciled in her. 20

'My Da-duh,' my mother said formally and stepped forward. The name sounded like thunder fading softly in the distance. 25

'Child,' Da-duh said, and her tone, her quick scrutiny of my mother, the brief embrace in which they appeared to shy from each other rather than touch, wiped out the fifteen years my mother had been away and restored the old relationship. My mother, who was such a formidable figure in my eyes, had suddenly with a word been reduced to my status. 30

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‘Yes, God is good,’ Da-duh said with a nod that was like a tic. ‘He has spared me to see my child again.’

We were led forward then, apologetically because not only did Da-duh prefer boys but she also liked her grandchildren to be ‘white’, that is, fair-skinned; and we had, I was to discover, a number of cousins, the outside children of white estate managers and the like, who qualified. We, though, were as black as she. 50

My sister being the oldest was presented first. ‘This one takes after the father,’ my mother said and waited to be reproved. 55

Frowning, Da-duh tilted my sister’s face toward the light. But her frown soon gave way to a grudging smile, for my sister with her large mild eyes and little broad winged nose, with our father’s high-cheeked Barbadian cast to her face, was pretty. 60

‘She’s goin’ be lucky,’ Da-duh said and patted her once on the cheek. ‘Any girl child that takes after the father does be lucky.’

She turned then to me. But oddly enough she did not touch me. Instead leaning close, she peered hard at me, and then quickly drew back. I thought I saw her hand start up as though to shield her eyes. It was almost as if she saw not only me, a thin truculent child who it was said took after no one but myself, but something in me which for some reason she found disturbing, even threatening. We looked silently at each other for a long time there in the noisy shed, our gaze locked. She was the first to look away. 65 70

‘But Adry,’ she said to my mother and her laugh was cracked, thin, apprehensive. ‘Where did you get this one here with this fierce look?’

‘We don’t know where she came out of, my Da-duh,’ my mother said, laughing also. Even I smiled to myself. After all I had won the encounter. Da-duh had recognised my small strength – and this was all I ever asked of the adults in my life then. 75

Explore the ways in which Marshall makes this such a striking introduction to Da-duh.

- Or 22 In what ways does Mistry create a vivid impression of the narrator in *Of White Hairs and Cricket*?

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LITERATURE (ENGLISH)

0486/13

Paper 1 Poetry and Prose

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside the question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

All questions in this paper carry equal marks.



This document consists of **24** printed pages, **4** blank pages and **1** Insert.

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Section A: Poetry

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<i>Songs of Ourselves Volume 1</i> : from Part 5	1, 2	pages 4–5
<i>Songs of Ourselves Volume 2</i> : from Part 1	3, 4	pages 6–7
Gillian Clarke: from <i>Collected Poems</i>	5, 6	pages 8–9

Section B: Prose

text	question numbers	page[s]
Chinua Achebe: <i>No Longer at Ease</i>	7, 8	pages 10–11
Jane Austen: <i>Mansfield Park</i>	9, 10	pages 12–13
Willa Cather: <i>My Ántonia</i>	11, 12	pages 14–15
George Eliot: <i>Silas Marner</i>	13, 14	pages 16–17
Michael Frayn: <i>Spies</i>	15, 16	pages 18–19
Kate Grenville: <i>The Secret River</i>	17, 18	pages 20–21
R K Narayan: <i>The English Teacher</i>	19, 20	pages 22–23
from <i>Stories of Ourselves</i>	21, 22	pages 24–25

SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 5

Remember to support your ideas with details from the writing.

Either 1 Read this poem, and then answer the question that follows it:

Friend

Do you remember
that wild stretch of land
with the lone tree guarding the point
from the sharp-tongued sea?

The fort we built out of branches
wrenched from the tree, is dead wood now.
The air that was thick with the whirr of
toetoe spears succumbs at last to the grey gull's wheel.

5

*Oyster-studded roots
of the mangrove yield no finer feast
of silver-bellied eels, and sea-snails
cooked in a rusty can.*

10

Allow me to mend the broken ends
of shared days:
but I wanted to say
that the tree we climbed
that gave food and drink
to youthful dreams, is no more.
Pursed to the lips her fine-edged
leaves made whistle – now stamp
no silken tracery on the cracked
clay floor.

15

Friend,
in this drear
dreamless time I clasp
your hand if only for reassurance
that all our jewelled fantasies were
real and wore splendid rags.

25

Perhaps the tree
will strike fresh roots again:
give soothing shade to a hurt and
troubled world.

30

(Hone Tuwhare)

In what ways does Tuwhare vividly convey the speaker's memories in this poem?

- Or 2 How does Owen powerfully communicate feelings about war in *Anthem for Doomed Youth*?

Anthem For Doomed Youth

What passing-bells for these who die as cattle?
 Only the monstrous anger of the guns.
 Only the stuttering rifles' rapid rattle
 Can patter out their hasty orisons.
 No mockeries now for them; no prayers nor bells,
 Nor any voice of mourning save the choirs, –
 The shrill, demented choirs of wailing shells;
 And bugles calling for them from sad shires.

5

What candles may be held to speed them all?
 Not in the hands of boys, but in their eyes
 Shall shine the holy glimmers of good-byes.
 The pallor of girls' brows shall be their pall;
 Their flowers the tenderness of patient minds,
 And each slow dusk a drawing-down of blinds.

10

(*Wilfred Owen*)

SONGS OF OURSELVES VOLUME 2: from Part 1

Remember to support your ideas with details from the writing.

Either 3 Read this poem, and then answer the question that follows it:

Father Returning Home

My father travels on the late evening train
 Standing among silent commuters in the yellow light
 Suburbs slide past his unseeing eyes
 His shirt and pants are soggy and his black raincoat
 Stained with mud and his bag stuffed with books 5
 Is falling apart. His eyes dimmed by age
 fade homeward through the humid monsoon night.
 Now I can see him getting off the train
 Like a word dropped from a long sentence.
 He hurries across the length of the grey platform, 10
 Crosses the railway line, enters the lane,
 His chappals are sticky with mud, but he hurries onward.
 Home again, I see him drinking weak tea,
 Eating a stale chapati, reading a book.
 He goes into the toilet to contemplate 15
 Man's estrangement from a man-made world.
 Coming out he trembles at the sink,
 The cold water running over his brown hands,
 A few droplets cling to the greying hairs on his wrists.
 His sullen children have often refused to share 20
 Jokes and secrets with him. He will now go to sleep
 Listening to the static on the radio, dreaming
 Of his ancestors and grandchildren, thinking
 Of nomads entering a subcontinent through a narrow pass.

(Dilip Chitre)

How does Chitre create a vivid picture of the life the father leads in this poem?

Or 4 Explore the ways in which Keats uses imagery to powerful effect in *Last Sonnet*.

Last Sonnet

Bright star, would I were steadfast as thou art—
 Not in lone splendour hung aloft the night,
 And watching, with eternal lids apart,
 Like Nature's patient sleepless Eremite,
 The moving waters at their priest-like task 5
 Of pure ablution round earth's human shores,
 Or gazing on the new soft-fallen mask
 Of snow upon the mountains and the moors—
 No—yet still steadfast, still unchangeable,
 Pillowed upon my fair love's ripening breast, 10
 To feel for ever its soft fall and swell,
 Awake for ever in a sweet unrest,
 Still, still to hear her tender-taken breath,
 And so live ever—or else swoon to death.

(*John Keats*)

GILLIAN CLARKE: from *Collected Poems*

Remember to support your ideas with details from the writing.

Either 5 Read this poem, and then answer the question that follows it:

Musician

for Owain

His carpet splattered like a Jackson Pollock
with clothes, books, instruments, the *NME*,
he strummed all day, read Beethoven sonatas.
He could hear it, he said, 'like words.'

That bitterest winter, he took up the piano, obsessed, 5
playing Bartok in the early hours. Snow fell,
veil after veil till we lost the car in the drive.
I slept under two duvets and my grandmother's fur,
and woke, suffocating, in the luminous nights
to hear the Hungarian Dances across moonlit snow. 10
The street cut off, immaculate, the house
glacial, suburbs hushed in wafery whiteness.
At dawn, hearing Debussy, I'd find him,
hands in fingerless gloves against the cold,
overcoat on. He hadn't been to bed. 15

Snows banked the doors, rose to the sills,
silted the attic, drew veils across the windows.
Scent, sound, colour, detritus lay buried.
I dreamed the house vaulted and pillared with snow,
a drowned cathedral, waiting for the thaw, 20
and woke to hear the piano's muffled bells,
a first pianissimo slip of snow from the roof.

Explore the ways in which Clarke creates such striking impressions of the musician in this poem.

Or 6 How does Clarke's writing make the experience of the journey so vivid in *Journey*?

Journey

As far as I am concerned We are driving into oblivion. On either side there is nothing, And beyond your driving Shaft of light it is black.	5
You are a miner digging For a future, a mineral Relationship in the dark. I can hear the darkness drip From the other world where people Might be sleeping, might be alive.	10
Certainly there are white Gates with churns waiting For morning, their cream standing. Once we saw an old table Standing square on the grass verge.	15
Our lamps swept it clean, shook The crumbs into the hedge and left it. A tractor too, beside a load Of logs, bringing from a deeper Dark a damp whiff of the fungoid Sterility of the conifers.	20
Complacently I sit, swathed In sleepiness. A door shuts At the end of a dark corridor. Ahead not a cat's eye winks To deceive us with its green Invitation. As you hurl us Into the black contracting Chasm, I submit like a blind And folded baby, being born.	25 30

SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *No Longer at Ease*

Remember to support your ideas with details from the writing.

Either 7 Read this extract, and then answer the question that follows it:

Obi's homecoming was not in the end the happy event he had dreamt of.

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His father
believed fervently in God; the smooth M.P. was just a bloody hypocrite.

[from Chapter 6]

How does Achebe make this moment in the novel so moving?

Or 8 How far does Achebe allow you to admire any of the European characters in the novel?

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

Either 9 Read this extract, and then answer the question that follows it:

“How came Sir Thomas to speak to you about it?”

“Indeed, I do not know. I suppose he thought it best.”

“But what did he say?—He could not say he *wished* me to take Fanny. I am sure in his heart he could not wish me to do it.”

“No, he only said he thought it very likely—and I thought so too. We both thought it would be a comfort to you. But if you do not like it, there is no more to be said. She is no incumbrance here.” 5

“Dear sister! If you consider my unhappy state, how can she be any comfort to me? Here am I a poor desolate widow, deprived of the best of husbands, my health gone in attending and nursing him, my spirits still worse, all my peace in this world destroyed, with barely enough to support me in the rank of a gentlewoman, and enable me to live so as not to disgrace the memory of the dear departed—what possible comfort could I have in taking such a charge upon me as Fanny! If I could wish it for my own sake, I would not do so unjust a thing by the poor girl. She is in good hands and sure of doing well. I must struggle through my sorrows and difficulties as I can.” 10

“Then you will not mind living by yourself quite alone?”

“Dear Lady Bertram! what am I fit for but solitude? Now and then I shall hope to have a friend in my little cottage (I shall always have a bed for a friend); but the most part of my future days will be spent in utter seclusion. If I can but make both ends meet, that’s all I ask for.” 15

“I hope, sister, things are not so very bad with you neither—considering. Sir Thomas says you will have six hundred a year.”

“Lady Bertram, I do not complain. I know I cannot live as I have done, but I must retrench where I can, and learn to be a better manager. I *have been* a liberal housekeeper enough, but I shall not be ashamed to practice economy now. My situation is as much altered as my income. A great many things were due from poor Mr. Norris as clergyman of the parish, that cannot be expected from me. It is unknown how much was consumed in our kitchen by odd comers and goers. At the White house, matters must be better looked after. I *must* live within my income, or I shall be miserable; and I own it would give me great satisfaction to be able to do rather more—to lay by a little at the end of the year.” 20

“I dare say you will. You always do, don’t you?” 25

“My object, Lady Bertram, is to be of use to those that come after me. It is for your children’s good that I wish to be richer. I have nobody else to care for, but I should be very glad to think I could leave a little trifle among them, worth their having.” 30

“You are very good, but do not trouble yourself about them. They are sure of being well provided for. Sir Thomas will take care of that.” 35

“Why, you know Sir Thomas’s means will be rather straitened, if the Antigua estate is to make such poor returns.”

“Oh! *that* will soon be settled. Sir Thomas has been writing about it I know.” 40

“Well, Lady Bertram,” said Mrs. Norris moving to go, “I can only say that my sole desire is to be of use to your family—and so if Sir Thomas should ever speak again about my taking Fanny, you will be able to say, 45

that my health and spirits put it quite out of the question—besides that, I really should not have a bed to give her, for I must keep a spare room for a friend.”

50

[from Chapter 3]

In what ways does Austen entertainingly reveal Mrs Norris’s character at this moment in the novel?

Or **10** What memorable impressions of Mrs Grant does Austen’s writing create for you?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

Either 11 Read this extract, and then answer the question that follows it:

The week following Christmas brought in a thaw, and by New Year's Day all the world about us was a broth of grey slush, and the guttered slope between the windmill and the barn was running black water. The soft black earth stood out in patches along the roadsides. I resumed all my chores, carried in the cobs and wood and water, and spent the afternoons at the barn, watching Jake shell corn with a hand-sheller. 5

One morning, during this interval of fine weather, Ántonia and her mother rode over on one of their shaggy old horses to pay us a visit. It was the first time Mrs. Shimerda had been to our house, and she ran about examining our carpets and curtains and furniture, all the while commenting upon them to her daughter in an envious, complaining tone. In the kitchen she caught up an iron pot that stood on the back of the stove and said: 'You got many, Shimerdas no got.' I thought it weak-minded of grandmother to give the pot to her. 10

After dinner, when she was helping to wash the dishes, she said, tossing her head: 'You got many things for cook. If I got all things like you, I make much better.' 15

She was a conceited, boastful old thing, and even misfortune could not humble her. I was so annoyed that I felt coldly even toward Ántonia and listened unsympathetically when she told me her father was not well. 20

'My papa sad for the old country. He not look good. He never make music any more. At home he play violin all the time; for weddings and for dance. Here never. When I beg him for play, he shake his head no. Some days he take his violin out of his box and make with his fingers on the strings, like this, but never he make the music. He don't like this kawn-tree.' 25

'People who don't like this country ought to stay at home,' I said severely. 'We don't make them come here.'

'He not want to come, nev-er!' she burst out. 'My *mamenka* make him come. All the time she say: "America big country; much money, much land for my boys, much husband for my girls." My papa, he cry for leave his old friends what make music with him. He love very much the man what play the long horn like this'—she indicated a slide trombone. 'They go to school together and are friends from boys. But my mama, she want Ambrosch for be rich, with many cattle.' 30 35

'Your mama,' I said angrily, 'wants other people's things.'

'Your grandfather is rich,' she retorted fiercely. 'Why he not help my papa? Ambrosch be rich, too, after while, and he pay back. He is very smart boy. For Ambrosch my mama come here.' 40

Ambrosch was considered the important person in the family. Mrs. Shimerda and Ántonia always deferred to him, though he was often surly with them and contemptuous toward his father. Ambrosch and his mother had everything their own way. Though Ántonia loved her father more than she did anyone else, she stood in awe of her elder brother. 45

After I watched Ántonia and her mother go over the hill on their miserable horse, carrying our iron pot with them, I turned to grandmother, who had taken up her darning, and said I hoped that snooping old woman wouldn't come to see us any more.

Grandmother chuckled and drove her bright needle across a hole in Otto's sock. 'She's not old, Jim, though I expect she seems old to you. No, I wouldn't mourn if she never came again. But, you see, a body never knows what traits poverty might bring out in 'em. It makes a woman grasping to see her children want for things. Now read me a chapter in "The Prince of the House of David." Let's forget the Bohemians.'

50

[from Book 1 Chapter 13]

How does Cather make this such a revealing moment in the novel?

- Or** **12** In what ways does Cather's writing suggest that Jim is changed by his time at university in Lincoln?

GEORGE ELIOT: *Silas Marner*

Remember to support your ideas with details from the writing.

Either 13 Read this extract, and then answer the question that follows it:

Silas Marner's determination to keep the 'tramp's child' was matter of hardly less surprise and iterated talk in the village than the robbery of his money. That softening of feeling towards him which dated from his misfortune, that merging of suspicion and dislike in a rather contemptuous pity for him as lone and crazy, was now accompanied with a more active sympathy, especially amongst the women. Notable mothers, who knew what it was to keep children 'whole and sweet;' lazy mothers, who knew what it was to be interrupted in folding their arms and scratching their elbows by the mischievous propensities of children just firm on their legs, were equally interested in conjecturing how a lone man would manage with a two-year-old child on his hands, and were equally ready with their suggestions: the notable chiefly telling him what he had better do, and the lazy ones being emphatic in telling him what he would never be able to do. 5

Among the notable mothers, Dolly Winthrop was the one whose neighbourly offices were the most acceptable to Marner, for they were rendered without any show of bustling instruction. Silas had shown her the half-guinea given to him by Godfrey, and had asked her what he should do about getting some clothes for the child. 10

'Eh, Master Marner,' said Dolly, 'there's no call to buy, no more nor a pair o' shoes; for I've got the little petticoats as Aaron wore five years ago, and it's ill spending the money on them baby-clothes, for the child 'ull grow like grass i' May, bless it – that it will.' 15

And the same day Dolly brought her bundle, and displayed to Marner, one by one, the tiny garments in their due order of succession, most of them patched and darned, but clean and neat as fresh-sprung herbs. This was the introduction to a great ceremony with soap and water, from which Baby came out in new beauty, and sat on Dolly's knee, handling her toes and chuckling and patting her palms together with an air of having made several discoveries about herself, which she communicated by alternate sounds of 'gug-gug-gug,' and 'mammy.' The 'mammy' was not a cry of need or uneasiness: Baby had been used to utter it without expecting either tender sound or touch to follow. 20

'Anybody 'ud think the angils in heaven couldn't be prettier,' said Dolly, rubbing the golden curls and kissing them. 'And to think of its being covered wi' them dirty rags – and the poor mother – froze to death; but there's Them as took care of it, and brought it to your door, Master Marner. The door was open, and it walked in over the snow, like as if it had been a little starved robin. Didn't you say the door was open?' 25

'Yes,' said Silas, meditatively. 'Yes – the door was open. The money's gone I don't know where, and this is come from I don't know where.' 30

He had not mentioned to any one his unconsciousness of the child's entrance, shrinking from questions which might lead to the fact he himself suspected – namely, that he had been in one of his trances.

'Ah,' said Dolly, with soothing gravity, 'it's like the night and the morning, and the sleeping and the waking, and the rain and the harvest – one goes and the other comes, and we know nothing how nor where. We may strive and scrat and fend, but it's little we can do arter all – the big things come and go wi' no striving o' our'n – they do, that they do; and I think you're 35 40 45

in the right on it to keep the little un, Master Marner, seeing as it's been sent to you, though there's folks as thinks different. You'll happen be a bit moithered with it while it's so little; but I'll come, and welcome, and see to it for you: I've a bit o' time to spare most days, for when one gets up betimes i' the morning, the clock seems to stan' still tow'rt ten, afore it's time to go about the victual. So, as I say, I'll come and see to the child for you, and welcome.'

50

55

[from Part 1 Chapter 14]

How does Eliot make this moment in the novel so moving?

- Or** **14** In what ways does Eliot vividly portray the relationship between Nancy and her sister Priscilla?

MICHAEL FRAYN: *Spies*

Remember to support your ideas with details from the writing.

Either 15 Read this extract, and then answer the question that follows it:

Keith puts the construction kit away, and gets his cricket pads and boots out of the cupboard.

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It's simply become a more terrible kind of game.

[from Chapter 7]

In what ways does Frayn make this moment in the novel so disturbing and revealing?

Or **16** Explore **one** moment in the novel which Frayn makes particularly entertaining for you.

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

Either 17 Read this extract, and then answer the question that follows it:

Mr Knapp, the lawyer who had been assigned to speak for him, was a languid sort of a gent, and Thornhill held out no hope from that quarter, but Mr Knapp surprised him. Mr Lucas had said his piece, and then Knapp was speaking to him, in a weary sort of way, so that Thornhill did not at first realise he had found something of a chink: *I understand you, Mr Lucas, to have said it was a very dark night, and therefore the only opportunity that you had of knowing who was the man, was that it was the voice of Thornhill?* 5

But Mr Lucas saw where this was going and coughed into his fist before saying stiffly, *I knew him by his person, when I got to him*, and Mr Knapp still seemed to pay no attention, asking casually, *But you knew him only by his voice?* 10

A man with his sights set on the gold chain of office was not going to be confused by any half-asleep barrister and Lucas answered crisply, *I believed that the person I saw in motion was the prisoner, and when I got to him, I knew him to be the prisoner at the bar.* 15

Now Thornhill was fully listening, and for the darkness of the night he began to give the greatest thanks. Knapp set a little trap, saying, *That is, in other words, you knew Thornhill when you got up to him?* But Lucas coughed again, shifted, rubbed an eye, could see the problem advancing towards him. *I identified him by his voice repeatedly before*, he said impatiently. Mr Knapp shot back, giving him no time to think, *From that you were led to suppose it was Thornhill—you were not certain of it until you came up, and found that it was so?* 20

Lucas was too clever to be caught. He gripped the counter in front of him, sunlight falling across his shoulders and the eerie light of the mirror full on his face. When he spoke he seemed to be reading off the dust eddying in the shaft of sun. *I did not hear any voice at the time the wood was in motion. At that time, if I had been asked, I could not have sworn to the person of Thornhill.* He paused to pick his way between the words, then went on very steady and slow as if spelling something out for one of the Robs of this world: *I can now swear that one of the persons that I saw, when the wood was in motion, was Thornhill, that I could not then swear to. When I got near him, that person was Thornhill, and I never lost sight of him, because I saw the very person that was moving the wood was Thornhill.* 25 30 35

Even Mr Knapp could find no chink in that masonry of words.

When it was Yates's turn, Thornhill saw how unhappy he was. He kept glancing across the well of the court at him, squinting against the light from the mirror, his big white eyebrows moving up and down, his hands busy fiddling with the edge of the counter in front of him as if to fiddle away so much trouble. 40

Mr Knapp looked up at the far-off ceiling as he said, *You had no opportunity of observing the face of the man—it was much too black a night to observe countenances?* He was almost speaking to himself. 45

Yates began to smooth the counter as if stroking a dog. *It was, I allow*, he said. *I will speak by the voice, the shape and make of the man.*

And now Mr Knapp came to life, snapping out his words so Thornhill

could see how Yates cringed. *What, speak to the shape and make of a man on a dark night?* Poor Yates began to bluster. *I do not say that I can,* he said, *unless I was particularly well acquainted with him.* His bushy eyebrows were a semaphore of distress as he floundered on. *I do not mean to say directly I can, or cannot speak to the facts in this case.* 50

Down at the witness table in the well of the court, Mr Lucas stared up at him. Even from the prisoner's bar, Thornhill could see the beads of sweat appearing on Yates's domed forehead. Mr Knapp insisted, *It being a moonless night, you cannot make out that you knew him by shape and make?* Thornhill thought, are those little words, shape and make, going to be the difference between life and death? 55

Poor Yates, glancing from Lucas to Thornhill, began to mutter and stutter. *I should be sorry to say anything that is an untruth,* he said, but Mr Knapp had no mercy, and kept coming on. *That was a hasty speech, that you knew him by shape and make? You mean that you could not?* And now Yates was broken, uncertain of all his words, continually glancing at Mr Lucas. *I was in the act of closing with this man,* he mumbled. *It was impossible but I must know him from his speaking to me. I knew him by his voice.* 60

He glanced quickly at Thornhill. *I might have hastily spoke about his shape and make,* he said, and then stood stiff as a bit of wood with his hat squashed under his arm, the wan light from the mirror falling full on his face, furrowed with misery. 70

[from Part 1]

How does Grenville make this such a powerfully dramatic moment in the novel?

- Or 18 Explore **one** moment in the novel where Grenville makes you particularly appreciate the strength of the relationship between Will and Sal.

R K NARAYAN: *The English Teacher*

Remember to support your ideas with details from the writing.

Either 19 Read this extract, and then answer the question that follows it:

I was back in my room. I applied a little hair-cream, stood before the small looking glass hanging by the nail on the wall, and tried to comb. The looking glass was in the southern wall and I could hardly see my face. "Nuisance," I muttered, picked up the glass, and looked for a place to hang it on—not a place. Light at the window struck me in the face and dazzled. "The room is full of windows," I muttered. "These petty annoyances of life will vanish when I have a home of my own. My dear wife will see that the proper light comes at the proper angle." I finally put the looking glass down on the table. It had a stand which would not support it. I picked up Taine's *History of Literature* and leaned the glass against it. "Taine every time," I muttered and combed my hair back, interrupting the operation for a moment to watch the spray from the comb wet-dotting the covers of books and notebooks on the table. I paused for moment gazing at my face in the glass. "This is how, I suppose, I appear to that girl and the little one. Yet they have confidence that I shall be able to look after them and run a home!"

I was ready to start out. I picked up the letters, smelt once again my wife's epistle, and sat back in the chair, and read the letter over again, without missing a single word. "I want to see the baby and her mother very badly. How long am I to be in this wretched hostel?" I said to myself. I leaned back, reflecting. Through my window I could see the college tower and a bit of the sky. I had watched through this window the play of clouds and their mutation for a decade. All that was to be learnt about clouds was learnt by me, sitting in this place, and looking away, while studying for examinations or preparing lectures.

I started out. At the hostel gate I saw Rangappa standing. He was involved in a discussion with Subbaram—an assistant in the Economics Department. I tried to go away pretending not to have seen him.

"Krishna, Krishna! Just a moment," Rangappa cried on seeing me. He turned to his friend and said: "Let us refer it to a third party." I stopped. "You see," began Rangappa. "The point is this ..."

"No, let me first say what it is," the other interrupted.

"What place would you give to economic values ..." he began.

"It all depends," I said ironically, without allowing him to finish the sentence.

"No, no, don't put it that way," interrupted Rangappa.

"I will simplify it for you. Is a hundred percent materialism compatible with our best traditions?" Just another of our numerous discussions going on night and day among my colleagues, leading God knew where. What pleasure or profit did they get by it? "I will give the matter deep consideration and tell you in due course," I said, and moved away. Rangappa cried: "Wait, I will go with you."

"I am not going for a walk but to search for a house," I said, and went away.

[from Chapter 1]

In what ways does Narayan make this a memorable moment in the novel?

Or 20 How far does Narayan make Susila a likeable character?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21 Read this extract from *The Prison* (by Bernard Malamud), and then answer the question that follows it:

Afterwards, he told himself that he hadn't spoken to her because it was while she still had the candy on her, and she would have been scared worse than he wanted. When he went upstairs, instead of sleeping, he sat at the kitchen window, looking out into the back yard. He blamed himself for being too soft, too chicken, but then he thought, no there was a better way to do it. He would do it indirectly, slip her a hint he knew, and he was pretty sure that would stop her. Sometime after, he would explain her why it was good she had stopped. So next time he cleaned out this candy platter she helped herself from, thinking she might get wise he was on to her, but she seemed not to, only hesitated with her hand before she took two candy bars from the next plate and dropped them into the black patent leather purse she always had with her. The time after that he cleaned out the whole top shelf, and still she was not suspicious, and reached down to the next and took something different. One Monday he put some loose change, nickels and dimes, on the candy plate, but she left them there, only taking the candy, which bothered him a little. Rosa asked him what he was mooning about so much and why was he eating chocolate lately. He didn't answer her, and she began to look suspiciously at the women who came in, not excluding the little girls; and he would have been glad to rap her in the teeth, but it didn't matter as long as she didn't know what he had on his mind. At the same time he figured he would have to do something sure soon, or it would get harder for the girl to stop her stealing. He had to be strong about it. Then he thought of a plan that satisfied him. He would leave two bars on the plate and put in the wrapper of one a note she could read when she was alone. He tried out on paper many messages to her, and the one that seemed best he cleanly printed on a strip of cardboard and slipped it under the wrapper of one chocolate bar. It said, 'Don't do this any more or you will suffer your whole life.' He puzzled whether to sign it A Friend or Your Friend and finally chose Your Friend.

This was Friday, and he could not hold his impatience for Monday. But on Monday she did not appear. He waited for a long time, until Rosa came down, then he had to go up and the girl still hadn't come. He was greatly disappointed because she had never failed to come before. He lay on the bed, his shoes on, staring at the ceiling. He felt hurt, the sucker she had played him for and was now finished with because she probably had another on her hook. The more he thought about it the worse he felt. He worked up a splitting headache that kept him from sleeping, then he suddenly slept and woke without it. But he had awaked depressed, saddened. He thought about Dom getting out of jail and going away God knows where. He wondered whether he would ever meet up with him somewhere, if he took the fifty-five bucks and left. Then he remembered Dom was a pretty old guy now, and he might not know him if they did meet. He thought about life. You never really got what you wanted. No matter how hard you tried you made mistakes and couldn't get past them. You could never see the sky outside or the ocean because you were in a prison, except nobody called it a prison, and if you did they didn't know

what you were talking about, or they said they didn't. A pall settled on him. He lay motionless, without thought or sympathy for himself or anybody.

But when he finally went downstairs, ironically amused that Rosa had allowed him so long a time off without bitching, there were people in the store and he could hear her screeching. Shoving his way through the crowd he saw in one sickening look that she had caught the girl with the candy bars and was shaking her so hard the kid's head bounced back and forth like a balloon on a stick. With a curse he tore her away from the girl, whose sickly face showed the depth of her fright. 50 55

'Whatsamatter,' he shouted at Rosa, 'you want her blood?'

'She's a thief,' cried Rosa.

'Shut your face.'

To stop her yowling he slapped her across her mouth, but it was a harder crack than he had intended. Rosa fell back with a gasp. She did not cry but looked around dazedly at everybody, and tried to smile, and everybody there could see her teeth were flecked with blood. 60

'Go home,' Tommy ordered the girl, but then there was a movement near the door and her mother came into the store. 65

'What happened?' she said.

'She stole my candy,' Rosa cried.

'I let her take it,' said Tommy.

Rosa stared at him as if she had been hit again, then with mouth distorted began to sob. 70

'One was for you, Mother,' said the girl.

Her mother socked her hard across the face. 'You little thief, this time you'll get your hands burned good.'

She pawed at the girl, grabbed her arm and yanked it. The girl, like a grotesque dancer, half ran, half fell forward, but at the door she managed to turn her white face and thrust out at him her red tongue. 75

How does Malamud make this such a powerful ending to the story?

Or 22 In what ways does Thorpe create such a moving picture of love during wartime in *Tyres*?

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LITERATURE (ENGLISH)

0486/21

Paper 2 Drama

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

You must answer **one** passage-based question (marked *) and **one** essay question (marked †).

Your questions must be on **two** different plays.

All questions in this paper carry equal marks.



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J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

- Either *1** Read this passage carefully, and then answer the question that follows it:
- Bannister:* Who’s gonna be the defense attorney?
- Davenport:* We don’t know yet. It hasn’t been announced.
- Mayor* [*Turning to MRS. BRADY*]: Well, whoever he is, he won’t have much chance against your husband, will he, Mrs. Brady? [*Crowd laughs.*] 5
- Hornbeck:* I disagree. [*The crowd quiets.*]
- Mayor:* Who are you?
- Hornbeck:* Hornbeck. E.K. Hornbeck of the *Baltimore Herald*.
- Brown* [*Can’t quite place the name but it has unpleasant connotations*]: Hornbeck? Hornbeck? 10
- Hornbeck:* I am a newspaper man, bearing news. When this sovereign state determined to indict the sovereign mind of a less than sovereign schoolteacher, my editor decided there was more than a headline here. The *Baltimore Herald*, therefore, is happy to announce that it is sending *two* representatives to “Heavenly Hillsboro” — the most brilliant journalist in America today — [*Tipping his hat.*] myself. [*Crowd snickers.*] And the most agile legal mind of the 20th century — Henry Drummond. [*This name is like a whipcrack.* HORNBECK moves easily to the picnic tables.] 15
- Mrs. Brady* [*Stunned*]: Drummond —
- Brown:* Henry Drummond, the agnostic?
- Bannister:* I heard about him. He got them two Chicago child-murderers off, just the other day.
- Brown:* A vicious, godless man. [*Blithely, HORNBECK, having inspected the food, chooses a drumstick. He waves it jauntily toward the astonished party.*] 25
- Hornbeck:* A Merry Christmas and a jolly Fourth of July! [*Munching the drumstick, he gets his suitcase and exits. BRADY and RACHEL, having left the scene, have missed this significant disclosure. There is a stunned pause.*] 30
- Davenport* [*Genuinely impressed*]: Henry Drummond for the defense. Well!
- Brown:* Henry Drummond is an agent of darkness. We won’t allow him in this town. 35
- Davenport:* I don’t know by what law you can keep him out.
- Mayor:* I could look it up in the town ordinances.
- Brown:* I saw Drummond once. In a courtroom in Ohio. A man was on trial for a most brutal crime. Although he knew and admitted the man was guilty, Drummond was perverting the evidence to turn the guilt away from the accused and on to you and me — and all of society. 40
- Mrs. Brady:* Henry Drummond. Oh, dear me.
- Brown:* I can still see him. A slouching hulk of a man, whose head

- juts out like an animal's. [*He imitates DRUMMOND's slouch. MELINDA watches, frightened.*] You look into his face, and you wonder why God made such a man. And then you know that God didn't make him, that he is a creature of the Devil, perhaps even the Devil himself! [*Little MELINDA utters a frightened cry, and buries her head in the folds of her mother's skirt. BRADY re-enters with RACHEL, who has a confused and guilty look. BRADY's plate has been scraped clean; only the fossil of the turkey leg remains. He looks at the ring of faces, which have been disturbed by BROWN's description of the heretic DRUMMOND. MRS. BRADY comes toward him.*] 45
- Mrs. Brady:* Matt — they're bringing Henry Drummond for the defense.
- Brady* [*Pale*]: Drummond? [*The townspeople are impressed by the impact of this name on BRADY.*] Henry Drummond! 50
- Brown:* We won't allow him in the town! 60
- Mayor* [*Lamely*]: I think — maybe the Board of Health — [*He trails off.*]
- Brady* [*Crossing thoughtfully*]: No. [*He turns.*] I believe we should welcome Henry Drummond.
- Mayor* [*Astonished*]: Welcome him! 65
- Brady:* If the enemy sends its Goliath into battle, it magnifies our cause. Henry Drummond has stalked the courtrooms of this land for forty years. When he fights, headlines follow. [*With growing fervor.*] The whole world will be watching our victory over Drummond. [*Dramatically.*] If St. George had slain a dragonfly, who would remember him? [*Cheers and pleased reactions from the crowd.*] 70

[from Act 1]

Explore how the writers make this such a dramatic and revealing moment in the play.

- Or †2 In what ways do the writers make the differences between Drummond and Brady so striking?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either *3 Read this passage carefully, and then answer the question that follows it:

Catherine: I'm the best student, he says, and if I want, I should take the job and the end of the year he'll let me take the examination and he'll give me the certificate.

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After a moment of watching her face, EDDIE breaks into a smile, but it almost seems that tears will form in his eyes.]

[from Act 1]

In what ways does Miller make this a striking and revealing moment in the play?

Or †4 How does Miller make Alfieri's role in the play so significant?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either	*5	Read this passage carefully, and then answer the question that follows it:	
		<i>Gerald:</i> That's right. You've got it. How do we know any girl killed herself today?	
		<i>Birling</i> [<i>looking at them all, triumphantly</i>]: Now answer that one. Let's look at it from this fellow's point of view. We're having a little celebration here and feeling rather pleased with ourselves. Now he has to work a trick on us. Well, the first thing he has to do is to give us such a shock that after that he can bluff us all the time. So he starts right off. A girl has just died in the Infirmary. She drank some strong disinfectant. Died in agony –	5 10
		<i>Eric:</i> All right, don't pile it on.	
		<i>Birling</i> [<i>triumphantly</i>]: There you are, you see. Just repeating it shakes you a bit. And that's what he had to do. Shake us at once – and then start questioning us – until we didn't know where we were. Oh – let's admit that. He had the laugh of us all right.	15
		<i>Eric:</i> He could laugh his head off – if I knew it really was all a hoax.	
		<i>Birling:</i> I'm convinced it is. No police inquiry. No one girl that all this happens to. No scandal –	
		<i>Sheila:</i> And no suicide?	20
		<i>Gerald</i> [<i>decisively</i>]: We can settle that at once.	
		<i>Sheila:</i> How?	
		<i>Gerald:</i> By ringing up the Infirmary. Either there's a dead girl there or there isn't.	
		<i>Birling</i> [<i>uneasily</i>]: It will look a bit queer, won't it – ringing up at this time of night –	25
		<i>Gerald:</i> I don't mind doing it.	
		<i>Mrs Birling</i> [<i>emphatically</i>]: And if there isn't –	
		<i>Gerald:</i> Anyway we'll see. [<i>He goes to telephone and looks up number. The others watch tensely.</i>] Brumley eight nine eight six. ... Is that the Infirmary? This is Mr Gerald Croft – of Crofts Limited. ... Yes. ... We're rather worried about one of our employees. Have you had a girl brought in this afternoon who committed suicide by drinking disinfectant – or any like suicide? Yes, I'll wait.	30 35
		[<i>As he waits, the others show their nervous tension. BIRLING wipes his brow, SHEILA shivers, ERIC clasps and unclasps his hands, etc.</i>]	
		Yes? ... You're certain of that. ... I see. Well, thank you very much. ... Good night. [<i>He puts down telephone and looks at them.</i>] No girl has died in there today. Nobody's been brought in after drinking disinfectant. They haven't had a suicide for months.	40
		<i>Birling</i> [<i>triumphantly</i>]: There you are! Proof positive. The whole story's just a lot of moonshine. Nothing but an elaborate sell!	45

- [*He produces a huge sigh of relief.*] Nobody likes to be sold as badly as that – but – for all that – [*he smiles at them all*] Gerald, have a drink.
- Gerald* [*smiling*]: Thanks, I think I could just do with one now.
- Birling* [*going to sideboard*]: So could I. 50
- Mrs Birling* [*smiling*]: And I must say, Gerald, you've argued this very cleverly, and I'm most grateful.
- Gerald* [*going for his drink*]: Well, you see, while I was out of the house I'd time to cool off and think things out a little.
- Birling* [*giving him a drink*]: Yes, he didn't keep you on the run as he did the rest of us. I'll admit now he gave me a bit of a scare at the time. But I'd a special reason for not wanting any public scandal just now. [*Has his drink now, and raises his glass.*] Well, here's to us. Come on, Sheila, don't look like that. All over now. 55
- Sheila*: The worst part is. But you're forgetting one thing I still can't forget. Everything we said had happened really had happened. If it didn't end tragically, then that's lucky for us. But it might have done. 60

[from Act 3]

How does Priestley's writing make you feel about the Birling family and Gerald Croft at this moment in the play?

Or †6 The Inspector says: 'We are responsible for each other'.

How does Priestley make this idea so powerful in the play?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either *7 Read this passage carefully, and then answer the question that follows it:

	<i>Before Harfleur.</i>	
	<i>Enter NYM, BARDOLPH, PISTOL, and BOY.</i>	
<i>Bardolph:</i>	On, on, on, on, on! to the breach, to the breach!	
<i>Nym:</i>	Pray thee, Corporal, stay; the knocks are too hot, and for mine own part I have not a case of lives. The humour of it is too hot; that is the very plain-song of it.	5
<i>Pistol:</i>	The plain-song is most just; for humours do abound. Knocks go and come; God's vassals drop and die; And sword and shield In bloody field Doth win immortal fame.	10
<i>Boy:</i>	Would I were in an alehouse in London! I would give all my fame for a pot of ale and safety.	
<i>Pistol:</i>	And I: If wishes would prevail with me, My purpose should not fail with me, But thither would I hie.	15
<i>Boy:</i>	As duly, but not as truly, As bird doth sing on bough.	
	<i>Enter FLUELLEN.</i>	20
<i>Fluellen:</i>	Up to the breach, you dogs! Avaunt, you cullions!	
	<i>[Driving them forward.]</i>	
<i>Pistol:</i>	Be merciful, great duke, to men of mould. Abate thy rage, abate thy manly rage; Abate thy rage, great duke. Good bawcock, bate thy rage. Use lenity, sweet chuck.	25
<i>Nym:</i>	These be good humours. Your honour wins bad humours.	
	<i>[Exeunt all but BOY.]</i>	
<i>Boy:</i>	As young as I am, I have observ'd these three swashers. I am boy to them all three; but all they three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-liver'd and red-fac'd; by the means whereof 'a faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof 'a breaks words and keeps whole weapons. For Nym, he hath heard that men of few words are the best men, and therefore he scorns to say his prayers lest 'a should be thought a coward; but his few bad words are match'd with as few good deeds; for 'a never broke any man's head but his own, and that was against a post when he was drunk. They will steal anything, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three halfpence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel;	30 35 40 45

I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchers; which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them and seek some better service; their villainy goes against my weak stomach, and therefore I must cast it up. 50

[Exit.]

Re-enter FLUELLEN, GOWER following.

Gower: Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you. 55

Fluellen: To the mines! Tell you the Duke it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war; the concavities of it is not sufficient. For, look you, th' athversary – you may discuss unto the Duke, look you – is digt himself four yard under the countermines; by Cheshu, I think 'a will plow up all, if there is not better directions. 60

Gower: The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman – a very valiant gentleman, i' faith. 65

Fluellen: It is Captain Macmorris, is it not?

Gower: I think it be.

Fluellen: By Cheshu, he is an ass, as in the world: I will verify as much in his beard; he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog. 70

[from Act 3 Scene 2]

How does Shakespeare make this such an entertaining moment in the play?

Or †8 Explore the ways in which Shakespeare makes the night before the Battle of Agincourt such a memorable part of the play.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

Either	*9	Read this passage carefully, and then answer the question that follows it:	
		<i>Antonio:</i> Here, Lord Bassanio, swear to keep this ring.	
		<i>Bassanio:</i> By heaven, it is the same I gave the doctor!	
		<i>Portia:</i> I had it of him. Pardon me, Bassanio, For, by this ring, the doctor lay with me.	
		<i>Nerissa:</i> And pardon me, my gentle Gratiano, For that same scrubbed boy, the doctor's clerk, In lieu of this, last night did lie with me.	5
		<i>Gratiano:</i> Why, this is like the mending of highways In summer, where the ways are fair enough. What, are we cuckolds ere we have deserv'd it?	10
		<i>Portia:</i> Speak not so grossly. You are all amaz'd. Here is a letter; read it at your leisure; It comes from Padua, from Bellario; There you shall find that Portia was the doctor, Nerissa there her clerk. Lorenzo here Shall witness I set forth as soon as you, And even but now return'd; I have not yet Enter'd my house. Antonio, you are welcome; And I have better news in store for you Than you expect. Unseal this letter soon; There you shall find three of your argosies Are richly come to harbour suddenly. You shall not know by what strange accident I chanced on this letter.	15
		<i>Antonio:</i> I am dumb.	20
		<i>Bassanio:</i> Were you the doctor, and I knew you not?	
		<i>Gratiano:</i> Were you the clerk that is to make me cuckold?	
		<i>Nerissa:</i> Ay, but the clerk that never means to do it, Unless he live until he be a man.	
		<i>Bassanio:</i> Sweet Doctor, you shall be my bedfellow; When I am absent, then lie with my wife.	25
		<i>Antonio:</i> Sweet lady, you have given me life and living; For here I read for certain that my ships Are safely come to road.	
		<i>Portia:</i> How now, Lorenzo! My clerk hath some good comforts too for you.	30
		<i>Nerissa:</i> Ay, and I'll give them him without a fee. There do I give to you and Jessica, From the rich Jew, a special deed of gift, After his death, of all he dies possess'd of.	35
		<i>Lorenzo:</i> Fair ladies, you drop manna in the way Of starved people.	
		<i>Portia:</i> It is almost morning, And yet I am sure you are not satisfied Of these events at full. Let us go in,	40
			45

And charge us there upon inter'gatories,
 And we will answer all things faithfully.

Gratiano: Let it be so. The first inter'gatory
 That my Nerissa shall be sworn on is,
 Whether till the next night she had rather stay, 50
 Or go to bed now, being two hours to day.
 But were the day come, I should wish it dark,
 Till I were couching with the doctor's clerk.
 Well, while I live, I'll fear no other thing
 So sore as keeping safe Nerissa's ring. [Exeunt. 55

[from Act 5 Scene 1]

In what ways does Shakespeare make this an entertaining ending to the play?

Or †10 How does Shakespeare's writing make **two** moments in the play particularly disturbing for you?

Do not use the passage in Question *9 in answering this question.

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LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

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Answer **two** questions.

You must answer **one** passage-based question (marked *) and **one** essay question (marked †).

Your questions must be on **two** different plays.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** Insert.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either	*1	Read this passage carefully, and then answer the question that follows it:	
<i>Judge:</i>		In <i>this</i> community, Colonel Drummond — and in this sovereign state — exactly the opposite is the case. The language of the law is clear; we do not need experts to question the validity of a law that is already on the books. [DRUMMOND, <i>for once in his life, has hit a legal roadblock.</i>]	5
<i>Drummond</i>		[<i>Scowling</i>]: In other words, the court rules out any expert testimony on Charles Darwin’s <i>Origin of Species</i> or <i>Descent of Man</i> ?	
<i>Judge:</i>		The court so rules. [DRUMMOND <i>is flabbergasted. His case is cooked and he knows it. He looks around helplessly. He strides angrily to his table and starts to pack his briefcase. As he crosses, spectators whisper excitedly at the turn of events. DRUMMOND suddenly stops packing.</i>]	10
<i>Drummond</i>		[<i>There’s the glint of an idea in his eye</i>]: Would the court admit expert testimony regarding a book known as the Holy Bible?	15
<i>Judge</i>		[<i>Hesitates, turns to BRADY</i>]: Any objection, Colonel Brady?	20
<i>Brady:</i>		If the counsel can advance the case of the defendant through the use of the Holy Scriptures, the prosecution will take no exception!	
<i>Drummond:</i>		Good! [<i>With relish.</i>] I call to the stand one of the world’s foremost experts on the Bible and its teachings — [BRADY <i>and all turn, trying to see who DRUMMOND’s “surprise witness” may be.</i>] Matthew Harrison Brady! [<i>There is an uproar in the courtroom. The JUDGE raps for order. BRADY is stunned.</i>]	25
<i>Davenport</i>		[<i>Rises</i>]: Your Honor, this is preposterous!	30
<i>Judge</i>		[<i>Confused</i>]: I — well, it’s highly unorthodox. I’ve never known an instance where the defense called the prosecuting attorney as a witness. [BRADY <i>rises.</i>]	
<i>Brady:</i>		Your Honor, this entire trial is unorthodox. If the interests of Right and Justice will be served, I will take the stand.	35
<i>Davenport</i>		[<i>Helplessly</i>]: But, Colonel Brady — [<i>Buzz of awed reaction. The giants are about to meet head on. The JUDGE raps the gavel again, nervously.</i>]	
<i>Judge</i>		[<i>To BRADY</i>]: The court will support you if you wish to decline to testify — as a witness against your own case ...	40
<i>Brady</i>		[<i>With conviction</i>]: Your Honor, I shall not testify <i>against</i> anything. I shall speak out, as I have all my life — on behalf of the Living Truth of the Holy Scriptures! [<i>Medium loud “Amens” and applause from the spectators. DAVENPORT sits, resigned but nervous.</i>]	45
<i>Judge</i>		[<i>To MEEKER, in a nervous whisper</i>]: Uh — Mr. Meeker, you’d better swear in the witness, please ... [DRUMMOND <i>moistens his lips in anticipation. BRADY moves to the witness stand in grandiose style.</i>]	50

- MEEKER *holds out a Bible. BRADY puts his left hand on the book, and raises his right hand.*
- Meeker:* Do you solemnly swear to tell the truth, the whole truth, and nothing but the truth, so help you God?
- Brady* [*Booming*]: I do. 55
- Mrs. Krebs:* And he will! [*Spectators agree. BRADY sits, confident and assured. His air is that of a benign and learned mathematician about to be quizzed by a schoolboy on matters of short division.*]
- Drummond:* Am I correct, sir, in calling on you as an authority on the Bible? 60
- Brady:* I believe it is not boastful to say that I have studied the Bible as much as any layman. And I have tried to live according to its precepts.
- Drummond:* Bully for you. Now, I suppose you can quote me chapter and verse right straight through the King James Version, can't you? 65
- Brady:* There are many portions of the Holy Bible that I have committed to memory. [*DRUMMOND crosses to counsel table and picks up a copy of Darwin.*] 70
- Drummond:* I don't suppose you've memorized many passages from *The Origin of Species*? [*DAVENPORT tries to get the JUDGE's attention.*]
- Brady:* I am not in the least interested in the pagan hypotheses of that book. 75
- Drummond:* Never read it?
- Brady:* And I never will.
- Drummond:* Then how in perdition do you have the gall to whoop up this holy war against something you don't know anything about? 80

[from Act 2]

How do the writers make this both a dramatic and significant moment in the play?

Or † 2 In what ways do the writers make you admire Bert Cates?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either *3 Read this passage carefully, and then answer the question that follows it:

Alfieri: On December twenty-seventh I saw him next.

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EDDIE *has at the same time
appeared beside the phone.*]

[from Act 2]

Explore how Miller makes this such a powerful moment in the play.

- Or** †4 How does Miller make the relationship between Beatrice and Catherine such a memorable part of the play?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either *5 Read this passage carefully, and then answer the question that follows it:

At rise, scene and situation are exactly as they were at end of Act One.

	<i>[The INSPECTOR remains at the door for a few moments looking at SHEILA and GERALD. Then he comes forward, leaving door open behind him.]</i>	5
<i>Inspector</i>	<i>[to GERALD]: Well?</i>	
<i>Sheila</i>	<i>[with hysterical laugh, to GERALD]: You see? What did I tell you?</i>	
<i>Inspector:</i>	<i>What did you tell him?</i>	
<i>Gerald</i>	<i>[with an effort]: Inspector, I think Miss Birling ought to be excused any more of this questioning. She's nothing more to tell you. She's had a long, exciting and tiring day – we were celebrating our engagement, you know – and now she's obviously had about as much as she can stand. You heard her.</i>	10
<i>Sheila:</i>	<i>He means that I'm getting hysterical now.</i>	15
<i>Inspector:</i>	<i>And are you?</i>	
<i>Sheila:</i>	<i>Probably.</i>	
<i>Inspector:</i>	<i>Well, I don't want to keep you here. I've no more questions to ask you.</i>	20
<i>Sheila:</i>	<i>No, but you haven't finished asking questions – have you?</i>	
<i>Inspector:</i>	<i>No.</i>	
<i>Sheila</i>	<i>[to GERALD]: You see? [To INSPECTOR] Then I'm staying.</i>	
<i>Gerald:</i>	<i>Why should you? It's bound to be unpleasant and disturbing.</i>	25
<i>Inspector:</i>	<i>And you think young women ought to be protected against unpleasant and disturbing things?</i>	
<i>Gerald:</i>	<i>If possible – yes.</i>	
<i>Inspector:</i>	<i>Well, we know one young woman who wasn't, don't we?</i>	30
<i>Gerald:</i>	<i>I suppose I asked for that.</i>	
<i>Sheila:</i>	<i>Be careful you don't ask for any more, Gerald.</i>	
<i>Gerald:</i>	<i>I only meant to say to you – Why stay when you'll hate it?</i>	
<i>Sheila:</i>	<i>It can't be any worse for me than it has been. And it might be better.</i>	35
<i>Gerald</i>	<i>[bitterly]: I see.</i>	
<i>Sheila:</i>	<i>What do you see?</i>	
<i>Gerald:</i>	<i>You've been through it – and now you want to see somebody else put through it.</i>	
<i>Sheila</i>	<i>[bitterly]: So that's what you think I'm really like. I'm glad I realized it in time, Gerald.</i>	40
<i>Gerald:</i>	<i>No, no, I didn't mean –</i>	
<i>Sheila</i>	<i>[cutting in]: Yes, you did. And if you'd really loved me, you couldn't have said that. You listened to that nice story about me. I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.</i>	45
<i>Gerald:</i>	<i>I neither said that nor even suggested it.</i>	

<i>Sheila:</i>	Then why say I want to see somebody else put through it? That's not what I meant at all.	50
<i>Gerald:</i>	All right then, I'm sorry.	
<i>Sheila:</i>	Yes, but you don't believe me. And this is just the wrong time not to believe me.	
<i>Inspector</i>	<i>[massively taking charge]:</i> Allow me, Miss Birling. <i>[To GERALD]</i> I can tell you why Miss Birling wants to stay on and why she says it might be better for her if she did. A girl died tonight. A pretty, lively sort of girl, who never did anybody no harm. But she died in misery and agony – hating life –	55
<i>Sheila</i>	<i>[distressed]:</i> Don't please – I know, I know – and I can't stop thinking about it –	60
<i>Inspector</i>	<i>[ignoring this]:</i> Now Miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility, the rest of tonight, all tomorrow, all the next night –	65
<i>Sheila</i>	<i>[eagerly]:</i> Yes, that's it. And I know I'm to blame – and I'm desperately sorry – but I can't believe – I won't believe – it's simply my fault that in the end she – she committed suicide. That would be too horrible –	70
<i>Inspector</i>	<i>[sternly to them both]:</i> You see, we have to share something. If there's nothing else, we'll have to share our guilt.	

[from Act 2]

How does Priestley make this such a tense moment in the play?

Or †6 In what ways does Priestley memorably portray Eva Smith as a victim?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either *7 Read this passage carefully, and then answer the question that follows it:

Trumpets sound. Enter the KING, SCROOP, CAMBRIDGE, GREY, and Attendants.

<i>King:</i>	Now sits the wind fair, and we will aboard. My Lord of Cambridge, and my kind Lord of Masham, And you, my gentle knight, give me your thoughts. Think you not that the pow'rs we bear with us Will cut their passage through the force of France, Doing the execution and the act For which we have in head assembled them?	5
<i>Scroop:</i>	No doubt, my liege, if each man do his best.	10
<i>King:</i>	I doubt not that, since we are well persuaded We carry not a heart with us from hence That grows not in a fair consent with ours; Nor leave not one behind that doth not wish Success and conquest to attend on us.	15
<i>Cambridge:</i>	Never was monarch better fear'd and lov'd Than is your Majesty. There's not, I think, a subject That sits in heart-grief and uneasiness Under the sweet shade of your government.	20
<i>Grey:</i>	True: those that were your father's enemies Have steep'd their galls in honey, and do serve you With hearts create of duty and of zeal.	25
<i>King:</i>	We therefore have great cause of thankfulness, And shall forget the office of our hand Sooner than quittance of desert and merit According to the weight and worthiness.	30
<i>Scroop:</i>	So service shall with steeled sinews toil, And labour shall refresh itself with hope, To do your Grace incessant services.	35
<i>King:</i>	We judge no less. Uncle of Exeter, Enlarge the man committed yesterday That rail'd against our person. We consider It was excess of wine that set him on; And on his more advice we pardon him.	40
<i>Scroop:</i>	That's mercy, but too much security. Let him be punish'd, sovereign, lest example Breed, by his sufferance, more of such a kind.	45
<i>King:</i>	O, let us yet be merciful!	
<i>Cambridge:</i>	So may your Highness, and yet punish too.	
<i>Grey:</i>	Sir, You show great mercy if you give him life, After the taste of much correction.	45
<i>King:</i>	Alas, your too much love and care of me Are heavy orisons 'gainst this poor wretch! If little faults proceeding on distemper Shall not be wink'd at, how shall we stretch our eye When capital crimes, chew'd, swallow'd, and digested, Appear before us? We'll yet enlarge that man, Though Cambridge, Scroop, and Grey, in their dear care	45

And tender preservation of our person,
Would have him punish'd. And now to our French causes:
Who are the late commissioners?

50

[from Act 2 Scene 2]

In what ways does Shakespeare strikingly create tension at this moment in the play?

Or †8 Explore **two** moments in the play in which Shakespeare powerfully conveys impressions of war to you.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

Either *9 Read this passage carefully, and then answer the question that follows it:

<i>Portia:</i>	Is your name Shylock?	
<i>Shylock:</i>	Shylock is my name.	
<i>Portia:</i>	Of a strange nature is the suit you follow; Yet in such rule that the Venetian law Cannot impugn you as you do proceed.	5
	You stand within his danger, do you not?	
<i>Antonio:</i>	Ay, so he says.	
<i>Portia:</i>	Do you confess the bond?	
<i>Antonio:</i>	I do.	
<i>Portia:</i>	Then must the Jew be merciful.	10
<i>Shylock:</i>	On what compulsion must I? Tell me that.	
<i>Portia:</i>	The quality of mercy is not strain'd; It droppeth as the gentle rain from heaven Upon the place beneath. It is twice blest: It blesseth him that gives and him that takes.	15
	'Tis mightiest in the mightiest; it becomes The throned monarch better than his crown; His sceptre shows the force of temporal power, The attribute to awe and majesty, Wherein doth sit the dread and fear of kings;	20
	But mercy is above this sceptred sway, It is enthroned in the hearts of kings, It is an attribute to God himself; And earthly power doth then show likest God's When mercy seasons justice. Therefore, Jew,	25
	Though justice be thy plea, consider this – That in the course of justice none of us Should see salvation; we do pray for mercy, And that same prayer doth teach us all to render The deeds of mercy. I have spoke thus much	30
	To mitigate the justice of thy plea, Which if thou follow, this strict court of Venice Must needs give sentence 'gainst the merchant there.	
<i>Shylock:</i>	My deeds upon my head! I crave the law, The penalty and forfeit of my bond.	35
<i>Portia:</i>	Is he not able to discharge the money?	
<i>Bassanio:</i>	Yes; here I tender it for him in the court; Yea, twice the sum; if that will not suffice, I will be bound to pay it ten times o'er On forfeit of my hands, my head, my heart;	40
	If this will not suffice, it must appear That malice bears down truth. And, I beseech you, Wrest once the law to your authority; To do a great right do a little wrong, And curb this cruel devil of his will.	45
<i>Portia:</i>	It must not be; there is no power in Venice Can alter a decree established; 'Twill be recorded for a precedent, And many an error, by the same example, Will rush into the state; it cannot be.	50

Shylock: A Daniel come to judgment! Yea, a Daniel!
 O wise young judge, how I do honour thee!

Portia: I pray you, let me look upon the bond.

Shylock: Here 'tis, most reverend Doctor; here it is.

Portia: Shylock, there's thrice thy money off'ered thee.

Shylock: An oath, an oath! I have an oath in heaven.
 Shall I lay perjury upon my soul?
 No, not for Venice.

55

[from Act 4 Scene 1]

What vivid impressions of Portia and Shylock does Shakespeare create for you at this moment in the play?

Or †10 To what extent does Shakespeare persuade you that Bassanio is a likeable character?

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LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside the question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

You must answer **one** passage-based question (marked *) and **one** essay question (marked †).

Your questions must be on **two** different plays.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** Insert.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either *1	Read this passage carefully, and then answer the question that follows it:	
	<i>Drummond:</i> What's the matter, boy?	
	<i>Cates:</i> I'm not sure. Did I win or did I lose?	
	<i>Drummond:</i> You won.	
	<i>Cates:</i> But the jury found me —	
	<i>Drummond:</i> What jury? Twelve men? Millions of people will say you won. They'll read in their papers tonight that you smashed a bad law. You made it a joke!	5
	<i>Cates:</i> Yeah. But what's going to happen now? I haven't got a job. I'll bet they won't even let me back in the boarding house.	
	<i>Drummond:</i> Sure, it's gonna be tough, it's not gonna be any church social for a while. But you'll live. And while they're making you sweat, remember — you've helped the next fella.	10
	<i>Cates:</i> What do you mean?	
	<i>Drummond:</i> You don't suppose this kind of thing is ever finished, do you? Tomorrow, sure as hell, somebody else'll have to stand up. And you've helped give him the guts to do it!	15
	<i>Cates</i> [<i>Turning to MEEKER, with new pride in what he's done</i>]: Mr. Meeker, don't you have to lock me up?	
	<i>Meeker:</i> They fixed bail.	
	<i>Cates:</i> You don't expect a schoolteacher to have five hundred dollars.	20
	<i>Meeker</i> [<i>Jerking his head toward HORNBECK</i>]: This fella here put up the money.	
	<i>Hornbeck</i> [<i>With a magnanimous gesture</i>]: With a year's subscription to the <i>Baltimore Herald</i> , we give away — at no cost or obligation — a year of freedom. [<i>RACHEL enters, carrying a suitcase. There is a new lift to her head. CATES turns to see her.</i>]	25
	<i>Cates:</i> Rachel!	
	<i>Rachel:</i> Hello, Bert.	30
	<i>Cates</i> [<i>Indicating her suitcase</i>]: I don't need any more shirts. I'm free — for a while anyway.	
	<i>Rachel:</i> These are <i>my</i> things, Bert. I'm going away.	
	<i>Cates:</i> Where are you going?	
	<i>Rachel:</i> I'm not sure. But I'm leaving my father.	35
	<i>Cates:</i> Rache ...	
	<i>Rachel:</i> Bert, it's my fault the jury found you guilty. [<i>He starts to protest.</i>] Partly my fault. I helped. [<i>RACHEL hands BERT the orange book.</i>] This is your book, Bert. [<i>Silently, he takes it.</i>] I've read it. All the way through. I don't understand it. What I do understand, I don't like. I don't want to think that men come from apes and monkeys. But I think that's beside the point. [<i>DRUMMOND looks at the girl admiringly.</i>]	40

<i>Drummond:</i>	That's right. That's beside the point. [RACHEL crosses to DRUMMOND.]	45
<i>Rachel:</i>	Mr. Drummond, I hope I haven't said anything to offend you. [He shakes his head.] You see, I haven't really thought very much. I was always afraid of what I might think — so it seemed safer not to think at all. But now I know. A thought is like a child inside our body. It has to be born. If it dies inside you, part of you dies, too! [Pointing to the book.] Maybe what Mr. Darwin wrote is bad. I don't know. Bad or good, it doesn't make any difference. The ideas have to come out — like children. Some of 'em healthy as a bean plant, some sickly. I think the sickly ideas die mostly, don't you, Bert? [BERT nods yes, but he's too lost in new admiration for her to do anything but stare. He does not move to her side. DRUMMOND smiles, as if to say: "That's quite a girl!" The Judge walks in slowly.]	50 55
<i>Judge</i>	[Quietly]: Brady's dead. [They all react.]	60
<i>Drummond:</i>	I can't imagine the world without Matthew Harrison Brady.	
<i>Cates:</i>	What caused it? Did they say? [Dazed, the JUDGE goes off without answering.]	

[from Act 2]

How do the writers make this moment in the play so moving?

Or † 2 Drummond says of Matthew Harrison Brady: 'There was much greatness in this man.'

To what extent do the writers persuade you to agree with this view?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either *3 Read this passage carefully, and then answer the question that follows it:

Marco: Oh, no, she saves.

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[She has taken his hand and he stiffly rises, feeling EDDIE's eyes on his back, and they dance.]

[from Act 1]

How does Miller vividly create tension at this moment in the play?

Or †4 In what ways does Miller's writing suggest to you that Eddie's death is inevitable?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either	*5	Read this passage carefully, and then answer the question that follows it:	
		<i>Inspector:</i> Yes. Twenty-four.	
		<i>Sheila:</i> Pretty?	
		<i>Inspector:</i> She wasn't pretty when I saw her today, but she had been pretty – very pretty.	
		<i>Birling:</i> That's enough of that.	5
		<i>Gerald:</i> And I don't really see that this inquiry gets you anywhere, Inspector. It's what happened to her since she left Mr Birling's works that is important.	
		<i>Birling:</i> Obviously. I suggested that some time ago.	
		<i>Gerald:</i> And we can't help you there because we don't know.	10
		<i>Inspector</i> [<i>slowly</i>]: Are you sure you don't know? [<i>He looks at GERALD, then at ERIC, then at SHEILA.</i>]	
		<i>Birling:</i> And are you suggesting now that one of them knows something about this girl?	
		<i>Inspector:</i> Yes.	15
		<i>Birling:</i> You didn't come here just to see me then?	
		<i>Inspector:</i> No. [<i>The other four exchange bewildered and perturbed glances.</i>]	
		<i>Birling</i> [<i>with marked change of tone</i>]: Well, of course, if I'd known that earlier, I wouldn't have called you officious and talked about reporting you. You understand that, don't you, Inspector? I thought that – for some reason best known to yourself – you were making the most of this tiny bit of information I could give you. I'm sorry. This makes a difference. You sure of your facts?	20
		<i>Inspector:</i> Some of them – yes.	
		<i>Birling:</i> I can't think they can be of any great consequence.	
		<i>Inspector:</i> The girl's dead though.	
		<i>Sheila:</i> What do you mean by saying that? You talk as if we were responsible –	30
		<i>Birling</i> [<i>cutting in</i>]: Just a minute, Sheila. Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner –	
		<i>Sheila</i> [<i>cutting in</i>]: Why should you? He's finished with you. He says it's one of us now.	35
		<i>Birling:</i> Yes, and I'm trying to settle it sensibly for you.	
		<i>Gerald:</i> Well, there's nothing to settle as far as I'm concerned. I've never known an Eva Smith.	
		<i>Eric:</i> Neither have I.	
		<i>Sheila:</i> Was that her name? Eva Smith?	40
		<i>Gerald:</i> Yes.	
		<i>Sheila:</i> Never heard it before.	

Gerald: So where are you now, Inspector?

Inspector: Where I was before, Mr Croft. I told you – that like a lot of these young women, she'd used more than one name. She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six. But after that she stopped being Eva Smith. Perhaps she'd had enough of it. 45

Eric: Can't blame her. 50

Sheila [to BIRLING]: I think it was a mean thing to do. Perhaps that spoilt everything for her.

[from Act 1]

How does Priestley portray the relationship between the Inspector and the other characters at this moment in the play?

Or †6 In what ways does Priestley make the Inspector's method of investigating Eva Smith's death so powerfully dramatic?

Do not use the passage in Question *5 in answering this question.

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either *7 Read this passage carefully, and then answer the question that follows it:

[Enter a MESSENGER.]

Messenger: The English are embattl'd, you French peers.

Constable: To horse, you gallant Princes! straight to horse!
Do but behold yon poor and starved band,
And your fair show shall suck away their souls, 5
Leaving them but the shales and husks of men.

There is not work enough for all our hands;
Scarce blood enough in all their sickly veins
To give each naked curtle-axe a stain 10

That our French gallants shall to-day draw out,
And sheathe for lack of sport. Let us but blow on them,
The vapour of our valour will o'erturn them.

'Tis positive 'gainst all exceptions, lords,
That our superfluous lackeys and our peasants – 15
Who in unnecessary action swarm

About our squares of battle – were enow
To purge this field of such a hilding foe;
Though we upon this mountain's basis by
Took stand for idle speculation –

But that our honours must not. What's to say? 20
A very little little let us do,

And all is done. Then let the trumpets sound
The tucket sonance and the note to mount;
For our approach shall so much dare the field
That England shall couch down in fear and yield. 25

[Enter GRANDPRÉ]

Grandpré: Why do you stay so long, my lords of France?
Yond island carrions, desperate of their bones,
Ill-favouredly become the morning field; 30
Their ragged curtains poorly are let loose,

And our air shakes them passing scornfully;
Big Mars seems bankrupt in their beggar'd host,
And faintly through a rusty beaver peeps.
The horsemen sit like fixed candlesticks

With torch-staves in their hand; and their poor jades 35
Lob down their heads, dropping the hides and hips,
The gum down-rope from their pale-dead eyes,

And in their pale dull mouths the gimmal'd bit
Lies foul with chaw'd grass, still and motionless; 40
And their executors, the knavish crows,
Fly o'er them, all impatient for their hour.

Description cannot suit itself in words
To demonstrate the life of such a battle
In life so lifeless as it shows itself.

Constable: They have said their prayers and they stay for death. 45

[from Act 4 Scene 2]

What vivid impressions of both the English army and the French knights does Shakespeare create for you at this moment in the play?

Or †8 How does Shakespeare strikingly portray the conflict between Henry's role as king and his personal feelings?

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

Either *9 Read this passage carefully, and then answer the question that follows it:

<i>Morocco:</i>	Let's see once more this saying grav'd in gold: 'Who chooseth me shall gain what many men desire'. Why, that's the lady! All the world desires her; From the four corners of the earth they come To kiss this shrine, this mortal-breathing saint. 5 The Hyrcanian deserts and the vasty wilds Of wide Arabia are as throughfares now For princes to come view fair Portia. The watery kingdom, whose ambitious head Spits in the face of heaven, is no bar 10 To stop the foreign spirits, but they come As o'er a brook to see fair Portia. One of these three contains her heavenly picture. Is't like that lead contains her? 'Twere damnation To think so base a thought; it were too gross 15 To rib her cerecloth in the obscure grave. Or shall I think in silver she's immur'd, Being ten times undervalued to tried gold? O sinful thought! Never so rich a gem Was set in worse than gold. They have in England 20 A coin that bears the figure of an angel Stamp'd in gold; but that's insculp'd upon. But here an angel in a golden bed Lies all within. Deliver me the key; Here do I choose, and thrive I as I may! 25	
<i>Portia:</i>	There, take it, Prince, and if my form lie there, Then I am yours.	
	<i>[He opens the golden casket.]</i>	
<i>Morocco:</i>	O hell! what have we here? A carrion Death, within whose empty eye 30 There is a written scroll! I'll read the writing. 'All that glisters is not gold, Often have you heard that told; Many a man his life hath sold But my outside to behold. 35 Gilded tombs do worms infold. Had you been as wise as bold, Young in limbs, in judgment old, Your answer had not been inscroll'd. Fare you well, your suit is cold.' 40 Cold indeed, and labour lost, Then farewell, heat, and welcome, frost. Portia, adieu! I have too griev'd a heart To take a tedious leave; thus losers part.	
	<i>[Exit with his train. Flourish of cornets.]</i> 45	

Portia: A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so.

[*Exeunt.*

[*from Act 2 Scene 7*]

How does Shakespeare make this a dramatic and significant moment in the play?

Or †10 Does Shakespeare persuade you to feel more sympathy for Shylock or for Jessica?

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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/31

Paper 3 Drama (Open Text)

October/November 2017

45 minutes

Texts studied should be taken into the examination.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** Insert.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

- Either 1** Read this passage carefully, and then answer the question that follows it:
- Bannister:* Who’s gonna be the defense attorney?
- Davenport:* We don’t know yet. It hasn’t been announced.
- Mayor* [*Turning to MRS. BRADY*]: Well, whoever he is, he won’t have much chance against your husband, will he, Mrs. Brady? [*Crowd laughs.*] 5
- Hornbeck:* I disagree. [*The crowd quiets.*]
- Mayor:* Who are you?
- Hornbeck:* Hornbeck. E.K. Hornbeck of the *Baltimore Herald*.
- Brown* [*Can’t quite place the name but it has unpleasant connotations*]: Hornbeck? Hornbeck? 10
- Hornbeck:* I am a newspaper man, bearing news. When this sovereign state determined to indict the sovereign mind of a less than sovereign schoolteacher, my editor decided there was more than a headline here. The *Baltimore Herald*, therefore, is happy to announce that it is sending *two* representatives to “Heavenly Hillsboro” — the most brilliant journalist in America today — [*Tipping his hat.*] myself. [*Crowd snickers.*] And the most agile legal mind of the 20th century — Henry Drummond. [*This name is like a whipcrack.* HORNBECK moves easily to the picnic tables.] 15
- Mrs. Brady* [*Stunned*]: Drummond —
- Brown:* Henry Drummond, the agnostic?
- Bannister:* I heard about him. He got them two Chicago child-murderers off, just the other day.
- Brown:* A vicious, godless man. [*Blithely, HORNBECK, having inspected the food, chooses a drumstick. He waves it jauntily toward the astonished party.*] 25
- Hornbeck:* A Merry Christmas and a jolly Fourth of July! [*Munching the drumstick, he gets his suitcase and exits. BRADY and RACHEL, having left the scene, have missed this significant disclosure. There is a stunned pause.*] 30
- Davenport* [*Genuinely impressed*]: Henry Drummond for the defense. Well!
- Brown:* Henry Drummond is an agent of darkness. We won’t allow him in this town. 35
- Davenport:* I don’t know by what law you can keep him out.
- Mayor:* I could look it up in the town ordinances.
- Brown:* I saw Drummond once. In a courtroom in Ohio. A man was on trial for a most brutal crime. Although he knew and admitted the man was guilty, Drummond was perverting the evidence to turn the guilt away from the accused and on to you and me — and all of society. 40
- Mrs. Brady:* Henry Drummond. Oh, dear me.
- Brown:* I can still see him. A slouching hulk of a man, whose head

- juts out like an animal's. [*He imitates DRUMMOND's slouch. MELINDA watches, frightened.*] You look into his face, and you wonder why God made such a man. And then you know that God didn't make him, that he is a creature of the Devil, perhaps even the Devil himself! [*Little MELINDA utters a frightened cry, and buries her head in the folds of her mother's skirt. BRADY re-enters with RACHEL, who has a confused and guilty look. BRADY's plate has been scraped clean; only the fossil of the turkey leg remains. He looks at the ring of faces, which have been disturbed by BROWN's description of the heretic DRUMMOND. MRS. BRADY comes toward him.*] 45
- Mrs. Brady:* Matt — they're bringing Henry Drummond for the defense.
- Brady* [*Pale*]: Drummond? [*The townspeople are impressed by the impact of this name on BRADY.*] Henry Drummond! 50
- Brown:* We won't allow him in the town! 60
- Mayor* [*Lamely*]: I think — maybe the Board of Health — [*He trails off.*]
- Brady* [*Crossing thoughtfully*]: No. [*He turns.*] I believe we should welcome Henry Drummond.
- Mayor* [*Astonished*]: Welcome him! 65
- Brady:* If the enemy sends its Goliath into battle, it magnifies our cause. Henry Drummond has stalked the courtrooms of this land for forty years. When he fights, headlines follow. [*With growing fervor.*] The whole world will be watching our victory over Drummond. [*Dramatically.*] If St. George had slain a dragonfly, who would remember him? [*Cheers and pleased reactions from the crowd.*] 70

[from Act 1]

Explore how the writers make this such a dramatic and revealing moment in the play.

- Or 2 In what ways do the writers make the differences between Drummond and Brady so striking?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3 Read this passage carefully, and then answer the question that follows it:

Catherine: I'm the best student, he says, and if I want, I should take the job and the end of the year he'll let me take the examination and he'll give me the certificate.

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Look, did I ask you for money? I supported you this long

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After a moment of watching her face, EDDIE breaks into a smile, but it almost seems that tears will form in his eyes.]

[from Act 1]

In what ways does Miller make this a striking and revealing moment in the play?

Or **4** How does Miller make Alfieri's role in the play so significant?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either	5	Read this passage carefully, and then answer the question that follows it:	
		<i>Gerald:</i> That's right. You've got it. How do we know any girl killed herself today?	
		<i>Birling</i> [<i>looking at them all, triumphantly</i>]: Now answer that one. Let's look at it from this fellow's point of view. We're having a little celebration here and feeling rather pleased with ourselves. Now he has to work a trick on us. Well, the first thing he has to do is to give us such a shock that after that he can bluff us all the time. So he starts right off. A girl has just died in the Infirmary. She drank some strong disinfectant. Died in agony –	5 10
		<i>Eric:</i> All right, don't pile it on.	
		<i>Birling</i> [<i>triumphantly</i>]: There you are, you see. Just repeating it shakes you a bit. And that's what he had to do. Shake us at once – and then start questioning us – until we didn't know where we were. Oh – let's admit that. He had the laugh of us all right.	15
		<i>Eric:</i> He could laugh his head off – if I knew it really was all a hoax.	
		<i>Birling:</i> I'm convinced it is. No police inquiry. No one girl that all this happens to. No scandal –	
		<i>Sheila:</i> And no suicide?	20
		<i>Gerald</i> [<i>decisively</i>]: We can settle that at once.	
		<i>Sheila:</i> How?	
		<i>Gerald:</i> By ringing up the Infirmary. Either there's a dead girl there or there isn't.	
		<i>Birling</i> [<i>uneasily</i>]: It will look a bit queer, won't it – ringing up at this time of night –	25
		<i>Gerald:</i> I don't mind doing it.	
		<i>Mrs Birling</i> [<i>emphatically</i>]: And if there isn't –	
		<i>Gerald:</i> Anyway we'll see. [<i>He goes to telephone and looks up number. The others watch tensely.</i>] Brumley eight nine eight six. ... Is that the Infirmary? This is Mr Gerald Croft – of Crofts Limited. ... Yes. ... We're rather worried about one of our employees. Have you had a girl brought in this afternoon who committed suicide by drinking disinfectant – or any like suicide? Yes, I'll wait.	30 35
		[<i>As he waits, the others show their nervous tension. BIRLING wipes his brow, SHEILA shivers, ERIC clasps and unclasps his hands, etc.</i>]	
		Yes? ... You're certain of that. ... I see. Well, thank you very much. ... Good night. [<i>He puts down telephone and looks at them.</i>] No girl has died in there today. Nobody's been brought in after drinking disinfectant. They haven't had a suicide for months.	40
		<i>Birling</i> [<i>triumphantly</i>]: There you are! Proof positive. The whole story's just a lot of moonshine. Nothing but an elaborate sell!	45

- [*He produces a huge sigh of relief.*] Nobody likes to be sold as badly as that – but – for all that – [*he smiles at them all*] Gerald, have a drink.
- Gerald* [*smiling*]: Thanks, I think I could just do with one now.
- Birling* [*going to sideboard*]: So could I. 50
- Mrs Birling* [*smiling*]: And I must say, Gerald, you've argued this very cleverly, and I'm most grateful.
- Gerald* [*going for his drink*]: Well, you see, while I was out of the house I'd time to cool off and think things out a little.
- Birling* [*giving him a drink*]: Yes, he didn't keep you on the run as he did the rest of us. I'll admit now he gave me a bit of a scare at the time. But I'd a special reason for not wanting any public scandal just now. [*Has his drink now, and raises his glass.*] Well, here's to us. Come on, Sheila, don't look like that. All over now. 55
- Sheila*: The worst part is. But you're forgetting one thing I still can't forget. Everything we said had happened really had happened. If it didn't end tragically, then that's lucky for us. But it might have done. 60

[from Act 3]

How does Priestley's writing make you feel about the Birling family and Gerald Croft at this moment in the play?

Or 6 The Inspector says: 'We are responsible for each other'.

How does Priestley make this idea so powerful in the play?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either	7	Read this passage carefully, and then answer the question that follows it:	
		<i>Before Harfleur.</i>	
		<i>Enter</i> NYM, BARDOLPH, PISTOL, <i>and</i> BOY.	
		<i>Bardolph:</i> On, on, on, on, on! to the breach, to the breach!	
		<i>Nym:</i> Pray thee, Corporal, stay; the knocks are too hot, and for mine own part I have not a case of lives. The humour of it is too hot; that is the very plain-song of it.	5
		<i>Pistol:</i> The plain-song is most just; for humours do abound. Knocks go and come; God's vassals drop and die;	
		And sword and shield In bloody field Doth win immortal fame.	10
		<i>Boy:</i> Would I were in an alehouse in London! I would give all my fame for a pot of ale and safety.	
		<i>Pistol:</i> And I:	
		If wishes would prevail with me, My purpose should not fail with me, But thither would I hie.	15
		<i>Boy:</i> As duly, but not as truly, As bird doth sing on bough.	
		<i>Enter</i> FLUELLEN.	20
		<i>Fluellen:</i> Up to the breach, you dogs! Avaunt, you cullions!	
		<i>[Driving them forward.]</i>	
		<i>Pistol:</i> Be merciful, great duke, to men of mould. Abate thy rage, abate thy manly rage; Abate thy rage, great duke. Good bawcock, bate thy rage. Use lenity, sweet chuck.	25
		<i>Nym:</i> These be good humours. Your honour wins bad humours.	
		<i>[Exeunt all but BOY.]</i>	
		<i>Boy:</i> As young as I am, I have observ'd these three swashers. I am boy to them all three; but all they three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-liver'd and red-fac'd; by the means whereof 'a faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof 'a breaks words and keeps whole weapons. For Nym, he hath heard that men of few words are the best men, and therefore he scorns to say his prayers lest 'a should be thought a coward; but his few bad words are match'd with as few good deeds; for 'a never broke any man's head but his own, and that was against a post when he was drunk. They will steal anything, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three halfpence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel;	30
			35
			40
			45

I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchers; which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them and seek some better service; their villainy goes against my weak stomach, and therefore I must cast it up. 50

[Exit.]

Re-enter FLUELLEN, GOWER following.

Gower: Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you. 55

Fluellen: To the mines! Tell you the Duke it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war; the concavities of it is not sufficient. For, look you, th' athversary – you may discuss unto the Duke, look you – is digt himself four yard under the countermines; by Cheshu, I think 'a will plow up all, if there is not better directions. 60

Gower: The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman – a very valiant gentleman, i' faith. 65

Fluellen: It is Captain Macmorris, is it not?

Gower: I think it be.

Fluellen: By Cheshu, he is an ass, as in the world: I will verify as much in his beard; he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog. 70

[from Act 3 Scene 2]

How does Shakespeare make this such an entertaining moment in the play?

- Or 8** Explore the ways in which Shakespeare makes the night before the Battle of Agincourt such a memorable part of the play.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

Either	9	Read this passage carefully, and then answer the question that follows it:	
		<i>Antonio:</i> Here, Lord Bassanio, swear to keep this ring.	
		<i>Bassanio:</i> By heaven, it is the same I gave the doctor!	
		<i>Portia:</i> I had it of him. Pardon me, Bassanio, For, by this ring, the doctor lay with me.	
		<i>Nerissa:</i> And pardon me, my gentle Gratiano, For that same scrubbed boy, the doctor's clerk, In lieu of this, last night did lie with me.	5
		<i>Gratiano:</i> Why, this is like the mending of highways In summer, where the ways are fair enough. What, are we cuckolds ere we have deserv'd it?	10
		<i>Portia:</i> Speak not so grossly. You are all amaz'd. Here is a letter; read it at your leisure; It comes from Padua, from Bellario; There you shall find that Portia was the doctor, Nerissa there her clerk. Lorenzo here Shall witness I set forth as soon as you, And even but now return'd; I have not yet Enter'd my house. Antonio, you are welcome; And I have better news in store for you Than you expect. Unseal this letter soon; There you shall find three of your argosies Are richly come to harbour suddenly. You shall not know by what strange accident I chanced on this letter.	15
		<i>Antonio:</i> I am dumb.	20
		<i>Bassanio:</i> Were you the doctor, and I knew you not?	
		<i>Gratiano:</i> Were you the clerk that is to make me cuckold?	
		<i>Nerissa:</i> Ay, but the clerk that never means to do it, Unless he live until he be a man.	
		<i>Bassanio:</i> Sweet Doctor, you shall be my bedfellow; When I am absent, then lie with my wife.	25
		<i>Antonio:</i> Sweet lady, you have given me life and living; For here I read for certain that my ships Are safely come to road.	
		<i>Portia:</i> How now, Lorenzo! My clerk hath some good comforts too for you.	30
		<i>Nerissa:</i> Ay, and I'll give them him without a fee. There do I give to you and Jessica, From the rich Jew, a special deed of gift, After his death, of all he dies possess'd of.	35
		<i>Lorenzo:</i> Fair ladies, you drop manna in the way Of starved people.	40
		<i>Portia:</i> It is almost morning, And yet I am sure you are not satisfied Of these events at full. Let us go in,	45

And charge us there upon inter'gatories,
 And we will answer all things faithfully.

Gratiano: Let it be so. The first inter'gatory
 That my Nerissa shall be sworn on is,
 Whether till the next night she had rather stay, 50
 Or go to bed now, being two hours to day.
 But were the day come, I should wish it dark,
 Till I were couching with the doctor's clerk.
 Well, while I live, I'll fear no other thing
 So sore as keeping safe Nerissa's ring. [Exeunt. 55

[from Act 5 Scene 1]

In what ways does Shakespeare make this an entertaining ending to the play?

- Or** 10 How does Shakespeare's writing make **two** moments in the play particularly disturbing for you?

Do not use the passage in Question 9 in answering this question.

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LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

October/November 2017

45 minutes

Texts studied should be taken into the examination.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** Insert.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either 1	Read this passage carefully, and then answer the question that follows it:	
<i>Judge:</i>	In <i>this</i> community, Colonel Drummond — and in this sovereign state — exactly the opposite is the case. The language of the law is clear; we do not need experts to question the validity of a law that is already on the books. [DRUMMOND, <i>for once in his life, has hit a legal roadblock.</i>]	5
<i>Drummond</i>	[<i>Scowling</i>]: In other words, the court rules out any expert testimony on Charles Darwin’s <i>Origin of Species</i> or <i>Descent of Man</i> ?	
<i>Judge:</i>	The court so rules. [DRUMMOND <i>is flabbergasted. His case is cooked and he knows it. He looks around helplessly. He strides angrily to his table and starts to pack his briefcase. As he crosses, spectators whisper excitedly at the turn of events. DRUMMOND suddenly stops packing.</i>]	10
<i>Drummond</i>	[<i>There’s the glint of an idea in his eye</i>]: Would the court admit expert testimony regarding a book known as the Holy Bible?	15
<i>Judge</i>	[<i>Hesitates, turns to BRADY</i>]: Any objection, Colonel Brady?	20
<i>Brady:</i>	If the counsel can advance the case of the defendant through the use of the Holy Scriptures, the prosecution will take no exception!	
<i>Drummond:</i>	Good! [<i>With relish.</i>] I call to the stand one of the world’s foremost experts on the Bible and its teachings — [BRADY <i>and all turn, trying to see who DRUMMOND’s “surprise witness” may be.</i>] Matthew Harrison Brady! [<i>There is an uproar in the courtroom. The JUDGE raps for order. BRADY is stunned.</i>]	25
<i>Davenport</i>	[<i>Rises</i>]: Your Honor, this is preposterous!	30
<i>Judge</i>	[<i>Confused</i>]: I — well, it’s highly unorthodox. I’ve never known an instance where the defense called the prosecuting attorney as a witness. [BRADY <i>rises.</i>]	
<i>Brady:</i>	Your Honor, this entire trial is unorthodox. If the interests of Right and Justice will be served, I will take the stand.	35
<i>Davenport</i>	[<i>Helplessly</i>]: But, Colonel Brady — [<i>Buzz of awed reaction. The giants are about to meet head on. The JUDGE raps the gavel again, nervously.</i>]	
<i>Judge</i>	[<i>To BRADY</i>]: The court will support you if you wish to decline to testify — as a witness against your own case ...	40
<i>Brady</i>	[<i>With conviction</i>]: Your Honor, I shall not testify <i>against</i> anything. I shall speak out, as I have all my life — on behalf of the Living Truth of the Holy Scriptures! [<i>Medium loud “Amens” and applause from the spectators. DAVENPORT sits, resigned but nervous.</i>]	45
<i>Judge</i>	[<i>To MEEKER, in a nervous whisper</i>]: Uh — Mr. Meeker, you’d better swear in the witness, please ... [DRUMMOND <i>moistens his lips in anticipation. BRADY moves to the witness stand in grandiose style.</i>]	50

- MEEKER *holds out a Bible. BRADY puts his left hand on the book, and raises his right hand.*
- Meeker:* Do you solemnly swear to tell the truth, the whole truth, and nothing but the truth, so help you God?
- Brady* [*Booming*]: I do. 55
- Mrs. Krebs:* And he will! [*Spectators agree. BRADY sits, confident and assured. His air is that of a benign and learned mathematician about to be quizzed by a schoolboy on matters of short division.*]
- Drummond:* Am I correct, sir, in calling on you as an authority on the Bible? 60
- Brady:* I believe it is not boastful to say that I have studied the Bible as much as any layman. And I have tried to live according to its precepts.
- Drummond:* Bully for you. Now, I suppose you can quote me chapter and verse right straight through the King James Version, can't you? 65
- Brady:* There are many portions of the Holy Bible that I have committed to memory. [*DRUMMOND crosses to counsel table and picks up a copy of Darwin.*] 70
- Drummond:* I don't suppose you've memorized many passages from *The Origin of Species*? [*DAVENPORT tries to get the JUDGE's attention.*]
- Brady:* I am not in the least interested in the pagan hypotheses of that book. 75
- Drummond:* Never read it?
- Brady:* And I never will.
- Drummond:* Then how in perdition do you have the gall to whoop up this holy war against something you don't know anything about? 80

[from Act 2]

How do the writers make this both a dramatic and significant moment in the play?

Or 2 In what ways do the writers make you admire Bert Cates?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3 Read this passage carefully, and then answer the question that follows it:

Alfieri: On December twenty-seventh I saw him next.

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EDDIE *has at the same time
appeared beside the phone.*]

[from Act 2]

Explore how Miller makes this such a powerful moment in the play.

- Or** **4** How does Miller make the relationship between Beatrice and Catherine such a memorable part of the play?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either	5	Read this passage carefully, and then answer the question that follows it:	
		<i>At rise, scene and situation are exactly as they were at end of Act One.</i>	
		[The INSPECTOR remains at the door for a few moments looking at SHEILA and GERALD. Then he comes forward, leaving door open behind him.]	5
		<i>Inspector</i> [to GERALD]: Well?	
		<i>Sheila</i> [with hysterical laugh, to GERALD]: You see? What did I tell you?	
		<i>Inspector:</i> What did you tell him?	
		<i>Gerald</i> [with an effort]: Inspector, I think Miss Birling ought to be excused any more of this questioning. She's nothing more to tell you. She's had a long, exciting and tiring day – we were celebrating our engagement, you know – and now she's obviously had about as much as she can stand. You heard her.	10
		<i>Sheila:</i> He means that I'm getting hysterical now.	
		<i>Inspector:</i> And are you?	
		<i>Sheila:</i> Probably.	
		<i>Inspector:</i> Well, I don't want to keep you here. I've no more questions to ask you.	15
		<i>Sheila:</i> No, but you haven't finished asking questions – have you?	
		<i>Inspector:</i> No.	
		<i>Sheila</i> [to GERALD]: You see? [To INSPECTOR] Then I'm staying.	
		<i>Gerald:</i> Why should you? It's bound to be unpleasant and disturbing.	20
		<i>Inspector:</i> And you think young women ought to be protected against unpleasant and disturbing things?	
		<i>Gerald:</i> If possible – yes.	
		<i>Inspector:</i> Well, we know one young woman who wasn't, don't we?	25
		<i>Gerald:</i> I suppose I asked for that.	
		<i>Sheila:</i> Be careful you don't ask for any more, Gerald.	
		<i>Gerald:</i> I only meant to say to you – Why stay when you'll hate it?	
		<i>Sheila:</i> It can't be any worse for me than it has been. And it might be better.	30
		<i>Gerald</i> [bitterly]: I see.	
		<i>Sheila:</i> What do you see?	
		<i>Gerald:</i> You've been through it – and now you want to see somebody else put through it.	
		<i>Sheila</i> [bitterly]: So that's what you think I'm really like. I'm glad I realized it in time, Gerald.	35
		<i>Gerald:</i> No, no, I didn't mean –	
		<i>Sheila</i> [cutting in]: Yes, you did. And if you'd really loved me, you couldn't have said that. You listened to that nice story about me. I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.	40
		<i>Gerald:</i> I neither said that nor even suggested it.	45

<i>Sheila:</i>	Then why say I want to see somebody else put through it? That's not what I meant at all.	50
<i>Gerald:</i>	All right then, I'm sorry.	
<i>Sheila:</i>	Yes, but you don't believe me. And this is just the wrong time not to believe me.	
<i>Inspector</i>	<i>[massively taking charge]:</i> Allow me, Miss Birling. <i>[To GERALD]</i> I can tell you why Miss Birling wants to stay on and why she says it might be better for her if she did. A girl died tonight. A pretty, lively sort of girl, who never did anybody no harm. But she died in misery and agony – hating life –	55
<i>Sheila</i>	<i>[distressed]:</i> Don't please – I know, I know – and I can't stop thinking about it –	60
<i>Inspector</i>	<i>[ignoring this]:</i> Now Miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility, the rest of tonight, all tomorrow, all the next night –	65
<i>Sheila</i>	<i>[eagerly]:</i> Yes, that's it. And I know I'm to blame – and I'm desperately sorry – but I can't believe – I won't believe – it's simply my fault that in the end she – she committed suicide. That would be too horrible –	70
<i>Inspector</i>	<i>[sternly to them both]:</i> You see, we have to share something. If there's nothing else, we'll have to share our guilt.	

[from Act 2]

How does Priestley make this such a tense moment in the play?

Or 6 In what ways does Priestley memorably portray Eva Smith as a victim?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either 7 Read this passage carefully, and then answer the question that follows it:

Trumpets sound. Enter the KING, SCROOP, CAMBRIDGE, GREY, and Attendants.

<i>King:</i>	Now sits the wind fair, and we will aboard. My Lord of Cambridge, and my kind Lord of Masham, And you, my gentle knight, give me your thoughts. Think you not that the pow'rs we bear with us Will cut their passage through the force of France, Doing the execution and the act For which we have in head assembled them?	5
<i>Scroop:</i>	No doubt, my liege, if each man do his best.	10
<i>King:</i>	I doubt not that, since we are well persuaded We carry not a heart with us from hence That grows not in a fair consent with ours; Nor leave not one behind that doth not wish Success and conquest to attend on us.	15
<i>Cambridge:</i>	Never was monarch better fear'd and lov'd Than is your Majesty. There's not, I think, a subject That sits in heart-grief and uneasiness Under the sweet shade of your government.	20
<i>Grey:</i>	True: those that were your father's enemies Have steep'd their galls in honey, and do serve you With hearts create of duty and of zeal.	25
<i>King:</i>	We therefore have great cause of thankfulness, And shall forget the office of our hand Sooner than quittance of desert and merit According to the weight and worthiness.	30
<i>Scroop:</i>	So service shall with steeled sinews toil, And labour shall refresh itself with hope, To do your Grace incessant services.	35
<i>King:</i>	We judge no less. Uncle of Exeter, Enlarge the man committed yesterday That rail'd against our person. We consider It was excess of wine that set him on; And on his more advice we pardon him.	40
<i>Scroop:</i>	That's mercy, but too much security. Let him be punish'd, sovereign, lest example Breed, by his sufferance, more of such a kind.	45
<i>King:</i>	O, let us yet be merciful!	
<i>Cambridge:</i>	So may your Highness, and yet punish too.	
<i>Grey:</i>	Sir, You show great mercy if you give him life, After the taste of much correction.	
<i>King:</i>	Alas, your too much love and care of me Are heavy orisons 'gainst this poor wretch! If little faults proceeding on distemper Shall not be wink'd at, how shall we stretch our eye When capital crimes, chew'd, swallow'd, and digested, Appear before us? We'll yet enlarge that man, Though Cambridge, Scroop, and Grey, in their dear care	

And tender preservation of our person,
Would have him punish'd. And now to our French causes:
Who are the late commissioners?

50

[from Act 2 Scene 2]

In what ways does Shakespeare strikingly create tension at this moment in the play?

- Or** **8** Explore **two** moments in the play in which Shakespeare powerfully conveys impressions of war to you.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

Either 9 Read this passage carefully, and then answer the question that follows it:

<i>Portia:</i>	Is your name Shylock?	
<i>Shylock:</i>	Shylock is my name.	
<i>Portia:</i>	Of a strange nature is the suit you follow; Yet in such rule that the Venetian law Cannot impugn you as you do proceed.	5
	You stand within his danger, do you not?	
<i>Antonio:</i>	Ay, so he says.	
<i>Portia:</i>	Do you confess the bond?	
<i>Antonio:</i>	I do.	
<i>Portia:</i>	Then must the Jew be merciful.	10
<i>Shylock:</i>	On what compulsion must I? Tell me that.	
<i>Portia:</i>	The quality of mercy is not strain'd; It droppeth as the gentle rain from heaven Upon the place beneath. It is twice blest: It blesseth him that gives and him that takes.	15
	'Tis mightiest in the mightiest; it becomes The throned monarch better than his crown; His sceptre shows the force of temporal power, The attribute to awe and majesty, Wherein doth sit the dread and fear of kings;	20
	But mercy is above this sceptred sway, It is enthroned in the hearts of kings, It is an attribute to God himself; And earthly power doth then show likest God's When mercy seasons justice. Therefore, Jew,	25
	Though justice be thy plea, consider this – That in the course of justice none of us Should see salvation; we do pray for mercy, And that same prayer doth teach us all to render The deeds of mercy. I have spoke thus much	30
	To mitigate the justice of thy plea, Which if thou follow, this strict court of Venice Must needs give sentence 'gainst the merchant there.	
<i>Shylock:</i>	My deeds upon my head! I crave the law, The penalty and forfeit of my bond.	35
<i>Portia:</i>	Is he not able to discharge the money?	
<i>Bassanio:</i>	Yes; here I tender it for him in the court; Yea, twice the sum; if that will not suffice, I will be bound to pay it ten times o'er On forfeit of my hands, my head, my heart;	40
	If this will not suffice, it must appear That malice bears down truth. And, I beseech you, Wrest once the law to your authority; To do a great right do a little wrong, And curb this cruel devil of his will.	45
<i>Portia:</i>	It must not be; there is no power in Venice Can alter a decree established; 'Twill be recorded for a precedent, And many an error, by the same example, Will rush into the state; it cannot be.	50

Shylock: A Daniel come to judgment! Yea, a Daniel!
O wise young judge, how I do honour thee!

Portia: I pray you, let me look upon the bond.

Shylock: Here 'tis, most reverend Doctor; here it is.

Portia: Shylock, there's thrice thy money off'ered thee.

Shylock: An oath, an oath! I have an oath in heaven.
Shall I lay perjury upon my soul?
No, not for Venice.

55

[from Act 4 Scene 1]

What vivid impressions of Portia and Shylock does Shakespeare create for you at this moment in the play?

Or 10 To what extent does Shakespeare persuade you that Bassanio is a likeable character?

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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/33

Paper 3 Drama (Open Text)

October/November 2017

45 minutes

Texts studied should be taken into the examination.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside the question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** Insert.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either 1	Read this passage carefully, and then answer the question that follows it:	
	<i>Drummond:</i> What's the matter, boy?	
	<i>Cates:</i> I'm not sure. Did I win or did I lose?	
	<i>Drummond:</i> You won.	
	<i>Cates:</i> But the jury found me —	
	<i>Drummond:</i> What jury? Twelve men? Millions of people will say you won. They'll read in their papers tonight that you smashed a bad law. You made it a joke!	5
	<i>Cates:</i> Yeah. But what's going to happen now? I haven't got a job. I'll bet they won't even let me back in the boarding house.	
	<i>Drummond:</i> Sure, it's gonna be tough, it's not gonna be any church social for a while. But you'll live. And while they're making you sweat, remember — you've helped the next fella.	10
	<i>Cates:</i> What do you mean?	
	<i>Drummond:</i> You don't suppose this kind of thing is ever finished, do you? Tomorrow, sure as hell, somebody else'll have to stand up. And you've helped give him the guts to do it!	15
	<i>Cates</i> [<i>Turning to MEEKER, with new pride in what he's done</i>]: Mr. Meeker, don't you have to lock me up?	
	<i>Meeker:</i> They fixed bail.	
	<i>Cates:</i> You don't expect a schoolteacher to have five hundred dollars.	20
	<i>Meeker</i> [<i>Jerking his head toward HORNBECK</i>]: This fella here put up the money.	
	<i>Hornbeck</i> [<i>With a magnanimous gesture</i>]: With a year's subscription to the <i>Baltimore Herald</i> , we give away — at no cost or obligation — a year of freedom. [<i>RACHEL enters, carrying a suitcase. There is a new lift to her head. CATES turns to see her.</i>]	25
	<i>Cates:</i> Rachel!	
	<i>Rachel:</i> Hello, Bert.	30
	<i>Cates</i> [<i>Indicating her suitcase</i>]: I don't need any more shirts. I'm free — for a while anyway.	
	<i>Rachel:</i> These are <i>my</i> things, Bert. I'm going away.	
	<i>Cates:</i> Where are you going?	
	<i>Rachel:</i> I'm not sure. But I'm leaving my father.	35
	<i>Cates:</i> Rache ...	
	<i>Rachel:</i> Bert, it's my fault the jury found you guilty. [<i>He starts to protest.</i>] Partly my fault. I helped. [<i>RACHEL hands BERT the orange book.</i>] This is your book, Bert. [<i>Silently, he takes it.</i>] I've read it. All the way through. I don't understand it. What I do understand, I don't like. I don't want to think that men come from apes and monkeys. But I think that's beside the point. [<i>DRUMMOND looks at the girl admiringly.</i>]	40

- Drummond:* That's right. That's beside the point. [RACHEL crosses to DRUMMOND.] 45
- Rachel:* Mr. Drummond, I hope I haven't said anything to offend you. [He shakes his head.] You see, I haven't really thought very much. I was always afraid of what I might think — so it seemed safer not to think at all. But now I know. A thought is like a child inside our body. It has to be born. 50
If it dies inside you, part of you dies, too! [Pointing to the book.] Maybe what Mr. Darwin wrote is bad. I don't know. Bad or good, it doesn't make any difference. The ideas have to come out — like children. Some of 'em healthy as a bean plant, some sickly. I think the sickly ideas die mostly, don't you, Bert? [BERT nods yes, but he's too lost in new admiration for her to do anything but stare. He does not move to her side. DRUMMOND smiles, as if to say: "That's quite a girl!" The Judge walks in slowly.] 55
- Judge* [Quietly]: Brady's dead. [They all react.] 60
- Drummond:* I can't imagine the world without Matthew Harrison Brady.
- Cates:* What caused it? Did they say? [Dazed, the JUDGE goes off without answering.]

[from Act 2]

How do the writers make this moment in the play so moving?

- Or** **2** Drummond says of Matthew Harrison Brady: 'There was much greatness in this man.'
To what extent do the writers persuade you to agree with this view?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3 Read this passage carefully, and then answer the question that follows it:

Marco: Oh, no, she saves.

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[She has taken his hand and he stiffly rises, feeling EDDIE's eyes on his back, and they dance.]

[from Act 1]

How does Miller vividly create tension at this moment in the play?

Or 4 In what ways does Miller's writing suggest to you that Eddie's death is inevitable?

J B PRIESTLEY: *An Inspector Calls*

Remember to support your ideas with details from the writing.

Either	5	Read this passage carefully, and then answer the question that follows it:	
		<i>Inspector:</i> Yes. Twenty-four.	
		<i>Sheila:</i> Pretty?	
		<i>Inspector:</i> She wasn't pretty when I saw her today, but she had been pretty – very pretty.	
		<i>Birling:</i> That's enough of that.	5
		<i>Gerald:</i> And I don't really see that this inquiry gets you anywhere, Inspector. It's what happened to her since she left Mr Birling's works that is important.	
		<i>Birling:</i> Obviously. I suggested that some time ago.	
		<i>Gerald:</i> And we can't help you there because we don't know.	10
		<i>Inspector</i> [<i>slowly</i>]: Are you sure you don't know? [<i>He looks at GERALD, then at ERIC, then at SHEILA.</i>]	
		<i>Birling:</i> And are you suggesting now that one of them knows something about this girl?	
		<i>Inspector:</i> Yes.	15
		<i>Birling:</i> You didn't come here just to see me then?	
		<i>Inspector:</i> No. [<i>The other four exchange bewildered and perturbed glances.</i>]	
		<i>Birling</i> [<i>with marked change of tone</i>]: Well, of course, if I'd known that earlier, I wouldn't have called you officious and talked about reporting you. You understand that, don't you, Inspector? I thought that – for some reason best known to yourself – you were making the most of this tiny bit of information I could give you. I'm sorry. This makes a difference. You sure of your facts?	20
		<i>Inspector:</i> Some of them – yes.	
		<i>Birling:</i> I can't think they can be of any great consequence.	
		<i>Inspector:</i> The girl's dead though.	
		<i>Sheila:</i> What do you mean by saying that? You talk as if we were responsible –	30
		<i>Birling</i> [<i>cutting in</i>]: Just a minute, Sheila. Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner –	
		<i>Sheila</i> [<i>cutting in</i>]: Why should you? He's finished with you. He says it's one of us now.	35
		<i>Birling:</i> Yes, and I'm trying to settle it sensibly for you.	
		<i>Gerald:</i> Well, there's nothing to settle as far as I'm concerned. I've never known an Eva Smith.	
		<i>Eric:</i> Neither have I.	
		<i>Sheila:</i> Was that her name? Eva Smith?	40
		<i>Gerald:</i> Yes.	
		<i>Sheila:</i> Never heard it before.	

Gerald: So where are you now, Inspector?

Inspector: Where I was before, Mr Croft. I told you – that like a lot of these young women, she'd used more than one name. She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six. But after that she stopped being Eva Smith. Perhaps she'd had enough of it. 45

Eric: Can't blame her. 50

Sheila [to BIRLING]: I think it was a mean thing to do. Perhaps that spoilt everything for her.

[from Act 1]

How does Priestley portray the relationship between the Inspector and the other characters at this moment in the play?

- Or** **6** In what ways does Priestley make the Inspector's method of investigating Eva Smith's death so powerfully dramatic?

Do not use the passage in Question 5 in answering this question.

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either 7 Read this passage carefully, and then answer the question that follows it:

[Enter a MESSENGER.]

Messenger: The English are embattl'd, you French peers.

Constable: To horse, you gallant Princes! straight to horse!
Do but behold yon poor and starved band,
And your fair show shall suck away their souls, 5
Leaving them but the shales and husks of men.

There is not work enough for all our hands;
Scarce blood enough in all their sickly veins
To give each naked curtle-axe a stain
That our French gallants shall to-day draw out, 10
And sheathe for lack of sport. Let us but blow on them,
The vapour of our valour will o'erturn them.

'Tis positive 'gainst all exceptions, lords,
That our superfluous lackeys and our peasants – 15
Who in unnecessary action swarm

About our squares of battle – were enow
To purge this field of such a hilding foe;
Though we upon this mountain's basis by
Took stand for idle speculation – 20

But that our honours must not. What's to say?
A very little little let us do,
And all is done. Then let the trumpets sound
The tucket sonance and the note to mount;
For our approach shall so much dare the field
That England shall couch down in fear and yield. 25

[Enter GRANDPRÉ]

Grandpré: Why do you stay so long, my lords of France?
Yond island carrions, desperate of their bones,
Ill-favouredly become the morning field;
Their ragged curtains poorly are let loose, 30
And our air shakes them passing scornfully;
Big Mars seems bankrupt in their beggar'd host,
And faintly through a rusty beaver peeps.

The horsemen sit like fixed candlesticks
With torch-staves in their hand; and their poor jades 35
Lob down their heads, dropping the hides and hips,
The gum down-roping from their pale-dead eyes,
And in their pale dull mouths the gimmal'd bit
Lies foul with chaw'd grass, still and motionless;
And their executors, the knavish crows, 40
Fly o'er them, all impatient for their hour.

Description cannot suit itself in words
To demonstrate the life of such a battle
In life so lifeless as it shows itself.

Constable: They have said their prayers and they stay for death. 45

[from Act 4 Scene 2]

What vivid impressions of both the English army and the French knights does Shakespeare create for you at this moment in the play?

- Or** **8** How does Shakespeare strikingly portray the conflict between Henry's role as king and his personal feelings?

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Remember to support your ideas with details from the writing.

Either 9 Read this passage carefully, and then answer the question that follows it:

<i>Morocco:</i>	Let's see once more this saying grav'd in gold: 'Who chooseth me shall gain what many men desire'. Why, that's the lady! All the world desires her; From the four corners of the earth they come To kiss this shrine, this mortal-breathing saint.	5
	The Hyrcanian deserts and the vasty wilds Of wide Arabia are as throughfares now For princes to come view fair Portia. The watery kingdom, whose ambitious head Spits in the face of heaven, is no bar	10
	To stop the foreign spirits, but they come As o'er a brook to see fair Portia. One of these three contains her heavenly picture. Is't like that lead contains her? 'Twere damnation To think so base a thought; it were too gross	15
	To rib her cerecloth in the obscure grave. Or shall I think in silver she's immur'd, Being ten times undervalued to tried gold? O sinful thought! Never so rich a gem Was set in worse than gold. They have in England	20
	A coin that bears the figure of an angel Stamp'd in gold; but that's insculp'd upon. But here an angel in a golden bed Lies all within. Deliver me the key; Here do I choose, and thrive I as I may!	25
<i>Portia:</i>	There, take it, Prince, and if my form lie there, Then I am yours.	
	<i>[He opens the golden casket.]</i>	
<i>Morocco:</i>	O hell! what have we here? A carrion Death, within whose empty eye There is a written scroll! I'll read the writing.	30
	'All that glisters is not gold, Often have you heard that told; Many a man his life hath sold But my outside to behold.	35
	Gilded tombs do worms infold. Had you been as wise as bold, Young in limbs, in judgment old, Your answer had not been inscroll'd.	40
	Fare you well, your suit is cold.' Cold indeed, and labour lost, Then farewell, heat, and welcome, frost. Portia, adieu! I have too griev'd a heart To take a tedious leave; thus losers part.	45
	<i>[Exit with his train. Flourish of cornets.]</i>	

Portia: A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so.

[*Exeunt.*

[*from Act 2 Scene 7*]

How does Shakespeare make this a dramatic and significant moment in the play?

Or 10 Does Shakespeare persuade you to feel more sympathy for Shylock or for Jessica?

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LITERATURE (ENGLISH)

0486/41

Paper 4 Unseen

October/November 2017

1 hour 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Both questions in this paper carry equal marks.



This document consists of **5** printed pages, **3** blank pages and **1** Insert.

Answer **either** Question 1 **or** Question 2.

EITHER

- 1 Read carefully the poem opposite, in which the poet considers what she has inherited from her parents.

How does the poet's use of imagery strikingly convey the links between her past and her future?

To help you answer this question, you might consider:

- how she connects her hands to her parents' lives
- how she conveys her ideas of marriage
- the effect of addressing another person in the final stanza.

Genetics

My father's in my fingers, but my mother's in my palms.
I lift them up and look at them with pleasure –
I know my parents made me by my hands.

They may have been repelled to separate lands,
to separate hemispheres, may sleep with other lovers,
but in me they touch where fingers link to palms.

With nothing left of their togetherness but friends
who quarry for their image by a river,
at least I know their marriage by my hands.

I shape a chapel where a steeple stands.
And when I turn it over,
my father's by my fingers, my mother's by my palms

demure before a priest reciting psalms¹.
My body is their marriage register.
I re-enact their wedding with my hands.

So take me with you, take up the skin's demands
for mirroring in bodies of the future.
I'll bequeath² my fingers, if you bequeath your palms.
We know our parents make us by our hands.

¹ *psalms*: sacred songs sung in church

² *bequeath*: leave to someone after death

OR

- 2 Read carefully the extract opposite, from a travel book written by an English woman driving through Spain in the middle of the twentieth century.

How does the writer of this passage recapture her enjoyment of a beautiful place?

To help you answer this question, you might consider:

- how the writer describes the beauty of her surroundings
- how she describes the morning colours
- the ways in which her writing makes this part of Spain especially attractive.

Malaga, when I was there, was not too hot, but breezy and pleasant.

But I felt no temptation to stay there: as Murray¹ succinctly expressed it, 'one day will suffice.' I went on in the evening to Torremolinos, about eight miles down the western side of Malaga bay. The mountains had withdrawn a little from the sea; the road ran a mile inland; the sunset burned on my right, over vines and canes and olive gardens. I came into Torremolinos, a pretty country place, with, close on the sea, the little Santa Clara hotel, white and tiled and rambling, with square arches and trellises and a white walled garden dropping down by stages to the sea. One could bathe either from the beach below, or from the garden, where a steep, cobbled path twisted down the rocks to a little terrace, from which one dropped down into ten feet of green water heaving gently against a rocky wall. A round full moon rose corn-coloured behind a fringe of palms. Swimming out to sea, I saw the whole of the bay, and the Malaga lights twinkling in the middle of it, as if the wedge of cheese were being devoured by a thousand fireflies. Behind the bay the dark mountains reared, with here and there a light. It was an exquisite bathe. After it I dined on a terrace in the garden; near me three young Englishmen were enjoying themselves with two pretty Spanish girls they had picked up in Malaga; they knew no Spanish, the señoritas² no English, but this made them all the merrier. They were the first English tourists I had seen since I entered Spain; they grew a little intoxicated, and they were also the first drunks I had seen in Spain. They were not very drunk, but one seldom sees Spaniards drunk at all.

I got up early next morning and went down the garden path again to bathe. There were blue shadows on the white garden walls, and cactuses and aloes³ above them, and golden cucumbers and pumpkins and palms. I dropped into the green water and swam out; Malaga across the bay was golden pale like a pearl; the little playa⁴ of Torremolinos had fishing boats and nets on it and tiny lapping waves. Near me was a boat with fishermen, who were hacking mussels off the rocks and singing. The incredible beauty of the place and hour, of the smooth opal morning sea, shadowing to deep jade beneath the rocks, of the spread of the great bay, of the climbing, winding garden above with the blue shadows on its white walls, the golden pumpkins, the grey-green spears of the aloes, the arcaded terrace and rambling jumble of low buildings was like the returning memory of a dream long forgotten. Lumpy cathedrals, tiresome modern parks, smartly laid out avenidas and alamedas⁵, tented and populated beaches, passed out of mind, washed away in this quiet sea whispering against shadowed rocks. I climbed the ladder to the platform, and went up the vine-trellised garden to my annexe.

¹ *Murray*: a travel guide or guidebook

² *señoritas* (Spanish): young ladies

³ *aloes*: spiky plants

⁴ *playa* (Spanish): beach

⁵ *avenidas and alamedas* (Spanish): formal tree-lined paths

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LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

October/November 2017

1 hour 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Both questions in this paper carry equal marks.



This document consists of **3** printed pages, **1** blank page and **1** Insert.

Answer **either** Question 1 **or** Question 2.

EITHER

1 Read carefully the following poem, which describes the poet's feelings about her relationship.

How does the poet's writing amusingly present her happiness?

To help you answer this question, you might consider:

- the way in which she answers people's questions
- the words and images she uses to contrast her past and present lives
- how the poem's form and language contribute to its tone.

Being Boring

'May you live in interesting times.'
(Chinese curse)

If you ask me 'What's new?', I have nothing to say
Except that the garden is growing.
I had a slight cold but it's better today.
I'm content with the way things are going.
Yes, he is the same as he usually is,
Still eating and sleeping and snoring.
I get on with my work. He gets on with his.
I know this is all very boring.

There was drama enough in my turbulent past:
Tears and passion – I've used up a tankful.
No news is good news, and long may it last.
If nothing much happens, I'm thankful.
A happier cabbage you never did see,
My vegetable spirits are soaring.
If you're after excitement, steer well clear of me.
I want to go on being boring.

I don't go to parties. Well, what are they for,
If you don't need to find a new lover?
You drink and you listen and drink a bit more
And you take the next day to recover.
Someone to stay home with was all my desire
And, now that I've found a safe mooring,
I've just one ambition in life: I aspire
To go on and on being boring.

OR

- 2 Read carefully the following extract from a travel book. The writer remembers a walking trip he made as a young man. After spending the night on a mountainside, he encountered a golden eagle.

How does the writing in this passage make the encounter with the eagle so memorable?

To help you answer this question, you might consider:

- how the writer describes the physical qualities of the eagle
- how he recaptures the excitement of seeing the eagle take flight
- how he conveys his own response to what he sees.

Soon after setting off in the morning, I halted on a grassy bluff¹ to tie up a lace when I heard a sound which was half a creak and half a ruffle. Looking over the ledge to a similar jut fifteen yards below, I found myself peering at the hunched shoulders of a very large bird at the point where his tawny feathers met plumage of a paler chestnut hue: they thatched his scalp and the nape of his neck and he was tidying up the feathers on his breast and shoulders with an imperiously curved beak. A short hop shifted the bird farther along its ledge and it was only when, with a creak, he flung out his left wing to its full stretch and began searching his armpit, that I took in his enormous size. He was close enough for every detail to show: the buff plus-four² feathers covering three-quarters of his scaly legs, the yellow and black on his talons, the square-ended tail-feathers, the yellow strip at the base of his upper beak. Shifting from his armpit to his flight-feathers, he set about preening and sorting as though the night had tousled them. He folded the wing back without haste, then flung out the other in a movement which seemed to put him off balance for a moment, and continued his grooming with the same deliberation.

Careful not to move an eyelash, I must have watched for a full twenty minutes. When both wings were folded, he sat peering masterfully about, shrugging and hunching his shoulders from time to time, half-spreading a wing then folding it back, and once stretching the jaws of his beak wide in a gesture like a yawn, until at length on a sudden impulse, with a creak and a shudder, he opened both wings to their full tremendous span, rocking for a moment as though his balance were in peril; then, with another two or three hops and a slow springing movement of his plus-four² legs, he was in the air, all his flight-feathers fanning out separately and lifting at the tips as he moved his wings down, then dipping with the following upward sweep. After a few strokes, both wings came to rest and formed a single line, with all his flight feathers curling upwards again as he allowed an invisible air-current to carry him out and down and away, correcting his balance with hardly perceptible movements as he sailed out over the great gulf. A few moments later, loud but invisible flaps sounded the other side of a buttress and a second great bird followed him almost without a sound. They swayed gently, with a wide space of air between them, like ships in a mild swell. Then as they crossed the hypotenuse of shadow which stretched from the Carpathian skyline to the flanks of the Banat mountains³, the morning light caught and burnished their wings and revealed them both in their proper majesty. To look down on this king and queen of birds, floating there in aloof companionship, brought a long moment of exaltation.

¹ *bluff*: cliff or headland

² *plus-four*: long shorts worn for sport

³ *Carpathian skyline ... the Banat mountain*: mountains in Romania

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LITERATURE (ENGLISH)

0486/43

Paper 4 Unseen

October/November 2017

1 hour 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Both questions in this paper carry equal marks.

This document consists of **5** printed pages, **3** blank pages and **1** Insert.

Answer **either** Question 1 **or** Question 2.

EITHER

1 Read carefully the poem opposite, in which the poet journeys across an island.

How does the poet's writing strikingly convey his thoughts and feelings during his journey?

To help you answer this question, you might consider:

- how the poet describes the mountainous part of the island
- how he conveys his feelings on reaching the other side
- what he believes he has learnt from the journey as a whole.

The Far Side of the Island

Driving over the mountain to the far side of the island
 I am brooding neither on what lies ahead of me
 Nor on what lies behind me. Up here
 On top of the mountain, in the palm of its plateau,
 I am being contained by its wrist and its fingertips.

The middle of the journey is what is at stake –
 Those twenty-five miles or so of in-betweenness
 In which marrow of mortality hardens
 In the bones of the nomad. From finite end
 To finite end, the orthopaedics¹ of mortality.

Up here on the plateau above the clouds,
 Peering down on the clouds in the valleys,
 There are no fences, only moorlands
 With wildflowers as far as the eye can see;
 The earth's unconscious in its own pathology².

Yet when I arrive at the far side of the island
 And peer down at the outport³ on the rocks below,
 The Atlantic Ocean rearing raw white knuckles,
 Although I am globally sad I am locally glad
 To be about to drive down that corkscrew road.

Climbing down the tree-line, past the first cottage,
 Past the second cottage, behind every door
 A neighbour. It is the company of his kind
 Man was born for. Could I have known,
 Had I not chanced the far side of the island?

¹ *orthopaedics*: medical specialism concentrating on the bones and muscles

² *pathology*: medical specialism concentrating on organs and diagnosis

³ *outport*: a small remote fishing village

OR

- 2 Read carefully the extract opposite, from a memoir. Here the writer re-creates her experiences of going to secondary school and needing to wear dental braces.

How does the writing in this passage convey the importance of this experience for the young girl?

To help you answer this question, you might consider:

- how the writer brings out the embarrassment of her pre-teen years
- the ways in which she writes about her teeth
- how the writing presents the encounter with the dentist as a positive experience.

In my first high school year I had no friends, I was mostly invisible as well as inaudible: small, grubby, uncouth, a swot and no good at sports. Then there were the bugs¹. We finally bought the lethal shampoo from Boots² and applied it, and they died, but not all at once, and for a while afterwards I went on scratching out of habit.

And – worse, much worse – during that first winter I had braces fitted to my teeth, top and bottom, a mouthful of complicated shiny wires. Now that it's almost a stigma *not* to visit an orthodontist and a metal grin is sexy, like having multiple earrings or a stud in your eyebrow, a licensed young ugliness, it's hard to believe how grotesque my braces seemed back in Whitchurch in 1953. No one else I knew had them. It was an outlandish deformity, like having a very, very bad squint, a squint so awful you had to wear an eyepatch; or having a purple birthmark; or a leg-iron³. Even wearing glasses made you vaguely repulsive and absurd. Sometimes I'd comfort myself that at least I didn't have glasses *as well*, but it was no good, my shyness had taken on this terrible, visible life of its own. I was truly tongue-tied, locked in my scold's bit⁴, and most people tried not to look at me nearly as hard as I tried not to look at them.

The braces were the most agonising part of my rite of passage into the land of Latin⁵ and they hurt physically as well – each time they were tightened my jaws were racked. But my actual visits to the dentist became an adventure. Teeth had to be very crooked for the National Health Service⁶ to pay for 'cosmetic' work then and mine were. I had been referred to a scholarly consultant on Liverpool's Harley Street, who showed me 'before' and 'after' plaster casts of other patients to encourage me, and said that people were very often assigned the wrong teeth. You inherited them from some ancestor who'd had a quite differently shaped jaw and they simply didn't fit, but stuck out and were squeezed sideways like mine. Mouth-breathing hadn't helped either, but that interested him less than the vision of genetic mayhem in mouths through the ages.

He was fascinated by teeth in an impersonal way and finding me teachable, he talked to me about his work in flattering detail. According to him my teeth weren't really mine, so I needn't feel embarrassed and I didn't in his surgery. This was also partly because – although we never, never mentioned it – he himself was very small, almost a midget. I was taller than he by the time the treatment was over and I'd reached the height of five foot one. His littleness lent a magic to our appointments. His 'before' and 'after' casts in their glass cases, and his lyrical descriptions of the perversity of teeth and the heroic project of righting them, all fitted together with the stages of human evolution we were doing at school – millennia of prehistory in one dental chart. The Liverpool dentist made my miserable mouth into an emblem of progress. Each appointment meant a visit to the big city, too.

¹ *bugs*: head lice

² *Boots*: the name of a pharmacy or drugstore

³ *leg-iron*: corrective leg-brace

⁴ *scold's bit*: an iron muzzle used long ago to silence outspoken women

⁵ *Latin*: ancient language taught in secondary schools

⁶ *National Health Service*: state health service in the UK offering free treatment

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Grade thresholds – March 2018

Cambridge IGCSE Literature (English) (0486)

Grade thresholds taken for Syllabus 0486 (Literature (English)) in the March 2018 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 12	50	28	24	20	17	14	11	8
Component 22	50	28	24	20	17	14	11	8
Component 32	25	14	12	10	9	8	6	4
Component 42	25	16	14	12	10	8	6	4
Component 5	50	40	34	28	22	16	10	4

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **100**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
AY	12, 22	64	56	48	40	34	28	22	16
BY	12, 32, 42	66	58	50	42	36	30	23	16
CY	05, 12, 32	71	62	53	44	37	30	22	14



LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

March 2018

MARK SCHEME

Maximum Mark: 50

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the March 2018 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

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This document consists of **4** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes

AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects

AO4 communicate a sensitive and informed personal response to literary texts.

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

BAND DESCRIPTOR TABLE

Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	7 6 5	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

February/March 2018

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

All questions in this paper carry equal marks.



This document consists of **24** printed pages, **4** blank pages and **1** Insert.

CONTENTS

Section A: Poetry

<i>text</i>	<i>question numbers</i>	<i>page[s]</i>
<i>Songs of Ourselves Volume 1: from Part 5</i>	1, 2	pages 4–5
<i>Songs of Ourselves Volume 2: from Part 1</i>	3, 4	pages 6–7
Gillian Clarke: from <i>Collected Poems</i>	5, 6	pages 8–9

Section B: Prose

<i>text</i>	<i>question numbers</i>	<i>page[s]</i>
Chinua Achebe: <i>No Longer at Ease</i>	7, 8	pages 10–11
Jane Austen: <i>Mansfield Park</i>	9, 10	pages 12–13
Willa Cather: <i>My Ántonia</i>	11, 12	pages 14–15
Charles Dickens: <i>Hard Times</i>	13, 14	pages 16–17
Michael Frayn: <i>Spies</i>	15, 16	pages 18–19
Kate Grenville: <i>The Secret River</i>	17, 18	pages 20–21
R K Narayan: <i>The English Teacher</i>	19, 20	pages 22–23
from <i>Stories of Ourselves</i>	21, 22	pages 24–25

SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 5

Remember to support your ideas with details from the writing.

Either 1 Read this poem, and then answer the question that follows it:

Reservist

Time again for the annual joust, the regular fanfare,
 a call to arms, the imperative letters stern
 as clarion notes, the king's command, upon
 the pain of court-martial, to tilt
 at the old windmills. With creaking bones 5
 and suppressed grunts, we battle-weary knights
 creep to attention, ransack the wardrobes
 for our rusty armour, tuck the pot bellies
 with great finesse into the shrinking gear,
 and with helmets shutting off half our world, 10
 report for service. We are again united
 with sleek weapons we were betrothed to
 in our active cavalier days.

We will keep charging up the same hills, plod
 through the same forests, till we are too old, 15
 too ill-fitted for life's other territories.
 The same trails will find us time and again,
 and we quick to obey, like children placed
 on carousels they cannot get off from, borne 20
 along through somebody's expensive fantasyland,
 with an oncoming rush of tedious rituals, masked threats
 and monsters armed with the same roar.

In the end we will perhaps surprise ourselves
 and emerge unlikely heroes with long years 25
 of braving the same horrors
 pinned on our tunic fronts.
 We will have proven that Sisyphus is not a myth.
 We will play the game till the monotony
 sends his lordship to sleep.
 We will march the same paths till they break 30
 onto new trails, our lives stumbling
 onto the open sea, into daybreak.

(Boey Kim Cheng)

Explore the ways in which Boey uses language to memorable effect in this poem.

- Or 2 How does Baxter convey a sense of admiration for his grandfather in *Elegy For My Father's Father*?

Elegy For My Father's Father

He knew in the hour he died
 That his heart had never spoken
 In eighty years of days.
 O for the tall tower broken
 Memorial is denied: 5
 And the unchanging cairn
 That pipes could set ablaze
 An aaronsrod and blossom.
 They stood by the graveside
 From his bitter veins born 10
 And mourned him in their fashion.
 A chain of sods in a day
 He could slice and build
 High as the head of a man
 And a flowering cherry tree 15
 On his walking shoulder held
 Under the lion sun.
 When he was old and blind
 He sat in a curved chair
 All day by the kitchen fire. 20
 Many hours he had seen
 The stars in their drunken dancing
 Through the burning-glass of his mind
 And sober knew the green
 Boughs of heaven folding 25
 The winter world in their hand.
 The pride of his heart was dumb.
 He knew in the hour he died
 That his heart had never spoken
 In song or bridal bed. 30
 And the naked thought fell back
 To a house by the waterside
 And the leaves the wind had shaken
 Then for a child's sake:
 To the waves all night awake 35
 With the dark mouths of the dead.
 The tongues of water spoke
 And his heart was unafraid.

(James K Baxter)

SONGS OF OURSELVES VOLUME 2: from Part 1

Remember to support your ideas with details from the writing.

Either 3 Read this poem, and then answer the question that follows it:

Passion

Full of desire I lay, the sky wounding me,
Each cloud a ship without me sailing, each tree
Possessing what my soul lacked, tranquillity.

Waiting for the longed-for voice to speak
Through the mute telephone, my body grew weak
With the well-known and mortal death, heartbreak. 5

The language I knew best, my human speech
Forsook my fingers, and out of reach
Were Homer's ghosts, the savage conches of the beach.

Then the sky spoke to me in language clear, 10
Familiar as the heart, than love more near.
The sky said to my soul, 'You have what you desire.'

'Know now that you are born along with these
Clouds, winds, and stars, and ever-moving seas
And forest dwellers. This your nature is. 15

Lift up your heart again without fear,
Sleep in the tomb, or breathe the living air,
This world you with the flower and with the tiger share.'

Then I saw every visible substance turn
Into immortal, every cell new born 20
Burned with the holy fire of passion.

This world I saw as on her judgment day
When the war ends, and the sky rolls away,
And all is light, love and eternity.

(Kathleen Raine)

How does Raine movingly convey a powerful experience in this poem?

- Or 4 Explore the ways in which Sitwell creates striking contrasts in *Heart and Mind*.

Heart and Mind

Said the Lion to the Lioness—‘When you are amber dust,—
 No more a raging fire like the heat of the Sun
 (No liking but all lust)—
 Remember still the flowering of the amber blood and bone,
 The rippling of bright muscles like a sea, 5
 Remember the rose-prickles of bright paws
 Though we shall mate no more
 Till the fire of that sun the heart and the moon-cold bone are one.’

Said the Skeleton lying upon the sands of Time—
 ‘The great gold planet that is the mourning heat of the Sun 10
 Is greater than all gold, more powerful
 Than the tawny body of a Lion that fire consumes
 Like all that grows or leaps ... so is the heart

More powerful than all dust. Once I was Hercules
 Or Samson, strong as the pillars of the seas: 15
 But the flames of the heart consumed me, and the mind
 Is but a foolish wind.’

Said the Sun to the Moon—‘When you are but a lonely white crone,
 And I, a dead King in my golden armour somewhere in a dark wood,
 Remember only this of our hopeless love 20
 That never till Time is done
 Will the fire of the heart and the fire of the mind be one.’

(*Edith Sitwell*)

GILLIAN CLARKE: from *Collected Poems*

Remember to support your ideas with details from the writing.

Either 5 Read this poem, and then answer the question that follows it:

Journey

As far as I am concerned
We are driving into oblivion.
On either side there is nothing,
And beyond your driving
Shaft of light it is black. 5
You are a miner digging
For a future, a mineral
Relationship in the dark.
I can hear the darkness drip
From the other world where people 10
Might be sleeping, might be alive.

Certainly there are white
Gates with churns waiting
For morning, their cream standing. 15
Once we saw an old table
Standing square on the grass verge.
Our lamps swept it clean, shook
The crumbs into the hedge and left it.
A tractor too, beside a load
Of logs, bringing from a deeper 20
Dark a damp whiff of the fungoid
Sterility of the conifers.

Complacently I sit, swathed
In sleepiness. A door shuts
At the end of a dark corridor. 25
Ahead not a cat's eye winks
To deceive us with its green
Invitation. As you hurl us
Into the black contracting
Chasm, I submit like a blind 30
And folded baby, being born.

Explore the ways in which Clarke creates such vivid impressions of a night-time journey in this poem.

Or 6 How does Clarke memorably convey the importance of the box to her in *My Box*?

My Box

My box is made of golden oak,
 my lover's gift to me.
 He fitted hinges and a lock
 of brass and a bright key. 5
 He made it out of winter nights,
 sanded and oiled and planed,
 engraved inside the heavy lid
 in brass, a golden tree.

In my box are twelve black books
 where I have written down 10
 how we have sanded, oiled and planed,
 planted a garden, built a wall,
 seen jays and goldcrests, rare red kites,
 found the wild heartsease, drilled a well,
 harvested apples and words and days 15
 and planted a golden tree.

On an open shelf I keep my box.
 Its key is in the lock.
 I leave it there for you to read,
 or them, when we are dead, 20
 how everything is slowly made,
 how slowly things made me,
 a tree, a lover, words, a box,
 books and a golden tree.

SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *No Longer at Ease*

Remember to support your ideas with details from the writing.

Either 7 Read this extract, and then answer the question that follows it:

Obi did not sleep for a long time after he had lain down.

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Obi composed himself and went off to sleep.

[from Chapter 6]

How does Achebe's writing vividly convey Obi's state of mind at this moment in the novel?

Or 8 How does Achebe strikingly portray Obi's relationships with servants?

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

Either 9 Read this extract, and then answer the question that follows it:

In they both came, and Mrs Price having kindly kissed her daughter again, and commented a little on her growth, began with very natural solicitude to feel for their fatigues and wants as travellers.

‘Poor dears! how tired you must both be!—and now what will you have? I began to think you would never come. Betsey and I have been watching for you this half hour. And when did you get anything to eat? And what would you like to have now? I could not tell whether you would be for some meat, or only a dish of tea after your journey, or else I would have got something ready. And now I am afraid Campbell will be here, before there is time to dress a steak, and we have no butcher at hand. It is very inconvenient to have no butcher in the street. We were better off in our last house. Perhaps you would like some tea, as soon as it can be got.’

They both declared they should prefer it to anything. ‘Then, Betsey, my dear, run into the kitchen, and see if Rebecca has put the water on; and tell her to bring in the tea-things as soon as she can. I wish we could get the bell mended—but Betsey is a very handy little messenger.’

Betsey went with alacrity; proud to shew her abilities before her fine new sister.

‘Dear me!’ continued the anxious mother, ‘what a sad fire we have got, and I dare say you are both starved with cold. Draw your chair nearer, my dear. I cannot think what Rebecca has been about. I am sure I told her to bring some coals half an hour ago. Susan, *you* should have taken care of the fire.’

‘I was up stairs, mamma, moving my things;’ said Susan, in a fearless self-defending tone, which startled Fanny. ‘You know you had but just settled that my sister Fanny and I should have the other room; and I could not get Rebecca to give me any help.’

Farther discussion was prevented by various bustles; first, the driver came to be paid—then there was a squabble between Sam and Rebecca, about the manner of carrying up his sister’s trunk, which he would manage all his own way; and lastly, in walked Mr Price himself, his own loud voice preceding him, as with something of the oath kind he kicked away his son’s portmanteau, and his daughter’s band-box in the passage, and called out for a candle; no candle was brought, however, and he walked into the room.

Fanny, with doubting feelings, had risen to meet him, but sank down again on finding herself undistinguished in the dusk, and unthought of. With a friendly shake of his son’s hand, and an eager voice, he instantly began—‘Ha! welcome back, my boy. Glad to see you. Have you heard the news? The Thrush went out of harbour this morning. Alert is the word, you see. By G—, you are just in time. The doctor has been here enquiring for you; he has got one of the boats, and is to be off for Spithead by six, so you had better go with him. I have been to Turner’s about your things; it is all in a way to be done. I should not wonder if you had your orders to-morrow; but you cannot sail with this wind, if you are to cruize to the westward; and Captain Walsh thinks you will certainly have a cruize to the westward, with the Elephant. By G—, I wish you may. But old Scholey was saying just now, that he thought you would be sent first to the Texel. Well,

well, we are ready, whatever happens. But by G—, you lost a fine sight by not being here in the morning to see the Thrush go out of harbour. I would not have been out of the way for a thousand pounds. Old Scholey ran in at breakfast time, to say she was under weigh. I jumped up, and made but two steps to the point. If ever there was a perfect beauty afloat, she is one; and there she lays at Spithead, and anybody in England would take her for an eight-and-twenty. I was upon the platform two hours this afternoon, looking at her. She lays just astern of the Endymion, with the Cleopatra to larboard.’

‘Ha!’ cried William, ‘*that’s* just where I should have put her myself. But here is my sister, Sir, here is Fanny;’ turning and leading her forward;—‘it is so dark you do not see her.’

With an acknowledgement that he had quite forgot her, Mr Price now received his daughter; and, having given her a cordial hug, and observed that she was grown into a woman, and he supposed would be wanting a husband soon, seemed very much inclined to forget her again.

Fanny shrunk back to her seat, with feelings sadly pained by his language and his smell of spirits; and he talked on only to his son, and only of the Thrush, though William, warmly interested, as he was, in that subject, more than once tried to make his father think of Fanny, and her long absence and long journey.

[from Chapter 38]

How does Austen make this such a revealing moment in the novel?

Or 10 What does Austen’s portrayal of Mary Crawford make you feel about her?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

Either 11 Read this extract, and then answer the question that follows it:

Black Hawk, the new world in which we had come to live, was a clean, well-planted little prairie town, with white fences and good green yards about the dwellings, wide, dusty streets, and shapely little trees growing along the wooden sidewalks. In the centre of the town there were two rows of new brick 'store' buildings, a brick school-house, the court-house, and four white churches. Our own house looked down over the town, and from our upstairs windows we could see the winding line of the river bluffs, two miles south of us. That river was to be my compensation for the lost freedom of the farming country. 5

We came to Black Hawk in March, and by the end of April we felt like town people. Grandfather was a deacon in the new Baptist Church, grandmother was busy with church suppers and missionary societies, and I was quite another boy, or thought I was. Suddenly put down among boys of my own age, I found I had a great deal to learn. Before the spring term of school was over, I could fight, play 'keeps,' tease the little girls, and use forbidden words as well as any boy in my class. I was restrained from utter savagery only by the fact that Mrs Harling, our nearest neighbour, kept an eye on me, and if my behaviour went beyond certain bounds I was not permitted to come into her yard or to play with her jolly children. 10 15

We saw more of our country neighbours now than when we lived on the farm. Our house was a convenient stopping-place for them. We had a big barn where the farmers could put up their teams, and their women-folk more often accompanied them, now that they could stay with us for dinner, and rest and set their bonnets right before they went shopping. The more our house was like a country hotel, the better I liked it. I was glad, when I came home from school at noon, to see a farm-wagon standing in the back yard, and I was always ready to run downtown to get beefsteak or baker's bread for unexpected company. All through that first spring and summer I kept hoping that Ambrosch would bring Ántonia and Yulka to see our new house. I wanted to show them our red plush furniture, and the trumpet-blowing cherubs the German paper-hanger had put on our parlour ceiling. 20 25 30

When Ambrosch came to town, however, he came alone, and though he put his horses in our barn, he would never stay for dinner, or tell us anything about his mother and sisters. If we ran out and questioned him as he was slipping through the yard, he would merely work his shoulders about in his coat and say, 'They all right, I guess.' 35

Mrs Steavens, who now lived on our farm, grew as fond of Ántonia as we had been, and always brought us news of her. All through the wheat season, she told us, Ambrosch hired his sister out like a man, and she went from farm to farm, binding sheaves or working with the threshers. The farmers liked her and were kind to her; said they would rather have her for a hand than Ambrosch. When fall came she was to husk corn for the neighbours until Christmas as she had done the year before; but grandmother saved her from this by getting her a place to work with our neighbours, the Harlings. 40 45

[from Book 2 Chapter 1]

How does Cather vividly convey the significance to Jim of his family's move to Black Hawk at this moment in the novel?

Or **12** Explore the ways in which Cather makes Jim's grandmother such a memorable character.

CHARLES DICKENS: *Hard Times*

Remember to support your ideas with details from the writing.

Either 13 Read this extract, and then answer the question that follows it:

‘Father, if you had known, when we were last together here, what even I feared while I strove against it – as it has been my task from infancy to strive against every natural prompting that has arisen in my heart; if you had known that there lingered in my breast, sensibilities, affections, weaknesses capable of being cherished into strength, defying all the calculations ever made by man, and no more known to his arithmetic than his Creator is, – would you have given me to the husband whom I am now sure that I hate?’ 5

He said, ‘No. No, my poor child.’

‘Would you have doomed me, at any time, to the frost and blight that have hardened and spoiled me? Would you have robbed me – for no one’s enrichment – only for the greater desolation of this world – of the immaterial part of my life, the spring and summer of my belief, my refuge from what is sordid and bad in the real things around me, my school in which I should have learned to be more humble and more trusting with them, and to hope in my little sphere to make them better?’ 10 15

‘O no, no. No, Louisa.’

‘Yet, father, if I had been stone blind; if I had groped my way by my sense of touch, and had been free, while I knew the shapes and surfaces of things, to exercise my fancy somewhat, in regard to them; I should have been a million times wiser, happier, more loving, more contented, more innocent and human in all good respects, than I am with the eyes I have. Now, hear what I have come to say.’ 20

He moved, to support her with his arm. She rising as he did so, they stood close together: she, with a hand upon his shoulder, looking fixedly in his face. 25

‘With a hunger and thirst upon me, father, which have never been for a moment appeased; with an ardent impulse towards some region where rules, and figures, and definitions were not quite absolute; I have grown up, battling every inch of my way.’ 30

‘I never knew you were unhappy, my child.’

‘Father, I always knew it. In this strife I have almost repulsed and crushed my better angel into a demon. What I have learned has left me doubting, misbelieving, despising, regretting, what I have not learned; and my dismal resource has been to think that life would soon go by, and that nothing in it could be worth the pain and trouble of a contest.’ 35

‘And you so young, Louisa!’ he said with pity.

‘And I so young. In this condition, father – for I show you now, without fear or favour, the ordinary deadened state of my mind as I know it – you proposed my husband to me. I took him. I never made a pretence to him or you that I loved him. I knew, and, father, you knew, and he knew, that I never did. I was not wholly indifferent, for I had a hope of being pleasant and useful to Tom. I made that wild escape into something visionary, and have slowly found out how wild it was. But Tom had been the subject of all the little tenderness of my life; perhaps he became so because I knew so well how to pity him. It matters little now, except as it may dispose you to think more leniently of his errors.’ 40 45

As her father held her in his arms, she put her other hand upon his other shoulder, and still looking fixedly in his face, went on.

‘When I was irrevocably married, there rose up into rebellion against the tie, the old strife, made fiercer by all those causes of disparity which arise out of our two individual natures, and which no general laws shall ever rule or state for me, father, until they shall be able to direct the anatomist where to strike his knife into the secrets of my soul.’ 50

‘Louisa!’ he said, and said imploringly; for he well remembered what had passed between them in their former interview. 55

‘I do not reproach you, father, I make no complaint. I am here with another object.’

‘What can I do, child? Ask me what you will.’

[from Book 2 Chapter 12]

How does Dickens make this such a powerful moment in the novel?

- Or** **14** Explore the ways in which Dickens makes Sissy Jupe such an admirable character in the novel.

MICHAEL FRAYN: *Spies*

Remember to support your ideas with details from the writing.

Either 15 Read this extract, and then answer the question that follows it:

'It was dark,' I explain.

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We hurry forward.

[from Chapter 6]

How does Frayn vividly portray the relationship between Stephen and Keith at this moment in the novel?

Or **16** Explore the ways in which Frayn makes this novel such a sad love story.

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

Either 17 Read this extract, and then answer the question that follows it:

On the September morning that the *Alexander* dropped its anchor in Sydney Cove, it took William Thornhill some time to see what was around him. The felons were brought up on deck but, after so long in the darkness of the hold, the light pouring out of the sky was like being struck in the face. Sharp points of brilliance winked up from water that glittered hard and bright. He squinted between his fingers, felt tears run hot down his face, blinked them away. For a moment he glimpsed things clear: the body of shining water on which the *Alexander* had come to rest, the folds of land all around, woolly with forest, blunt paws of it pushing out into the water. Near at hand a few blocky golden buildings lined the shore, their windows a glare of gold. They swam and blurred through the spears of light. 5

Shouting beat at his ears. A sun such as he had not imagined could exist was burning through the thin stuff of his slops. Now, on land, he was seasick again, feeling the ground swell under him, the sun hammering down on his skull, that wicked glinting off the water. 10

It was a relief to be sick, neatly, quietly, onto the planks of the wharf.

Out of this agony of light a woman appeared, calling his name and pushing through the crowd towards him. *Will!* she cried. *Over here, Will!* He turned to look. My wife, he thought. That is my wife Sal. But it was as if she was only a picture of his wife: after so many months he could not believe it was she, her very self. 15

He had time just to glimpse the boy beside her, pressed in against her leg, and the bundle of baby in the crook of her arm, when a man with a thick black beard was pushing her back with a stick. *Wait your turn you whore,* he shouted and clapped her with his open hand on the side of the head. Then she was swallowed up in the press of faces, their shouting mouth-holes black in the sun. *Thornhill! William Thornhill!* he heard through the muddle of noise. *I am Thornhill,* he called, hearing his voice cracked and small. The man with the beard grabbed at his arm and in the remorseless clarity of the light Thornhill saw how the beard around his mouth was full of breadcrumbs. From the list in his hand the man bawled, *William Thornhill to be assigned to Mrs Thornhill!* He was shouting so hard that crumbs fell out of his beard. 20

Sal stepped forward. *I am Mrs Thornhill,* she called above the din. Thornhill was stunned by the light and the noise, but he heard her voice clear through it all. *He is not assigned to me, he is my husband.* The man gave her a sardonic look. *He might be the husband but you are the master now, dearie,* he said. *Assigned, that is the same as bound over. Help yourself dearie, do what you fancy with him.* 25

The boy clutched a handful of Sal's skirt and stared up at his father, big-eyed with fear. This was Willie, five years old now, grown taller and skinnier. A nine-month voyage was a quarter of a lifetime for a lad so young. Thornhill could see that his child did not recognise the hunched stranger bending down to him. 30

The new baby had been born when the *Alexander* put in at Cape Town in July. Sal was lucky they were in port when the pains started. They let him see her afterwards, but only for a moment. *A boy, Will,* she whispered. *Richard? After my Da?* Then her white lips could manage no 35

more words, only her hand pressing his had gone on speaking to him. A moment later they took him back to the men's quarters, and although he could sometimes hear the babies beyond the bulkhead, he had never known which might be his. 50

Now he did not need to strain to hear him. The baby's cries were sharp painful blows in his ear.

Will, she said, smiled, reached for his hand. *Will, it is us, remember?* He saw the crooked tooth he remembered, and the way her eyes changed shape around her smile. He tried out a smile in return. *Sal*, he started, but the word turned into a choked gasp like a sob. 55

[from Part 1]

How does Grenville vividly convey William's impressions on arriving in Sydney at this moment in the novel?

Or **18** 'Despite their wealth, William and Sal do not seem happy at the end of the novel.'

How does Grenville's writing strikingly convey this to you?

R K NARAYAN: *The English Teacher*

Remember to support your ideas with details from the writing.

Either 19 Read this extract, and then answer the question that follows it:

We were now passing before Bombay Ananda Bhavan, a restaurant. 'Shall we go in?' she asked. I was only too delighted. I led her in. A number of persons were sitting in the dark hall over their morning coffee. There was a lot of din and clanging of vessels. Everybody turned and stared, the presence of a woman, particularly at that hour, being so very unusual. I felt rather shy. She went ahead, and stood in the middle of the hall not knowing where to go. A waiter appeared. 'Here Mani,' I hailed, knowing this boy, a youngster from Malabar, who had served me tiffin for several years now. I felt very proud of his acquaintance. 5

Mani said, 'Family room upstairs, follow me.' We followed him. There was a single room upstairs, with a wooden, marble-topped table and four chairs. The walls were lined as usual with fancy, coloured tiles. 10

'These marbles are so nice,' my wife said, with simple joy, running her fingers over them. 'How smooth!'

'Do you know they are used only in bathrooms in civilized cities; they are called bathroom tiles.' 15

'They are so nice, why should these be used only for bathrooms?'

'Do you think those bathrooms are like ours?'

'Bathrooms are bathrooms wherever they may be ...' she replied.

'No, no, a bathroom is very much unlike the smoke-ridden, wet, dripping bathing-place we have.' 20

'I try to keep it as neat as possible, and yet you think it is not good,' she remarked.

'I didn't mean that.'

'I think you did mean it.' I didn't like to spoil a good morning with a debate. So I agreed: 'I am sorry. Forgive and forget.' 25

'All right,' she said. She stretched her arms back and touched the wall behind her and said, 'I like these tiles, so fine and smooth! When we have a house of our own, won't you have some of them fixed like that on our walls?'

'With pleasure, but not in the hall, they are usually put up only in the bathrooms,' I pleaded.

'What if they are! People who like them for bathrooms may have them there, others if they want them elsewhere ...'

At this moment Mani appeared carrying a tray of eatables. 'How quickly he has brought these!' she remarked: this was her first visit to Bombay Ananda Bhavan. Its magnitude took her breath away. Her eyes sparkled like a child's. 30

She tried to eat with a spoon. She held it loosely and tipped the thing into her mouth from a distance. I suggested, 'Put it away if you can't manage with it.' She made a wry face at the smell of onion: 'I can't stand it –' she said. 'I know. I know.' I replied. 'What a pity.' It was careless of me. I knew that she hated onions but had taken no care to see that they were not given to her. I reproached myself: I called for the boy vociferously and commanded: 'Have that removed, bring something without onion.' I behaved as if I were an elaborate, ceremonial host. I wanted to please her. Her helplessness, innocence, and her simplicity moved me very deeply. 40

'I will give you something nice to eat.' I gave elaborate instructions to the 45

boy. She mentioned her preference, a sweet, coloured drink – like a child’s taste once again, I thought. I fussed about her till she said, ‘Oh, leave me alone,’ with that peculiar light dancing in her eyes. She said, ‘Shall we take something for the child?’ I didn’t like to spoil a good morning with contradictions, but I did not approve of giving hotel stuff to the baby. So I said with considerable diplomacy: ‘We will buy her some nice biscuits. She likes them very much.’ 50

Nearly an hour later we came out of the hotel. I proposed that we should engage a *jutka* for going to Lawley Extension, but she preferred to walk. She said that she’d be happy to walk along the river. ‘My dear girl,’ I said, ‘Lawley Extension is south and this river north of the town. We are going to the Extension on business.’ 55 60

[from Chapter 3]

Explore the ways in which Narayan portrays the relationship between Krishna and Susila at this moment in the novel.

- Or 20 How far does Narayan persuade you that the Headmaster’s school offers a worthwhile education to Leela and the other children?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21** Read this extract from *Billennium* (by J G Ballard), and then answer the question that follows it:

It was Rossiter who suggested that they ask the two girls to share the room with them.

‘They’ve been kicked out again and may have to split up,’ he told Ward, obviously worried that Judith might fall into bad company. ‘There’s always a rent freeze after a revaluation but all the landlords know about it so they’re not re-letting. It’s damned difficult to find anywhere.’

5

Ward nodded, relaxing back around the circular redwood table. He played with the tassel of the arsenic-green lamp shade, for a moment felt like a Victorian man of letters, leading a spacious, leisurely life among overstuffed furnishings.

10

‘I’m all for it,’ he agreed, indicating the empty corners. ‘There’s plenty of room here. But we’ll have to make sure they don’t gossip about it.’

After due precautions, they let the two girls into the secret, enjoying their astonishment at finding this private universe.

‘We’ll put a partition across the middle,’ Rossiter explained, ‘then take it down each morning. You’ll be able to move in within a couple of days. How do you feel?’

15

‘Wonderful! They goggled at the wardrobe, squinting at the endless reflections in the mirrors.

There was no difficulty getting them in and out of the house. The turnover of tenants was continuous and bills were placed in the mail rack. No one cared who the girls were or noticed their regular calls at the cubicle.

20

However, half an hour after they arrived neither of them had unpacked her suitcase.

25

‘What’s up, Judith?’ Ward asked, edging past the girls’ beds into the narrow interval between the table and wardrobe.

Judith hesitated, looking from Ward to Rossiter, who sat on the bed, finishing off the plywood partition. ‘John, it’s just that ...’

Helen Waring, more matter-of-fact, took over, her fingers straightening the bed-spread. ‘What Judith’s trying to say is that our position here is a little embarrassing. The partition is’—

30

Rossiter stood up. ‘For heaven’s sake, don’t worry, Helen,’ he assured her, speaking in the loud whisper they had all involuntarily cultivated. ‘No funny business, you can trust us. This partition is as solid as a rock.’

35

The two girls nodded. ‘It’s not that,’ Helen explained, ‘but it isn’t up all the time. We thought that if an older person were here, say Judith’s aunt – she wouldn’t take up much room and be no trouble, she’s really awfully sweet – we wouldn’t need to bother about the partition – except at night,’ she added quickly.

40

Ward glanced at Rossiter, who shrugged and began to scan the floor.

‘Well, it’s an idea,’ Rossiter said. ‘John and I know how you feel. Why not?’

‘Sure,’ Ward agreed. He pointed to the space between the girls’ beds and the table. ‘One more won’t make any difference.’

45

The girls broke into whoops. Judith went over to Rossiter and kissed him on the cheek. ‘Sorry to be a nuisance, Henry.’ She smiled at him.

‘That’s a wonderful partition you’ve made. You couldn’t do another one for Auntie – just a little one? She’s very sweet but she is getting on.’

‘Of course,’ Rossiter said. ‘I understand. I’ve got plenty of wood left over.’

50

Ward looked at his watch. ‘It’s seven-thirty, Judith. You’d better get in touch with your aunt. She may not be able to make it tonight.’

Judith buttoned her coat. ‘Oh she will,’ she assured Ward. ‘I’ll be back in a jiffy.’

55

The aunt arrived within five minutes, three heavy suitcases soundly packed.

‘It’s amazing,’ Ward remarked to Rossiter three months later. ‘The size of this room still staggers me. It almost gets larger every day.’

How does Ballard make this moment in the story so powerful?

Or **22** Explore the ways in which Desai makes you feel sympathy for Ravi in *Games at Twilight*.

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LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

March 2018

MARK SCHEME

Maximum Mark: 50

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the March 2018 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes

AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects

AO4 communicate a sensitive and informed personal response

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

BAND DESCRIPTOR TABLE

Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	7 6 5	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

February/March 2018

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

You must answer **one** passage-based question (marked *) and **one** essay question (marked †).

Your questions must be on **two** different plays.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** Insert.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either *1 Read this passage carefully, and then answer the question that follows it:

Brown: We thought you might be hungry, Colonel Brady, after your train ride.

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*The townspeople stand around the picnic table,
munching the buffet lunch.]*

[from Act 1 Scene 1]

How do the writers make this moment in the play both dramatic and revealing?

Or †2 How do the writers make Drummond such an admirable character?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either *3 Read this passage carefully, and then answer the question that follows it:

Catherine [quietly]: I'm afraid of Eddie here.

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And don't cry any more.

[from Act 2]

In what ways does Miller make this moment in the play so moving?

Or †4 How does Miller memorably portray the relationship between Eddie and Catherine?

Do **not** use the extract printed in Question *3 when answering this question.

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either *5 Read this passage carefully, and then answer the question that follows it:

- Grace:* It won't be easy for her to find another place.
- Arthur:* We'll give her an excellent reference.
- Grace:* That won't alter the fact that she's never been properly trained as a parlourmaid and—well—you know yourself how we're always having to explain her to people. No, Arthur, I don't mind how many figures she's shown, it's a brutal thing to do. 5
- Arthur:* Facts are brutal things.
- Grace* [*a shade hysterically*]: Facts? I don't think I know what facts are any more—
- Arthur:* The facts at this moment are that we have a half of the income we had a year ago, and we're living at nearly the same rate. However you look at it that's bad economics— 10
- Grace:* I'm not talking about economics, Arthur—I'm talking about ordinary, common or garden facts—things we took for granted a year ago and which now don't seem to matter any more. 15
- Arthur:* Such as?
- Grace* [*with rising voice*]: Such as a happy home and peace and quiet and an ordinary respectable life, and some sort of future for us and our children. In the last year you've thrown all that overboard, Arthur. There's your return for it, I suppose—[*she indicates the headline in the paper*—and it's all very exciting and important, I'm sure, but it doesn't bring back any of the things that we've lost— 20
- [*RONNIE stirs in his sleep. She lowers her voice.*] I can only pray to God that you know what you're doing.
- Arthur* [*after a pause; rising with difficulty*]: I know exactly what I'm doing, Grace. I'm going to publish my son's innocence before the world, and for that end I am not prepared to weigh the cost. 25
- Grace:* But the cost may be out of all proportion—
- Arthur:* It may be. That doesn't concern me. I hate heroics, Grace, but you force me to say this. An injustice has been done. I am going to set it right, and there is no sacrifice in the world I am not prepared to make in order to do so. 30
- Grace* [*with sudden violence*]: Oh, I wish I could see the sense of it all! [*She points to RONNIE*] He's perfectly happy, at a good school, doing very well. No one need ever have known about Osborne, if you hadn't gone and shouted it out to the whole world. As it is, whatever happens now, he'll go through the rest of his life as the boy in that Winslow case—the boy who stole that postal order— 35
- Arthur* [*grimly*]: The boy who didn't steal that postal order.
- Grace* [*wearily*]: What's the difference? When millions are talking and gossiping about him a "did" or a "didn't" hardly matters. The Winslow boy is bad enough. You talk about sacrificing everything for him; but when he's grown up he won't thank you for it, Arthur—even though you've given your life to—publish his innocence as you call it. 40
- [*ARTHUR makes an impatient gesture.*] 45

Yes, Arthur—your life. You talk gaily about arthritis and a touch of gout and old age and the rest of it, but you know as well as any of the doctors what really is the matter with you. [*Nearly in tears*] You're destroying yourself, Arthur, and me and your family besides—and for what I'd like to know? I've asked you and Kate to tell me a hundred times—but you never can. For what, Arthur? 50

Arthur [*quietly*]: For Justice, Grace.

Grace: That sounds very noble. Are you sure it's true? Are you sure it isn't just plain pride and self-importance and sheer brute stubbornness?

Arthur [*putting a hand out to her*]: No, Grace. I don't think it is. I really don't think it is— 55

Grace: No. This time I'm not going to cry and say I'm sorry, and make it all up again. I can stand anything if there is a reason for it. But for no reason at all, it's unfair to ask so much of me. It's unfair...

[*GRACE breaks down, moves swiftly to the door and goes out. RONNIE opens his eyes. ARTHUR makes a move as though he is about to follow GRACE.*] 60

[*from Act 2 Scene 1*]

How does Rattigan make this moment in the play so dramatic?

Or †6 In what ways does Rattigan make you admire Catherine Winslow (Kate)?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either *7 Read this passage carefully, and then answer the question that follows it:

PROLOGUE

Flourish. Enter CHORUS.

Chorus: Now all the youth of England are on fire,
 And silken dalliance in the wardrobe lies;
 Now thrive the armourers, and honour's thought 5
 Reigns solely in the breast of every man;
 They sell the pasture now to buy the horse,
 Following the mirror of all Christian kings
 With winged heels, as English Mercuries.
 For now sits Expectation in the air, 10
 And hides a sword from hilts unto the point
 With crowns imperial, crowns, and coronets,
 Promis'd to Harry and his followers.
 The French, advis'd by good intelligence
 Of this most dreadful preparation, 15
 Shake in their fear and with pale policy
 Seek to divert the English purposes.
 O England! model to thy inward greatness,
 Like little body with a mighty heart,
 What mightst thou do that honour would thee do, 20
 Were all thy children kind and natural!
 But see thy fault! France hath in thee found out
 A nest of hollow bosoms, which he fills
 With treacherous crowns; and three corrupted men –
 One, Richard Earl of Cambridge, and the second, 25
 Henry Lord Scroop of Masham, and the third,
 Sir Thomas Grey, knight, of Northumberland,
 Have, for the gilt of France – O guilt indeed! –
 Confirm'd conspiracy with fearful France;
 And by their hands this grace of kings must die – 30
 If hell and treason hold their promises,
 Ere he take ship for France – and in Southampton.
 Linger your patience on, and we'll digest
 Th' abuse of distance, force a play.
 The sum is paid, the traitors are agreed, 35
 The King is set from London, and the scene
 Is now transported, gentles, to Southampton;
 There is the play-house now, there must you sit,
 And thence to France shall we convey you safe
 And bring you back, charming the narrow seas 40
 To give you gentle pass; for, if we may,
 We'll not offend one stomach with our play.
 But, till the King come forth, and not till then,
 Unto Southampton do we shift our scene. [Exit.

[from Act 2 Prologue]

In what ways does Shakespeare use the Chorus to dramatic effect at this moment in the play?

Or †8 What do you find particularly memorable about Shakespeare's portrayal of Pistol?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either *9 Read this passage carefully, and then answer the question that follows it:

<i>Duncan:</i>	Is execution done on Cawdor? Are not Those in commission yet return'd?	
<i>Malcolm:</i>	My liege, They are not yet come back. But I have spoke With one that saw him die; who did report That very frankly he confess'd his treasons, Implor'd your Highness' pardon, and set forth A deep repentance. Nothing in his life Became him like the leaving it: he died As one that had been studied in his death To throw away the dearest thing he ow'd As 'twere a careless trifle.	5 10
<i>Duncan:</i>	There's no art To find the mind's construction in the face. He was a gentleman on whom I built An absolute trust.	15
	<i>Enter MACBETH, BANQUO, ROSS, and ANGUS.</i> O worthiest cousin! The sin of my ingratitude even now Was heavy on me. Thou art so far before That swiftest wing of recompense is slow To overtake thee. Would thou hadst less deserv'd, That the proportion both of thanks and payment Might have been mine! Only I have left to say, More is thy due than more than all can pay.	20 25
<i>Macbeth:</i>	The service and the loyalty I owe, In doing it, pays itself. Your Highness' part Is to receive our duties; and our duties Are to your throne and state, children and servants, Which do but what they should by doing everything Safe toward your love and honour.	30
<i>Duncan:</i>	Welcome hither. I have begun to plant thee, and will labour To make thee full of growing. Noble Banquo, That hast no less deserv'd, nor must be known No less to have done so, let me infold thee And hold thee to my heart.	35
<i>Banquo:</i>	There if I grow, The harvest is your own.	
<i>Duncan:</i>	My plenteous joys, Wanton in fulness, seek to hide themselves In drops of sorrow. Sons, kinsmen, thanes, And you whose places are the nearest, know We will establish our estate upon Our eldest, Malcolm, whom we name here-after The Prince of Cumberland; which honour must	40 45

Not unaccompanied invest him only,
 But signs of nobleness, like stars, shall shine
 On all deservers. From hence to Inverness,
 And bind us further to you.

50

Macbeth: The rest is labour, which is not us'd for you.
 I'll be myself the harbinger, and make joyful
 The hearing of my wife with your approach;
 So, humbly take my leave.

Duncan: My worthy Cawdor!

55

Macbeth [*Aside*]: The Prince of Cumberland! That is a step,
 On which I must fall down, or else o'er-leap,
 For in my way it lies. Stars, hide your fires;
 Let not light see my black and deep desires.
 The eye wink at the hand; yet let that be
 Which the eye fears, when it is done, to see.

60

[*Exit.*][*from Act 1 Scene 4*]

How does Shakespeare make this moment in the play both dramatic and significant?

Or †10 How far does Shakespeare convince you that Lady Macbeth is responsible for the murder of Duncan?

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LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

March 2018

MARK SCHEME

Maximum Mark: 25

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the March 2018 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes

AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects

AO4 communicate a sensitive and informed personal response

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

BAND DESCRIPTOR TABLE

Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	7 6 5	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

February/March 2018

45 minutes

Texts studied should be taken into the examination.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** Insert.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either 1 Read this passage carefully, and then answer the question that follows it:

Brown: We thought you might be hungry, Colonel Brady, after your train ride.

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Content removed due to copyright restrictions

*The townspeople stand around the picnic table,
munching the buffet lunch.]*

[from Act 1 Scene 1]

How do the writers make this moment in the play both dramatic and revealing?

Or 2 How do the writers make Drummond such an admirable character?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3 Read this passage carefully, and then answer the question that follows it:

Catherine [quietly]: I'm afraid of Eddie here.

Content removed due to copyright restrictions

Content removed due to copyright restrictions

And don't cry any more.

[from Act 2]

In what ways does Miller make this moment in the play so moving?

Or 4 How does Miller memorably portray the relationship between Eddie and Catherine?

Do **not** use the extract printed in Question 3 when answering this question.

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 5 Read this passage carefully, and then answer the question that follows it:

- Grace:* It won't be easy for her to find another place.
- Arthur:* We'll give her an excellent reference.
- Grace:* That won't alter the fact that she's never been properly trained as a parlourmaid and—well—you know yourself how we're always having to explain her to people. No, Arthur, I don't mind how many figures she's shown, it's a brutal thing to do. 5
- Arthur:* Facts are brutal things.
- Grace* [*a shade hysterically*]: Facts? I don't think I know what facts are any more—
- Arthur:* The facts at this moment are that we have a half of the income we had a year ago, and we're living at nearly the same rate. However you look at it that's bad economics— 10
- Grace:* I'm not talking about economics, Arthur—I'm talking about ordinary, common or garden facts—things we took for granted a year ago and which now don't seem to matter any more. 15
- Arthur:* Such as?
- Grace* [*with rising voice*]: Such as a happy home and peace and quiet and an ordinary respectable life, and some sort of future for us and our children. In the last year you've thrown all that overboard, Arthur. There's your return for it, I suppose—[*she indicates the headline in the paper*—and it's all very exciting and important, I'm sure, but it doesn't bring back any of the things that we've lost— 20
- [*RONNIE stirs in his sleep. She lowers her voice.*] I can only pray to God that you know what you're doing.
- Arthur* [*after a pause; rising with difficulty*]: I know exactly what I'm doing, Grace. I'm going to publish my son's innocence before the world, and for that end I am not prepared to weigh the cost. 25
- Grace:* But the cost may be out of all proportion—
- Arthur:* It may be. That doesn't concern me. I hate heroics, Grace, but you force me to say this. An injustice has been done. I am going to set it right, and there is no sacrifice in the world I am not prepared to make in order to do so. 30
- Grace* [*with sudden violence*]: Oh, I wish I could see the sense of it all! [*She points to RONNIE*] He's perfectly happy, at a good school, doing very well. No one need ever have known about Osborne, if you hadn't gone and shouted it out to the whole world. As it is, whatever happens now, he'll go through the rest of his life as the boy in that Winslow case—the boy who stole that postal order— 35
- Arthur* [*grimly*]: The boy who didn't steal that postal order.
- Grace* [*wearily*]: What's the difference? When millions are talking and gossiping about him a "did" or a "didn't" hardly matters. The Winslow boy is bad enough. You talk about sacrificing everything for him; but when he's grown up he won't thank you for it, Arthur—even though you've given your life to—publish his innocence as you call it. 40
- [*ARTHUR makes an impatient gesture.*] 45

Yes, Arthur—your life. You talk gaily about arthritis and a touch of gout and old age and the rest of it, but you know as well as any of the doctors what really is the matter with you. [*Nearly in tears*] You're destroying yourself, Arthur, and me and your family besides—and for what I'd like to know? I've asked you and Kate to tell me a hundred times—but you never can. For what, Arthur? 50

Arthur [*quietly*]: For Justice, Grace.

Grace: That sounds very noble. Are you sure it's true? Are you sure it isn't just plain pride and self-importance and sheer brute stubbornness?

Arthur [*putting a hand out to her*]: No, Grace. I don't think it is. I really don't think it is— 55

Grace: No. This time I'm not going to cry and say I'm sorry, and make it all up again. I can stand anything if there is a reason for it. But for no reason at all, it's unfair to ask so much of me. It's unfair...

[*GRACE breaks down, moves swiftly to the door and goes out. RONNIE opens his eyes. ARTHUR makes a move as though he is about to follow GRACE.*] 60

[*from Act 2 Scene 1*]

How does Rattigan make this moment in the play so dramatic?

Or 6 In what ways does Rattigan make you admire Catherine Winslow (Kate)?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either 7 Read this passage carefully, and then answer the question that follows it:

PROLOGUE

Flourish. Enter CHORUS.

Chorus: Now all the youth of England are on fire,
 And silken dalliance in the wardrobe lies;
 Now thrive the armourers, and honour's thought 5
 Reigns solely in the breast of every man;
 They sell the pasture now to buy the horse,
 Following the mirror of all Christian kings
 With winged heels, as English Mercuries.
 For now sits Expectation in the air, 10
 And hides a sword from hilts unto the point
 With crowns imperial, crowns, and coronets,
 Promis'd to Harry and his followers.
 The French, advis'd by good intelligence
 Of this most dreadful preparation, 15
 Shake in their fear and with pale policy
 Seek to divert the English purposes.
 O England! model to thy inward greatness,
 Like little body with a mighty heart,
 What mightst thou do that honour would thee do, 20
 Were all thy children kind and natural!
 But see thy fault! France hath in thee found out
 A nest of hollow bosoms, which he fills
 With treacherous crowns; and three corrupted men –
 One, Richard Earl of Cambridge, and the second, 25
 Henry Lord Scroop of Masham, and the third,
 Sir Thomas Grey, knight, of Northumberland,
 Have, for the gilt of France – O guilt indeed! –
 Confirm'd conspiracy with fearful France;
 And by their hands this grace of kings must die – 30
 If hell and treason hold their promises,
 Ere he take ship for France – and in Southampton.
 Linger your patience on, and we'll digest
 Th' abuse of distance, force a play.
 The sum is paid, the traitors are agreed, 35
 The King is set from London, and the scene
 Is now transported, gentles, to Southampton;
 There is the play-house now, there must you sit,
 And thence to France shall we convey you safe
 And bring you back, charming the narrow seas 40
 To give you gentle pass; for, if we may,
 We'll not offend one stomach with our play.
 But, till the King come forth, and not till then,
 Unto Southampton do we shift our scene. [Exit.

[from Act 2 Prologue]

In what ways does Shakespeare use the Chorus to dramatic effect at this moment in the play?

Or 8 What do you find particularly memorable about Shakespeare's portrayal of Pistol?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 9 Read this passage carefully, and then answer the question that follows it:

<i>Duncan:</i>	Is execution done on Cawdor? Are not Those in commission yet return'd?	
<i>Malcolm:</i>	My liege, They are not yet come back. But I have spoke With one that saw him die; who did report That very frankly he confess'd his treasons, Implor'd your Highness' pardon, and set forth A deep repentance. Nothing in his life Became him like the leaving it: he died As one that had been studied in his death To throw away the dearest thing he ow'd As 'twere a careless trifle.	5 10
<i>Duncan:</i>	There's no art To find the mind's construction in the face. He was a gentleman on whom I built An absolute trust. <i>Enter MACBETH, BANQUO, ROSS, and ANGUS.</i> O worthiest cousin! The sin of my ingratitude even now Was heavy on me. Thou art so far before That swiftest wing of recompense is slow To overtake thee. Would thou hadst less deserv'd, That the proportion both of thanks and payment Might have been mine! Only I have left to say, More is thy due than more than all can pay.	15 20 25
<i>Macbeth:</i>	The service and the loyalty I owe, In doing it, pays itself. Your Highness' part Is to receive our duties; and our duties Are to your throne and state, children and servants, Which do but what they should by doing everything Safe toward your love and honour.	30
<i>Duncan:</i>	Welcome hither. I have begun to plant thee, and will labour To make thee full of growing. Noble Banquo, That hast no less deserv'd, nor must be known No less to have done so, let me infold thee And hold thee to my heart.	35
<i>Banquo:</i>	There if I grow, The harvest is your own.	
<i>Duncan:</i>	My plenteous joys, Wanton in fulness, seek to hide themselves In drops of sorrow. Sons, kinsmen, thanes, And you whose places are the nearest, know We will establish our estate upon Our eldest, Malcolm, whom we name here-after The Prince of Cumberland; which honour must	40 45

Not unaccompanied invest him only,
 But signs of nobleness, like stars, shall shine
 On all deservers. From hence to Inverness,
 And bind us further to you.

50

Macbeth: The rest is labour, which is not us'd for you.
 I'll be myself the harbinger, and make joyful
 The hearing of my wife with your approach;
 So, humbly take my leave.

Duncan: My worthy Cawdor!

55

Macbeth [*Aside*]: The Prince of Cumberland! That is a step,
 On which I must fall down, or else o'er-leap,
 For in my way it lies. Stars, hide your fires;
 Let not light see my black and deep desires.
 The eye wink at the hand; yet let that be
 Which the eye fears, when it is done, to see.

60

[*Exit.*][*from Act 1 Scene 4*]

How does Shakespeare make this moment in the play both dramatic and significant?

- Or 10** How far does Shakespeare convince you that Lady Macbeth is responsible for the murder of Duncan?

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LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

March 2018

MARK SCHEME

Maximum Mark: 25

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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This document consists of **4** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes

AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects

AO4 communicate a sensitive and informed personal response to literary texts.

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

BAND DESCRIPTOR TABLE

Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	7 6 5	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

February/March 2018

1 hour 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Both questions in this paper carry equal marks.



This document consists of **5** printed pages, **3** blank pages and **1** Insert.

Answer **either** Question 1 **or** Question 2.

EITHER

- 1 Read carefully the poem opposite, in which the poet remembers events from her childhood. Her father was a coal-miner. Canaries were birds used in coal mines as an early warning of explosive gases.

How does the poet vividly convey the speaker's feelings about her past?

To help you answer this question, you might consider:

- how the speaker describes her care of the eggs and the chicks
- how she describes the moment when she releases the birds
- how she conveys her feelings about her father and his death.

Ava Remembers Her Canaries

I christened them with words Papa used –
Sentinel and Lookout and Firedamp.¹
Ten's old enough for a job, he said,
nestling eggs in box of cotton and cedar chips.
Someone's gotta breed 'em.

Weeks later, the chicks burst into the world
like dynamite. I offered them a flaking metal palace
washed in sunlight, volunteered for outdoor chores
to stay close. I taught them rhythm,
yellow wingbeats timed to my washboard² strokes.

When Papa locked Sentinel behind flimsy bars,
my tiny heels dug into dirt: *He has a family.*
He kissed my forehead. *So do the miners.*

*I used to dream of feathers heavy with coal dust, notes plinking
against blown-out walls, rush of methane swallowing song,
black shards burning in a churn of flame.*

That night, I slipped from bed. Crickets chirred.
Lilac thickened the breeze. I crept to their castle
and cradled each small body in cupped palms,
stroked the wheat-gold down of their throats,
launched them from the chapped heels of my hands,
watched them rush to meet the moon.

The morning's only music: rusted creaks,
cage door beating like a broken wing.

What I have left of my father—
on my back: five raised ridges from his belt buckle,
in my breast pocket: a yellowed newspaper clipping,
his face smudged in ink, and a headline seared on my lips
each night before sleep: *Mining Explosion Kills 17.*

*I used to dream that everything I ate hardened into coal,
that if I sliced my stomach open, I could burn
grief in that dark furnace.*

¹ *Firedamp*: methane, a potentially explosive gas

² *washboard*: wooden board used for washing clothes

OR

- 2 Read carefully the extract from a novel printed opposite. William Stoner has just graduated from university. He has decided to continue his studies and not return to work on the family farm. In this passage, William tells his parents of his decision.

How does the writer memorably convey the difficulty of this moment?

To help you answer this question, you might consider:

- how the writer creates a tense atmosphere between William and his parents
- how he portrays the reactions of William's parents
- how he reveals William's feelings throughout the passage.

There was another silence. His parents, who looked straight ahead in the shadows cast by their own bodies, every now and then glanced sideways at their son, as if they did not wish to disturb him in his new estate.¹

After several minutes William Stoner leaned forward and spoke, his voice louder and more forceful than he had intended. 'I ought to have told you sooner. I ought to have told you last summer, or this morning.'

His parents' faces were dull and expressionless in the lamplight.

'What I'm trying to say is, I'm not coming back with you to the farm.'

No one moved. His father said, 'You got some things to finish up here, we can go back in the morning and you can come on home in a few days.'

Stoner rubbed his face with his open palm. 'That's—not what I meant. I'm trying to tell you I won't be coming back to the farm at all.'

His father's hands tightened on his kneecaps and he drew back in the chair. He said, 'You get yourself in some kind of trouble?'

Stoner smiled. 'It's nothing like that. I'm going on to school for another year, maybe two or three.'

His father shook his head. 'I seen you get through this evening. And the county agent said the farm school took four years.'

Stoner tried to explain to his father what he intended to do, tried to evoke in him his own sense of significance and purpose. He listened to his words fall as if from the mouth of another, and watched his father's face, which received those words as a stone receives the repeated blows of a fist. When he had finished he sat with his hands clasped between his knees and his head bowed. He listened to the silence of the room.

Finally his father moved in his chair. Stoner looked up. His parents' faces confronted him; he almost cried out to them.

'I don't know,' his father said. His voice was husky and tired. 'I didn't figure it would turn out like this. I thought I was doing the best for you I could, sending you here. Your ma and me has always done the best we could for you.'

'I know,' Stoner said. He could not look at them longer. 'Will you be all right? I could come back for a while this summer and help. I could—'

'If you think you ought to stay here and study your books, then that's what you ought to do. Your ma and me can manage.'

His mother was facing him, but she did not see him. Her eyes were squeezed shut; she was breathing heavily, her face twisted as if in pain, and her closed fists were pressed against her cheeks. With wonder Stoner realized that she was crying, deeply and silently, with the shame and awkwardness of one who seldom weeps. He watched her for a moment more; then he got heavily to his feet and walked out of the parlor. He found his way up the narrow stairs that led to his attic room; for a long time he lay on his bed and stared with open eyes into the darkness above him.

¹ *estate*: social status

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Grade thresholds – June 2018

Cambridge IGCSE™ Literature (English) (0486)

Grade thresholds taken for Syllabus 0486 (Literature (English)) in the June 2018 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	50	33	28	23	20	17	14	11
Component 12	50	28	22	17	15	13	11	9
Component 13	50	29	25	20	18	16	14	12
Component 21	50	27	23	20	17	14	10	6
Component 22	50	28	24	20	17	14	10	6
Component 23	50	30	24	20	17	14	10	6
Component 31	25	17	15	13	12	11	9	7
Component 32	25	15	14	13	12	11	9	7
Component 33	25	16	14	13	12	11	9	7
Component 41	25	16	13	11	9	7	5	3
Component 42	25	17	14	11	9	7	5	3
Component 43	25	17	14	12	9	7	5	3
Component 5	50	40	34	28	22	16	10	4

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **100**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
AX	11, 21	67	59	51	43	37	31	24	17
AY	12, 22	64	55	46	37	32	27	21	15
AZ	13, 23	67	58	49	40	35	30	24	18
BX	11, 31, 41	74	65	56	47	41	35	28	21
BY	12, 32, 42	68	59	50	41	36	31	25	19
BZ	13, 33, 43	69	61	53	45	39	34	28	22
CX	05, 11, 31	79	69	59	50	43	36	28	20
CY	05, 12, 32	71	62	53	44	38	32	25	18
CZ	05, 13, 33	73	64	55	47	41	35	28	21



LITERATURE (ENGLISH)

0486/11

Paper 11 Poetry and Prose

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

- AO1** show detailed knowledge of the content of literary texts, supported by reference to the text
- AO2** understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3** recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- AO4** communicate a sensitive and informed personal response to literary texts.

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Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
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Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer/Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/12

Paper 12 Poetry and Prose

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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Generic Marking Principles

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GENERIC MARKING PRINCIPLE 1:

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- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
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All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

- AO1** show detailed knowledge of the content of literary texts, supported by reference to the text
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Band 0	0	<i>No answer/Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/13

Paper 13 Poetry and Prose

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer/Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/21

Paper 2 Drama

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes

AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects

AO4 communicate a sensitive and informed personal response to literary texts.

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

Band 8	23–25	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	20–22	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	17–19	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	14–16	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	11–13	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	8–10	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	5–7	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	1–4	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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Generic Marking Principles

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GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
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GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

- AO1** show detailed knowledge of the content of literary texts, supported by reference to the text
- AO2** understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3** recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- AO4** communicate a sensitive and informed personal response to literary texts.

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	7 6 5	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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Generic Marking Principles

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GENERIC MARKING PRINCIPLE 1:

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- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
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- marks are not deducted for omissions
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GENERIC MARKING PRINCIPLE 6:

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All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

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Band 8	23–25	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	20–22	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	17–19	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	14–16	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	11–13	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	8–10	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	5–7	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	1–4	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/31

Paper 2 Drama (Open Text)

May/June 2018

MARK SCHEME

Maximum Mark: 25

Published

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Generic Marking Principles

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GENERIC MARKING PRINCIPLE 1:

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- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

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- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

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GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes

AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects

AO4 communicate a sensitive and informed personal response to literary texts.

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

Band 8	23–25	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	20–22	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	17–19	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	14–16	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	11–13	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	8–10	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	5–7	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	1–4	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/32

Paper 2 Drama (Open Text)

May/June 2018

MARK SCHEME

Maximum Mark: 25

Published

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Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

- AO1** show detailed knowledge of the content of literary texts, supported by reference to the text
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Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	7 6 5	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/33

Paper 3 Drama (Open Text)

May/June 2018

MARK SCHEME

Maximum Mark: 25

Published

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- marks are not deducted for errors
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- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

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Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

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Band 3	8–10	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	5–7	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	1–4	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>



LITERATURE (ENGLISH)

0486/41

Paper 4 Unseen

May/June 2018

MARK SCHEME

Maximum Mark: 25

Published

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This document consists of **4** printed pages.

Generic Marking Principles

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- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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- marks are not deducted for omissions
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GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

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All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts, supported by reference to the text

AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes

AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects

AO4 communicate a sensitive and informed personal response to literary texts.

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Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

LITERATURE

0486/42

Paper 4 Unseen

May/June 2018

MARK SCHEME

Maximum Mark: 25

Published

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LITERATURE (ENGLISH)

0486/43

Paper 4 Unseen

May/June 2018

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Maximum Mark: 25

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Band 0	0	<i>No answer/Insufficient to meet the criteria for Band 1.</i>

LITERATURE (ENGLISH)

0486/11

Paper 1 Poetry and Prose

May/June 2018

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

All questions in this paper carry equal marks.



This document consists of **24** printed pages, **4** blank pages and **1** Insert.

CONTENTS

Section A: Poetry

<i>text</i>	<i>question numbers</i>	<i>page[s]</i>
<i>Songs of Ourselves Volume 1: from Part 5</i>	1, 2	pages 4–5
<i>Songs of Ourselves Volume 2: from Part 1</i>	3, 4	pages 6–7
Gillian Clarke: from <i>Collected Poems</i>	5, 6	pages 8–9

Section B: Prose

<i>text</i>	<i>question numbers</i>	<i>page[s]</i>
Chinua Achebe: <i>No Longer at Ease</i>	7, 8	pages 10–11
Jane Austen: <i>Mansfield Park</i>	9, 10	pages 12–13
Willa Cather: <i>My Ántonia</i>	11, 12	pages 14–15
Charles Dickens: <i>Hard Times</i>	13, 14	pages 16–17
Michael Frayn: <i>Spies</i>	15, 16	pages 18–19
Kate Grenville: <i>The Secret River</i>	17, 18	pages 20–21
R K Narayan: <i>The English Teacher</i>	19, 20	pages 22–23
from <i>Stories of Ourselves</i>	21, 22	pages 24–25

SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 5

Remember to support your ideas with details from the writing.

Either 1 Read this poem, and then answer the question that follows it:

Attack

At dawn the ridge emerges massed and dun
 In the wild purple of the glowering sun,
 Smouldering through spouts of drifting smoke that shroud
 The menacing scarred slope; and, one by one,
 Tanks creep and topple forward to the wire. 5
 The barrage roars and lifts. Then, clumsily bowed
 With bombs and guns and shovels and battle-gear,
 Men jostle and climb to meet the bristling fire.
 Lines of grey, muttering faces, masked with fear,
 They leave their trenches, going over the top, 10
 While time ticks blank and busy on their wrists,
 And hope, with furtive eyes and grappling fists,
 Flounders in mud. O Jesus, make it stop!

(Siegfried Sassoon)

How does Sassoon create a profound feeling of anger in this poem?

Or 2 What feelings about nature does Mew's writing convey in *The Trees Are Down*?

The Trees Are Down

– and he cried with a loud voice:

Hurt not the earth, neither the sea, nor the trees – (Revelation)

They are cutting down the great plane-trees at the end of the garden.
 For days there has been the grate of the saw, the swish of the
 branches as they fall, 5
 The crash of trunks, the rustle of trodden leaves,
 With the 'Whoops' and the 'Whoas', the loud common talk, the
 loud common laughs of the men, above it all.

I remember one evening of a long past Spring
 Turning in at a gate, getting out of a cart, and finding a large 10
 dead rat in the mud of the drive.

I remember thinking: alive or dead, a rat was a god-forsaken thing,
 But at least, in May, that even a rat should be alive.
 The week's work here is as good as done. There is just one bough
 On the roped bole, in the fine grey rain, 15
 Green and high

And lonely against the sky.

(Down now! –)

And but for that,
 If an old dead rat 20

Did once, for a moment, unmake the Spring, I might never have
 thought of him again.

It is not for a moment the Spring is unmade to-day;
 These were great trees, it was in them from root to stem:
 When the men with the 'Whoops' and the 'Whoas' have carted 25
 the whole of the whispering loveliness away
 Half the Spring, for me, will have gone with them.

It is going now, and my heart has been struck with the hearts of
 the planes; 30

Half my life it has beat with these, in the sun, in the rains,
 In the March wind, the May breeze,

In the great gales that came over to them across the roofs from
 the great seas.

There was only a quiet rain when they were dying;
 They must have heard the sparrows flying, 35

And the small creeping creatures in the earth where they were lying –
 But I, all day, I heard an angel crying:

'Hurt not the trees'.

(Charlotte Mew)

SONGS OF OURSELVES VOLUME 2: from Part 1

Remember to support your ideas with details from the writing.

Either 3 Read this poem, and then answer the question that follows it:

Last Sonnet

Bright star, would I were steadfast as thou art—
 Not in lone splendour hung aloft the night,
 And watching, with eternal lids apart,
 Like Nature's patient sleepless Eremite,
 The moving waters at their priest-like task 5
 Of pure ablution round earth's human shores,
 Or gazing on the new soft-fallen mask
 Of snow upon the mountains and the moors—
 No—yet still steadfast, still unchangeable, 10
 Pillowed upon my fair love's ripening breast,
 To feel for ever its soft fall and swell,
 Awake for ever in a sweet unrest,
 Still, still to hear her tender-taken breath,
 And so live ever—or else swoon to death.

(John Keats)

How does Keats vividly convey a sense of longing in this poem?

Or 4 How does Beer strikingly express her feelings about her mother in *The Lost Woman...*?

The Lost Woman...

My mother went with no more warning
 than a bright voice and a bad pain
 Home from school on a June morning
 And where the brook goes under the lane
 I saw the back of a shocking white
 Ambulance drawing away from the gate. 5

She never returned and I never saw
 Her buried. So a romance began.
 The ivy-mother turned into a tree
 That still hops away like a rainbow down
 The avenue as I approach. 10
 My tendrils are the ones that clutch.

I made a life for her over the years.
 Frustrated no more by a dull marriage
 She ran a canteen through several wars. 15
 The wit of a cliché-ridden village
 She met her match at an extra-mural
 Class and the OU summer school.

Many a hero in his time
 And every poet has acquired 20
 A lost woman to haunt the home,
 To be compensated and desired,
 Who will not alter, who will not grow
 A corpse they need never get to know.

She is nearly always benign. Her habit
 Is not to stride at dead of night. 25
 Soft and crepuscular in rabbit-
 Light she comes out. Hear how they hate
 Themselves for losing her as they did.
 Her country is bland and she does not chide. 30

But my lost woman evermore snaps
 From somewhere else: 'you did not love me.
 I sacrificed too much perhaps,
 I showed you the way to rise above me
 And you took it. You are the ghost 35
 With the bat-voice, my dear. I am not lost.'

(*Patricia Beer*)

GILLIAN CLARKE: from *Collected Poems*

Remember to support your ideas with details from the writing.

Either 5 Read this poem, and then answer the question that follows it:

Neighbours

That spring was late. We watched the sky
and studied charts for shouldering isobars.
Birds were late to pair. Crows drank from the lamb's eye.

Over Finland small birds fell: song-thrushes
steering north, smudged signatures on light, 5
migrating warblers, nightingales.

Wing-beats failed over fjords, each lung a sip of gall.
Children were warned of their dangerous beauty.
Milk was spilt in Poland. Each quarrel

the blowback from some old story, 10
a mouthful of bitter air from the Ukraine
brought by the wind out of its box of sorrows.

This spring a lamb sips caesium on a Welsh hill.
A child, lifting her face to drink the rain,
takes into her blood the poisoned arrow. 15

Now we are all neighbourly, each little town
in Europe twinned to Chernobyl, each heart
with the burnt fireman, the child on the Moscow train.

In the democracy of the virus and the toxin
we wait. We watch for bird migrations, 20
one bird returning with green in its voice,

glasnost
golau glas,
a first break of blue.

Explore the ways in which Clarke uses words and images to striking effect in this poem.

Or 6 How does Clarke memorably convey how impressive the bird is in *Buzzard*?

Buzzard

No sutures in the steep brow
of this cranium, as in mine
or yours. Delicate ellipse
as smooth as her own egg

or the cleft flesh of a fruit. 5
From the plundered bones on the hill,
like a fire in its morning ashes,
you guess it's a buzzard's skull.

You carry it gently home,
hoping no Last Day of the birds 10
will demand assembly
of her numerous white parts.

In the spaces we can't see
on the other side of walls 15
as fine as paper, brain and eye
dry out under the gossamers.

Between the sky and the mouse
that moves at the barley field's
spinning perimeter, only 20
a mile of air and the ganging

crows, their cries stones at her head.
In death, the last stoop, all's risked.
She scorns the scavengers
who feed on death, and never

feel the lightning flash of heart 25
dropping on heart, warm fur, blood.

SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *No Longer at Ease*

Remember to support your ideas with details from the writing.

Either 7 Read this extract, and then answer the question that follows it:

‘I knew it was a bad case,’ said the man who had opposed the Union’s intervention from the start.

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Content removed due to copyright restrictions

Although he would not be a lawyer, he would get a
'European post' in the Civil Service.

[from Chapter 1]

How does Achebe's writing make this meeting of the Umuofia Progressive Union such a significant moment in the novel?

Or **8** How far does Achebe persuade you that the Honourable Sam Okoli is an admirable character?

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

Either 9 Read this extract, and then answer the question that follows it:

Fanny, whether near or from her cousins, whether in the school-room, the drawing-room, or the shrubbery, was equally forlorn, finding something to fear in every person and place. She was disheartened by Lady Bertram's silence, awed by Sir Thomas's grave looks, and quite overcome by Mrs Norris's admonitions. Her elder cousins mortified her by reflections on her size, and abashed her by noticing her shyness; Miss Lee wondered at her ignorance, and the maid-servants sneered at her clothes; and when to these sorrows was added the idea of the brothers and sisters among whom she had always been important as play-fellow, instructress, and nurse, the despondence that sunk her little heart was severe. 5

The grandeur of the house astonished but could not console her. The rooms were too large for her to move in with ease; whatever she touched she expected to injure, and she crept about in constant terror of something or other; often retreating towards her own chamber to cry; and the little girl who was spoken of in the drawing-room when she left it at night, as seeming so desirably sensible of her peculiar good fortune, ended every day's sorrows by sobbing herself to sleep. A week had passed in this way, and no suspicion of it conveyed by her quiet passive manner, when she was found one morning by her cousin Edmund, the youngest of the sons, sitting crying on the attic stairs. 10

'My dear little cousin,' said he with all the gentleness of an excellent nature, 'what can be the matter?' And sitting down by her, was at great pains to overcome her shame in being so surprised, and persuade her to speak openly. 'Was she ill? or was any body angry with her? or had she quarrelled with Maria and Julia? or was she puzzled about any thing in her lesson that he could explain? Did she, in short, want any thing he could possibly get her, or do for her?' For a long while no answer could be obtained beyond a 'no, no — not at all — no, thank you;' but he still persevered, and no sooner had he begun to revert to her own home, than her increased sobs explained to him where the grievance lay. He tried to console her. 15

'You are sorry to leave Mamma, my dear little Fanny,' said he, 'which shews you to be a very good girl; but you must remember that you are with relations and friends, who all love you, and wish to make you happy. Let us walk out in the park, and you shall tell me all about your brothers and sisters.' 20

On pursuing the subject, he found that dear as all these brothers and sisters generally were, there was one among them who ran more in her thoughts than the rest. It was William whom she talked of most and wanted most to see. William, the eldest, a year older than herself, her constant companion and friend; her advocate with her mother (of whom he was the darling) in every distress. 'William did not like she should come away — he had told her he should miss her very much indeed.' 'But William will write to you, I dare say.' 'Yes, he had promised he would, but he had told *her* to write first.' 'And when shall you do it?' She hung her head and answered, hesitatingly, 'she did not know; she had not any paper.' 25

'If that be all your difficulty, I will furnish you with paper and every other material, and you may write your letter whenever you chuse. Would it make you happy to write to William?' 30

‘Yes, very.’	
‘Then let it be done now. Come with me into the breakfast room, we shall find every thing there, and be sure of having the room to ourselves.’	50
‘But cousin — will it go to the post?’	
‘Yes, depend upon me it shall; it shall go with the other letters; and as your uncle will frank it, it will cost William nothing.’	
‘My uncle!’ repeated Fanny with a frightened look.	55
‘Yes, when you have written the letter, I will take it to my Father to frank.’	
Fanny thought it a bold measure, but offered no farther resistance; and they went together into the breakfast-room, where Edmund prepared her paper, and ruled her lines with all the good will that her brother could himself have felt, and probably with somewhat more exactness. He continued with her the whole time of her writing, to assist her with his penknife or his orthography, as either were wanted; and added to these attentions, which she felt very much, a kindness to her brother, which delighted her beyond all the rest. He wrote with his own hand his love to his cousin William, and sent him half a guinea under the seal. Fanny’s feelings on the occasion were such as she believed herself incapable of expressing; but her countenance and a few artless words fully conveyed all their gratitude and delight, and her cousin began to find her an interesting object. He talked to her more, and from all that she said, was convinced of her having an affectionate heart, and a strong desire of doing right; and he could perceive her to be farther entitled to attention, by great sensibility of her situation, and great timidity. He had never knowingly given her pain, but he now felt that she required more positive kindness, and with that view endeavoured, in the first place, to lessen her fears of them all, and gave her especially a great deal of good advice as to playing with Maria and Julia, and being as merry as possible.	60
	65
	70
	75
From this day Fanny grew more comfortable.	

[from Chapter 2]

How does Austen movingly portray the relationship between Fanny and Edmund at this moment in the novel?

Or **10** What impressions of Mr Yates does Austen’s writing create for you?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

Either 11 Read this extract, and then answer the question that follows it:

Ántonia's success at the tent had its consequences. The iceman lingered too long now, when he came into the covered porch to fill the refrigerator. The delivery boys hung about the kitchen when they brought the groceries. Young farmers who were in town for Saturday came tramping through the yard to the back door to engage dances, or to invite Tony to parties and picnics. Lena and Norwegian Anna dropped in to help her with her work, so that she could get away early. The boys who brought her home after the dances sometimes laughed at the back gate and wakened Mr Harling from his first sleep. A crisis was inevitable. 5

One Saturday night Mr Harling had gone down to the cellar for beer. As he came up the stairs in the dark, he heard scuffling on the back porch, and then the sound of a vigorous slap. He looked out through the side door in time to see a pair of long legs vaulting over the picket fence. Ántonia was standing there, angry and excited. Young Harry Paine, who was to marry his employer's daughter on Monday, had come to the tent with a crowd of friends and danced all evening. Afterward, he begged Ántonia to let him walk home with her. She said she supposed he was a nice young man, as he was one of Miss Frances's friends, and she didn't mind. On the back porch he tried to kiss her, and when she protested — because he was going to be married on Monday — he caught her and kissed her until she got one hand free and slapped him. 10 15 20

Mr Harling put his beer-bottles down on the table. 'This is what I've been expecting, Ántonia. You've been going with girls who have a reputation for being free and easy, and now you've got the same reputation. I won't have this and that fellow tramping about my back yard all the time. This is the end of it, to-night. It stops, short. You can quit going to these dances, or you can hunt another place. Think it over.' 25

The next morning when Mrs Harling and Frances tried to reason with Ántonia, they found her agitated but determined. 'Stop going to the tent?' she panted. 'I wouldn't think of it for a minute! My own father couldn't make me stop! Mr Harling ain't my boss outside my work. I won't give up my friends, either. The boys I go with are nice fellows. I thought Mr Paine was all right, too, because he used to come here. I guess I gave him a red face for his wedding, all right!' she blazed out indignantly. 30

'You'll have to do one thing or the other, Ántonia,' Mrs Harling told her decidedly. 'I can't go back on what Mr Harling has said. This is his house.' 35

'Then I'll just leave, Mrs Harling. Lena's been wanting me to get a place closer to her for a long while. Mary Svoboda's going away from the Cutters' to work at the hotel, and I can have her place.'

Mrs Harling rose from her chair. 'Ántonia, if you go to the Cutters' to work, you cannot come back to this house again. You know what that man is. It will be the ruin of you.' 40

Tony snatched up the tea-kettle and began to pour boiling water over the glasses, laughing excitedly. 'Oh, I can take care of myself! I'm a lot stronger than Cutter is. They pay four dollars there, and there's no children. The work's nothing; I can have every evening, and be out a lot in the afternoons.' 45

'I thought you liked children. Tony, what's come over you?'

‘I don’t know, something has.’ Ántonia tossed her head and set her jaw. ‘A girl like me has got to take her good times when she can. Maybe there won’t be any tent next year. I guess I want to have my fling, like the other girls.’ 50

Mrs Harling gave a short, harsh laugh. ‘If you go to work for the Cutters, you’re likely to have a fling that you won’t get up from in a hurry.’

Frances said, when she told grandmother and me about this scene, that every pan and plate and cup on the shelves trembled when her mother walked out of the kitchen. Mrs Harling declared bitterly that she wished she had never let herself get fond of Ántonia. 55

[from Book 2 Chapter 10]

What does Cather’s writing make you feel for Ántonia at this moment in the novel?

Or **12** To what extent does Cather’s portrayal of Jim make you feel sympathy for him?

CHARLES DICKENS: *Hard Times*

Remember to support your ideas with details from the writing.

Either 13 Read this extract, and then answer the question that follows it:

‘You are a piece of caustic, Tom,’ retorted Mr James Harthouse.

There was something so very agreeable in being so intimate with such a waistcoat; in being called Tom, in such an intimate way, by such a voice; in being on such off-hand terms so soon, with such a pair of whiskers; that Tom was uncommonly pleased with himself.

5

‘Oh! I don’t care for old Bounderby,’ said he, ‘if you mean that. I have always called old Bounderby by the same name when I have talked about him, and I have always thought of him in the same way. I am not going to begin to be polite now, about old Bounderby. It would be rather late in the day.’

10

‘Don’t mind me,’ returned James; ‘but take care when his wife is by, you know.’

‘His wife?’ said Tom. ‘My sister Loo? O yes!’ And he laughed, and took a little more of the cooling drink.

James Harthouse continued to lounge in the same place and attitude, smoking his cigar in his own easy way, and looking pleasantly at the whelp, as if he knew himself to be a kind of agreeable demon who had only to hover over him, and he must give up his whole soul if required. It certainly did seem that the whelp yielded to this influence. He looked at his companion sneakingly, he looked at him admiringly, he looked at him boldly, and put up one leg on the sofa.

15

‘My sister Loo?’ said Tom. ‘*She* never cared for old Bounderby.’

‘That’s the past tense, Tom,’ returned Mr James Harthouse, striking the ash from his cigar with his little finger. ‘We are in the present tense, now.’

25

‘Verb neuter, not to care. Indicative mood, present tense. First person singular, I do not care; second person singular, thou dost not care; third person singular, she does not care,’ returned Tom.

‘Good! Very quaint!’ said his friend. ‘Though you don’t mean it.’

‘But I *do* mean it,’ cried Tom. ‘Upon my honour! Why, you won’t tell me, Mr Harthouse, that you really suppose my sister Loo does care for old Bounderby.’

30

‘My dear fellow,’ returned the other, ‘what am I bound to suppose, when I find two married people living in harmony and happiness?’

Tom had by this time got both his legs on the sofa. If his second leg had not been already there when he was called a dear fellow, he would have put it up at that great stage of the conversation. Feeling it necessary to do something then, he stretched himself out at greater length, and, reclining with the back of his head on the end of the sofa, and smoking with an infinite assumption of negligence, turned his common face, and not too sober eyes, towards the face looking down upon him so carelessly yet so potently.

35

‘You know our governor, Mr Harthouse,’ said Tom, ‘and therefore you needn’t be surprised that Loo married old Bounderby. She never had a lover, and the governor proposed old Bounderby, and she took him.’

45

‘Very dutiful in your interesting sister,’ said Mr James Harthouse.

‘Yes, but she wouldn’t have been as dutiful, and it would not have come off as easily,’ returned the whelp, ‘if it hadn’t been for me.’

The tempter merely lifted his eyebrows; but the whelp was obliged to go on.

50

'I persuaded her,' he said, with an edifying air of superiority. 'I was stuck into old Bounderby's bank (where I never wanted to be), and I knew I should get into scrapes there, if she put old Bounderby's pipe out; so I told her my wishes, and she came into them. She would do anything for me. It was very game of her, wasn't it?'

55

'It was charming, Tom!'

[from Book 2 Chapter 2]

How does Dickens make Harthouse's treatment of Tom so disturbing at this moment in the novel?

Or **14** How does Dickens vividly convey what a miserable place Coketown is?

MICHAEL FRAYN: *Spies*

Remember to support your ideas with details from the writing.

Either 15 Read this extract, and then answer the question that follows it:

So her disappearances are quite simple to explain.

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hide.’ She’s probably got some special place to

[from Chapter 5]

How does Frayn make the boys’ detective work so entertaining here?

Or **16** Explore the ways in which Frayn makes the young Stephen so likeable.

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

Either 17 Read this extract, and then answer the question that follows it:

Down at the witness table in the well of the court, Mr Lucas stared up at him. Even from the prisoner's bar, Thornhill could see the beads of sweat appearing on Yates's domed forehead. Mr Knapp insisted, *It being a moonless night, you cannot make out that you knew him by shape and make?* Thornhill thought, are those little words, shape and make, going to be the difference between life and death? 5

Poor Yates, glancing from Lucas to Thornhill, began to mutter and stutter. *I should be sorry to say anything that is an untruth*, he said, but Mr Knapp had no mercy, and kept coming on. *That was a hasty speech, that you knew him by shape and make? You mean that you could not?* And now Yates was broken, uncertain of all his words, continually glancing at Mr Lucas. *I was in the act of closing with this man*, he mumbled. *It was impossible but I must know him from his speaking to me. I knew him by his voice.* 10

He glanced quickly at Thornhill. *I might have hastily spoke about his shape and make*, he said, and then stood stiff as a bit of wood with his hat squashed under his arm, the wan light from the mirror falling full on his face, furrowed with misery. 15

The moment where Thornhill was allowed to tell his story was upon him so abruptly that he found the words he had gone over with Sal had evaporated from his mind. He could only think of the start of them, saying *I tied up the lighter meaning to come back to her later*, and he knew there was more, but what was it? 20

He found himself staring at Mr Lucas as he blurted out, *Mr Lucas knows there is no lighter on the river can come to her*, but even as the words left his mouth he knew they had nothing to do with the case at hand, and he called out desperately, *I am as innocent as the child unborn*, but the words had no meaning after so much rehearsal. 25

In any case the judge, way up behind his bench, was not listening. He was shuffling papers together and leaning sideways while someone whispered in his ear. Lucas was not listening either, his hand feeling for the watch in his pocket. Thornhill saw the silver lid spring open, saw Lucas glance at the face of the watch, press it closed again, tweak a nostril with thumb and forefinger. His own words, which had sounded with such conviction in Newgate Yard, fell hollow and were swallowed up. 30 35

Now the judge was fiddling with the black cap, sitting it carelessly on the long grey wig so it hung over one ear. He began to speak, in a thin high voice that Thornhill could barely hear. Down in the body of the court one of the lounging ushers, a corpulent gent in a bulging dirty white waistcoat, caught sight of someone he knew across the room and made a mincing wave and a little smirk. A barrister fiddled with the grubby ruffles at his neck, another got out his snuff-box and offered it to his neighbour. 40

It seemed the court could scarcely be bothered to listen as William Thornhill, in the time between two heartbeats, was found guilty and sentenced to *be taken from this place and hanged by the neck until you are dead.* 45

He heard a cry, from the public gallery or from his own mouth he did not know. He wanted to call out, I beg your pardon, Your Worship, there has been some mistake, but now the turnkey was grabbing him by the upper arm, forcing him down the steps, and through the door into the tunnel that led back to Newgate. He turned his head towards the public gallery. Sal was up there somewhere, but invisible. Then he was back in the cell with the others, but without his story, stripped naked of his tale of injured innocence, stripped of everything but the knowledge that his moment of hope had been and gone, and left him now with nothing ahead but death.

50

55

[from Part 1]

In what ways does Grenville make this such a dramatic moment in the novel?

Or **18** How does Grenville make Smasher Sullivan such a memorable character in the novel?

R K NARAYAN: *The English Teacher*

Remember to support your ideas with details from the writing.

Either 19 Read this extract, and then answer the question that follows it:

‘The trouble is I have not enough subjects to write on,’ I confessed. She drew herself up and asked: ‘Let me see if you can write about me.’

‘A beautiful idea,’ I cried. ‘Let me see you.’ I sat up very attentively and looked at her keenly and fixedly like an artist or a photographer viewing his subject. I said: ‘Just move a little to your left please. Turn your head right. Look at me straight here. That’s right... Now I can write about you. Don’t drop your lovely eyelashes so much. You make me forget my task. Ah, now, don’t grin please. Very good, stay as you are and see how I write now, steady...’ I drew up the notebook, ran the fountain pen hurriedly over it and filled a whole page beginning:

5

‘She was a phantom of delight
When first she gleamed upon my sight:
A lovely apparition, sent
To be a moment’s ornament.’

It went on for thirty lines ending:

15

‘And yet a spirit still, and bright
With something of an angel-light.’

I constantly paused to look at her while writing, and said: ‘Perfect. Thank you. Now listen.’

‘Oh, how fast you write!’ she said admiringly.

20

‘You will also find how well I’ve written. Now listen,’ I said, and read as if to my class, slowly and deliberately, pausing to explain now and then.

‘I never knew you could write so well.’

‘It is a pity that you should have underrated me so long; but now you know better. Keep it up,’ I said. ‘And if possible don’t look at the pages, say roughly between 150 and 200, in the *Golden Treasury*. Because someone called Wordsworth has written similar poems.’ This was an invitation for her to run in and fetch her copy of the *Golden Treasury* and turn over precisely the forbidden pages. She scoured every title and first line and at last pitched upon the original. She read it through, and said: ‘Aren’t you ashamed to copy?’

25

‘No,’ I replied. ‘Mine is entirely different. He had written about someone entirely different from my subject.’

‘I wouldn’t do such a thing as copying.’

‘I should be ashamed to have your memory,’ I said. ‘You have had the copy of the *Golden Treasury* for years now, and yet you listened to my reading with gaping wonder! I wouldn’t give you even two out of a hundred if you were my student.’ At this point our conversation was interrupted by my old clock. It burst in upon us all of a sudden. It purred and bleated and made so much noise that it threw us all into confusion. Susila picked it up and tried to stop it without success, till I snatched Taine and smothered it.

35

‘Now, why did it do it?’ she demanded. I shook my head. ‘Just for pleasure,’ I replied. She gazed on its brown face and said: ‘It is not even showing the correct time. It is showing two o’clock, four hours ahead! Why

40

- do you keep it on your table?’ I had no answer to give. I merely said: ‘It has been with me for years, poor darling!’ 45
- ‘I will give it away this afternoon – a man comes to buy all old things.’
- ‘No, no, take care, don’t do it ...’ I warned. She didn’t answer, but merely looked at it and mumbled: ‘This is not the first time. When you are away it starts bleating after I have rocked the cradle for hours and made the child sleep, and I don’t know how to stop it. It won’t do for our house. It is a bother...’ 50
- That evening when I returned home from college the first thing I noticed was that my room looked different. My table had lost its usual quality and looked tidy, with all books dusted and neatly arranged. It looked like a savage, suddenly appearing neatly trimmed and groomed. The usual corner with old newspapers and magazines piled up was clean swept. The pile was gone. So was the clock on the table. The table looked barren without it. For years it had been there. With composition books still under my arm, I searched her out. I found her in the bathroom, washing the child’s hands: ‘What have you done with my clock?’ I asked. She looked up and asked in answer: ‘How do you like your room? I have cleaned and tidied it up. What a lot of rubbish you gathered there! Hereafter on every Thursday ...’ 55
- ‘Answer first, where is the clock?’ I said. 60
- ‘Please wait, I will finish the child’s business first and then answer.’ 65

[from Chapter 2]

How does Narayan make this such a memorable moment in the novel?

- Or** **20** What impressions does Narayan’s writing create for you of life in Krishna’s home town, Malgudi?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21 Read this extract from *Tyres* (by Adam Thorpe), and then answer the question that follows it:

While the man was boring us stupid with his broken French, booming from under his glossy peaked cap, his boots as polished as his coachwork, his jacket and breeches as black, I heard the ticking of a bicycle ... but it cannot be Cécile's, I thought, for there is a grating sound behind it. I glanced at the road – and there was, indeed, Cécile, coming to a halt at the entrance to the yard. She looked tired and worn, as we all did, after the events of the last few weeks. When she saw the Germans, and the big car, she made to go – but thinking only of how suspicious they were, and unpredictably sensitive and vengeful, I made my apologies and went over to greet her. 'You should be ashamed,' she murmured. 'Don't worry,' I said. 'It's not as you think.' Her face brightened, and then looked intense and questioning, and then spotting something over my shoulder, she as quickly disguised her interest behind a soft laugh. The officer had evidently been staring at her, for he then boomed his own greeting: 'And might a fellow take a lift on the saddle from a pretty damsel, like a stick of bread?' – some such tripe. She shook her head, adding: 'No. My chain is loose.' That explained the grating sound, and I offered immediately to mend it. We were nearly six kilometres from the town, and more again from her village. I noticed how sinewy her calves were, to the point of being wasted by effort and lack of proper food. She shook her head and pedalled away, without so much as a blown kiss or a wave. 'Till Sunday!' I shouted after her, recklessly. 'Till Sunday, Cécile!'

There was a banging of doors, and the Maybach purred like a black, evil cat out of the yard, and turned to drive towards the town. It was at that moment that I saw Cécile, in the distance, apparently shudder to a stop. Her head bent down and I could just make out her hand between the wheels. Clearly, the chain had come off at that moment. I began to run towards her, my father shouting after me. The Maybach got there first. As I ran, an ominous sense of doom came over me: a kind of terrible chill, that made my heart slow, though it was pumping hard to keep my speed up. With a hundred yards to go, I saw the luggage locker opened, and Cécile's bicycle placed in it. She appeared to be in conversation with the officer, for I spotted his black glove waving through the side window, like a little black snake's tongue. The long and the short of it is that she was forced – I can only think that the appropriate word – forced by circumstance (my belief is that she hoped to extract something useful from the enemy in that brief drive into the town) to accept his offer of a lift, gallant gentleman that he pretended to be. (Or perhaps was, in another airtight compartment of his brain.)

I was left coughing in a dust-cloud, for they accelerated away at great speed, as was typical – dwindling to a dot and out of sight in no time. I had not even had time to turn on my heel when there was a distant bang and clatter, as of heavy pots and pans falling off a shelf, and smoke began to drift above the plane trees. I ran as fast as I could, in the silence, but could not finally approach the spot for all the uniforms ringing it already, waving their guns – like excited kids around the blazing effigy of the *Petassou*. For myself, though, it was the beginning of winter, not the end. I leave

fresh flowers every year, on the anniversary. The terrible scorch marks on the trunk have been long rubbed away by the rain and the sun and the wind, and the dent has grown out. The tree is well again – for we crop the branches close, here, as a matter of course. 50

I tried – I still try – to explain her presence in the car, but I am not sure, now, anyone really cares, or even remembers her very much. When my father ‘retired’, in ’69, I did no more than touch up *André Paulhan et Fils*; I could not change it, I could not paint it out. Well, I have had no sons, of course, staying unmarried – and anyway, he still hangs around the yard, getting in my hair (what little I have of it left to me), and showing clients what a firm grip he has, at ninety-odd. The road is very busy, of course – business could not be better. But something went out of the job when it all went tubeless, to my mind. I don’t suppose I will miss it. You’ll see the flowers on your way in, to the left, tied to the trunk. When they begin to fade and wither, I replace them with the plastic type. To be honest, no one knows the difference – shooting past as they do, these days. 55 60

How does Thorpe make this such a powerful ending to the story?

- Or 22 How does Highsmith use Ming’s thoughts and feelings to make *Ming’s Biggest Prey* such a striking story?

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LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

May/June 2018

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

All questions in this paper carry equal marks.



This document consists of **24** printed pages, **4** blank pages and **1** Insert.

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SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 5

Remember to support your ideas with details from the writing.

Either 1 Read this poem, and then answer the question that follows it:

The Trees

The trees are coming into leaf
Like something almost being said;
The recent buds relax and spread,
Their greenness is a kind of grief.

Is it that they are born again
And we grow old? No, they die too.
Their yearly trick of looking new
Is written down in rings of grain.

5

Yet still the unresting castles thresh
In fullgrown thickness every May.
Last year is dead, they seem to say,
Begin afresh, afresh, afresh.

10

(Philip Larkin)

How does Larkin strikingly convey feelings of uncertainty in this poem?

Or 2 Explore the ways in which Brontë vividly expresses feelings of grief in *Cold In The Earth*.

Cold In The Earth

Cold in the earth, and the deep snow piled above thee!
Far, far removed, cold in the dreary grave!
Have I forgot, my Only Love, to love thee,
Severed at last by Time's all-wearing wave?

Now, when alone, do my thoughts no longer hover 5
Over the mountains on Angora's shore;
Resting their wings where heath and fern-leaves cover
That noble heart for ever, ever more?

Cold in the earth, and fifteen wild Decembers 10
From those brown hills have melted into spring –
Faithful indeed is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive if I forget thee 15
While the World's tide is bearing me along:
Stern desires and darker hopes beset me,
Hopes which obscure but cannot do thee wrong.

No other Sun has lightened up my heaven;
No other Star has ever shone for me:
All my life's bliss from thy dear life was given – 20
All my life's bliss is in the grave with thee.

But when the days of golden dreams had perished
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened and fed without the aid of joy;

Then did I check the tears of useless passion, 25
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine!

And even yet, I dare not let it languish, 30
Dare not indulge in Memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

(Emily Brontë)

SONGS OF OURSELVES VOLUME 2: from Part 1

Remember to support your ideas with details from the writing.

Either 3 Read this poem, and then answer the question that follows it:

For My Grandmother Knitting

There is no need they say
but the needles still move
their rhythms in the working of your hands
as easily
as if your hands 5
were once again those sure and skilful hands
of the fisher-girl.

You are old now
and your grasp of things is not so good
but master of your moments then 10
deft and swift
you slit the still-ticking quick silver fish.
Hard work it was too
of necessity.

But now they say there is no need 15
as the needles move
in the working of your hands
once the hands of the bride
with the hand-span waist
once the hands of the miner's wife 20
who scrubbed his back
in a tin bath by the coal fire
once the hands of the mother
of six who made do and mended
scraped and slaved slapped sometimes 25
when necessary.

But now they say there is no need
the kids they say grandma
have too much already
more than they can wear 30
too many scarves and cardigans –
gran you do too much
there's no necessity.

(Liz Lochhead)

In what ways does Lochhead vividly create feelings of sadness in this poem?

Or 4 Explore the ways in which Chong depicts powerful changes in *lion heart*.

lion heart

You came out of the sea,
 skin dappled scales of sunlight;
 Riding crests, waves of fish in your fists.
 Washed up, your gills snapped shut.
 Water whipped the first breath of your lungs,
 Your lips' bud teased by morning mists. 5

You conquered the shore, its ivory coast.
 Your legs still rocked with the memory of waves.
 Sinews of sand ran across your back—
 Rising runes of your oceanic origins. 10
 Your heart thumped— an animal skin drum
 heralding the coming of a prince.

In the jungle, amid rasping branches,
 trees loosened their shadows to shroud you.
 The prince beheld you then, a golden sheen. 15
 Your eyes, two flickers; emerald blaze
 You settled back on fluent haunches;
 The squall of a beast, your roar, your call.

In crackling boats, seeds arrived, wind-blown,
 You summoned their colours to the palm 20
 of your hand, folded them snugly into loam,
 watched saplings swaddled in green,
 as they sunk roots, spawned shade,
 and embraced the land that embraced them.

Centuries, by the sea's pulmonary, 25
 a vein throbbing humming bumboats—
 your trees rise as skyscrapers.
 Their ankles lost in swilling water,
 as they heave themselves higher
 above the mirrored surface. 30

Remember your self: your raw lion heart,
 Each beat a stony echo that washes
 through ribbed vaults of buildings.

Remember your keris, iron lightning 35
 ripping through tentacles of waves,
 double-edged, curved to a point—

flung high and caught unsheathed, scattering
 five stars in the red tapestry of your sky.

(Amanda Chong)

GILLIAN CLARKE: from *Collected Poems*

Remember to support your ideas with details from the writing.

Either 5 Read this poem, and then answer the question that follows it:

Pipistrelle

Dusk unwinds its spool
among the stems of plum-trees,
subliminal messenger
on the screen of evening,
a night-glance as day cools 5
on the house-walls.

We love what we can't see,
illegible freehand
fills every inch of the page.
We sit after midnight 10
till the ashes cool
and the bottle's empty.

This one, in a box, mouse
the size of my thumb in its furs
and sepia webs of silk 15
a small foreboding,
the psalms of its veins
on bible-paper,

like a rose I spread once in a book
till you could read your future 20
in the fine print.

Explore how Clarke vividly creates impressions of the bat in this poem.

Or 6 How does Clarke movingly convey feelings about being a mother in *Catrin*?

Catrin

I can remember you, child, As I stood in a hot, white Room at the window watching The people and cars taking Turn at the traffic lights.	5
I can remember you, our first Fierce confrontation, the tight Red rope of love which we both Fought over. It was a square Environmental blank, disinfected Of paintings or toys. I wrote All over the walls with my Words, coloured the clean squares With the wild, tender circles Of our struggle to become Separate. We want, we shouted, To be two, to be ourselves.	10 15
Neither won nor lost the struggle In the glass tank clouded with feelings Which changed us both. Still I am fighting You off, as you stand there With your straight, strong, long Brown hair and your rosy, Defiant glare, bringing up From the heart's pool that old rope, Tightening about my life, Trailing love and conflict, As you ask may you skate In the dark, for one more hour.	20 25

SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *No Longer at Ease*

Remember to support your ideas with details from the writing.

Either 7 Read this extract, and then answer the question that follows it:

They had mixed grill, which Obi admitted wasn't too bad.

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‘Good old Sam! He doesn’t spare them.’

[from Chapter 4]

How does Achebe make this such a revealing moment in the novel?

- Or** **8** Explore the ways in which Achebe makes Obi’s relationship with his father so powerful in the novel.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

Either 9 Read this extract, and then answer the question that follows it:

After some minutes spent in this way, Miss Bertram observing the iron gate, expressed a wish of passing through it into the park, that their views and their plans might be more comprehensive. It was the very thing of all others to be wished, it was the best, it was the only way of proceeding with any advantage, in Henry Crawford's opinion; and he directly saw a knoll not half a mile off, which would give them exactly the requisite command of the house. Go therefore they must to that knoll, and through that gate; but the gate was locked. Mr Rushworth wished he had brought the key; he had been very near thinking whether he should not bring the key; he was determined he would never come without the key again; but still this did not remove the present evil. They could not get through, and as Miss Bertram's inclination for so doing did by no means lessen, it ended in Mr Rushworth's declaring outright that he would go and fetch the key. He set off accordingly. 5

'It is undoubtedly the best thing we can do now, as we are so far from the house already,' said Mr Crawford, when he was gone. 10

'Yes, there is nothing else to be done. But now, sincerely, do not you find the place altogether worse than you expected?'

'No, indeed, far otherwise. I find it better, grander, more complete in its style, though that style may not be the best. And to tell you the truth,' speaking rather lower, 'I do not think that I shall ever see Sotherton again with so much pleasure as I do now. Another summer will hardly improve it to me.' 20

After a moment's embarrassment the lady replied, 'You are too much a man of the world not to see with the eyes of the world. If other people think Sotherton improved, I have no doubt that you will.' 25

'I am afraid I am not quite so much the man of the world as might be good for me in some points. My feelings are not quite so evanescent, nor my memory of the past under such easy dominion as one finds to be the case with men of the world.' 30

This was followed by a short silence. Miss Bertram began again. 'You seemed to enjoy your drive here very much this morning. I was glad to see you so well entertained. You and Julia were laughing the whole way.'

'Were we? Yes, I believe we were; but I have not the least recollection at what. Oh! I believe I was relating to her some ridiculous stories of an old Irish groom of my uncle's. Your sister loves to laugh.' 35

'You think her more light-hearted than I am.'

'More easily amused,' he replied, 'consequently you know,' smiling, 'better company. I could not have hoped to entertain *you* with Irish anecdotes during a ten miles' drive.' 40

'Naturally, I believe, I am as lively as Julia, but I have more to think of now.'

'You have undoubtedly—and there are situations in which very high spirits would denote insensibility. Your prospects, however, are too fair to justify want of spirits. You have a very smiling scene before you.' 45

'Do you mean literally or figuratively? Literally I conclude. Yes, certainly, the sun shines and the park looks very cheerful. But unluckily that iron gate, that Ha-ha, give me a feeling of restraint and hardship. I cannot get

out, as the starling said.’ As she spoke, and it was with expression, she walked to the gate; he followed her, ‘Mr Rushworth is so long fetching this key!’ 50

‘And for the world you would not get out without the key and without Mr Rushworth’s authority and protection, or I think you might with little difficulty pass round the edge of the gate, here, with my assistance; I think it might be done, if you really wished to be more at large, and could allow yourself to think it not prohibited.’ 55

‘Prohibited! nonsense! I certainly can get out that way and I will. Mr Rushworth will be here in a moment you know—we shall not be out of sight.’

‘Or if we are, Miss Price will be so good as to tell him, that he will find us near that knoll, the grove of oak on the knoll.’ 60

[from Chapter 10]

How does Austen vividly portray the relationship between Maria Bertram and Henry Crawford at this moment in the novel?

- Or** **10** What impressions of Sir Thomas and Lady Bertram as parents does Austen’s writing create for you?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

Either 11 Read this extract, and then answer the question that follows it:

We found the Shimerdas working just as if it were a week-day. Marek was cleaning out the stable, and Ántonia and her mother were making garden, off across the pond in the draw-head. Ambrosch was up on the windmill tower, oiling the wheel. He came down, not very cordially. When Jake asked for the collar, he grunted and scratched his head. The collar belonged to grandfather, of course, and Jake, feeling responsible for it, flared up. 5

‘Now, don’t you say you haven’t got it, Ambrosch, because I know you have, and if you ain’t a-going to look for it, I will.’

Ambrosch shrugged his shoulders and sauntered down the hill toward the stable. I could see that it was one of his mean days. Presently he returned, carrying a collar that had been badly used — trampled in the dirt and gnawed by rats until the hair was sticking out of it. 10

‘This what you want?’ he asked surlily.

Jake jumped off his horse. I saw a wave of red come up under the rough stubble on his face. ‘That ain’t the piece of harness I loaned you, Ambrosch; or, if it is, you’ve used it shameful. I ain’t a-going to carry such a looking thing back to Mr Burden.’ 15

Ambrosch dropped the collar on the ground. ‘All right,’ he said coolly, took up his oil-can, and began to climb the mill. Jake caught him by the belt of his trousers and yanked him back. Ambrosch’s feet had scarcely touched the ground when he lunged out with a vicious kick at Jake’s stomach. Fortunately, Jake was in such a position that he could dodge it. This was not the sort of thing country boys did when they played at fisticuffs, and Jake was furious. He landed Ambrosch a blow on the head — it sounded like the crack of an axe on a cow-pumpkin. Ambrosch dropped over, stunned. 20 25

We heard squeals, and looking up saw Ántonia and her mother coming on the run. They did not take the path around the pond, but plunged through the muddy water, without even lifting their skirts. They came on, screaming and clawing the air. By this time Ambrosch had come to his senses and was sputtering with nosebleed. 30

Jake sprang into his saddle. ‘Let’s get out of this, Jim,’ he called.

Mrs Shimerda threw her hands over her head and clutched as if she were going to pull down lightning. ‘Law, law!’ she shrieked after us. ‘Law for knock my Ambrosch down!’ 35

‘I never like you no more, Jake and Jim Burden,’ Ántonia panted. ‘No friends any more!’

Jake stopped and turned his horse for a second. ‘Well, you’re a damned ungrateful lot, the whole pack of you,’ he shouted back. ‘I guess the Burdens can get along without you. You’ve been a sight of trouble to them, anyhow!’ 40

We rode away, feeling so outraged that the fine morning was spoiled for us. I hadn’t a word to say, and poor Jake was white as paper and trembling all over. It made him sick to get so angry.

[from Book 1 Chapter 18]

Explore the ways in which Cather makes this such a tense moment in the novel.

- Or** **12** When he meets her again after a long time, Jim says to *Ántonia*: ‘You really are a part of me.’

How does Cather vividly convey the truth of this statement?

CHARLES DICKENS: *Hard Times*

Remember to support your ideas with details from the writing.

Either 13 Read this extract, and then answer the question that follows it:

Removing her eyes from him, she sat so long looking silently towards the town, that he said, at length: 'Are you consulting the chimneys of the Coketown works, Louisa?'

'There seems to be nothing there, but languid and monotonous smoke. Yet when the night comes, Fire bursts out, father!' she answered, turning quickly. 5

'Of course I know that, Louisa. I do not see the application of the remark.' To do him justice he did not, at all.

She passed it away with a slight motion of her hand, and concentrating her attention upon him again, said, 'Father, I have often thought that life is very short.' – This was so distinctly one of his subjects that he interposed: 10

'It is short, no doubt, my dear. Still, the average duration of human life is proved to have increased of late years. The calculations of various life assurance and annuity offices, among other figures which cannot go wrong, have established the fact.' 15

'I speak of my own life, father.'

'O indeed? Still,' said Mr Gradgrind, 'I need not point out to you, Louisa, that it is governed by the laws which govern lives in the aggregate.'

'While it lasts, I would wish to do the little I can, and the little I am fit for. What does it matter!' 20

Mr Gradgrind seemed rather at a loss to understand the last four words; replying, 'How, matter? What, matter, my dear?'

'Mr Bounderby,' she went on in a steady, straight way, without regarding this, 'asks me to marry him. The question I have to ask myself is, shall I marry him? That is so, father, is it not? You have told me so, father. Have you not?' 25

'Certainly, my dear.'

'Let it be so. Since Mr Bounderby likes to take me thus, I am satisfied to accept his proposal. Tell him, father, as soon as you please, that this was my answer. Repeat it, word for word, if you can, because I should wish him to know what I said.' 30

'It is quite right, my dear,' retorted her father, approvingly, 'to be exact. I will observe your very proper request. Have you any wish, in reference to the period of your marriage, my child?'

'None, father. What does it matter!' 35

Mr Gradgrind had drawn his chair a little nearer to her, and taken her hand. But, her repetition of these words seemed to strike with some little discord on his ear. He paused to look at her, and, still holding her hand, said:

'Louisa, I have not considered it essential to ask you one question, because the possibility implied in it appeared to me to be too remote. But, perhaps I ought to do so. You have never entertained in secret any other proposal?' 40

'Father,' she returned, almost scornfully, 'what other proposal can have been made to *me*? Whom have I seen? Where have I been? What are my heart's experiences?' 45

'My dear Louisa,' returned Mr Gradgrind, reassured and satisfied, 'you correct me justly. I merely wished to discharge my duty.'

‘What do I know, father,’ said Louisa in her quiet manner, ‘of tastes and fancies; of aspirations and affections; of all that part of my nature in which such light things might have been nourished? What escape have I had from problems that could be demonstrated, and realities that could be grasped?’ As she said it, she unconsciously closed her hand, as if upon a solid object, and slowly opened it as though she were releasing dust or ash. 50
55

[from Book 1 Chapter 15]

How does Dickens make this moment in the novel so disturbing?

- Or** **14** Does Dickens make it possible for you to have any sympathy for young Tom Gradgrind throughout the novel?

MICHAEL FRAYN: *Spies*

Remember to support your ideas with details from the writing.

Either 15 Read this extract, and then answer the question that follows it:

Did Stephen understand at last who it was down there in the darkness, when he heard his own name spoken?

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over, then. It's over.'

'It's

[from Chapter 10]

How does Frayn make this such a powerful moment in the novel?

Or 16 'How adults behave among themselves is a mystery,' says Stephen.

How does Frayn vividly convey Stephen's lack of understanding of adults?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

Either 17 Read this extract, and then answer the question that follows it:

The other sort of native was the kind that Thornhill had met on that first night, when they had been on the very edge of civilisation. This sort of native was invisible to those like Sal who confined themselves to the township. They lived in the forest and in the bays where settlement had not yet reached, and melted away if any of the new arrivals tried to come close. Even in the few months Thornhill had seen the settlement grow, he had watched how those hidden ones retreated with each new patch of cleared land. 5

They wandered about, naked as worms, sheltering under an overhang of rock or a sheet of bark. Their dwellings were no more substantial than those of a butterfly resting on a leaf. They caught their feeds of fish, gathered a few oysters, killed a possum or two, then moved on. The most Thornhill ever saw was a silhouette stalking along a ridge, or bending over with a fishing spear poised to strike through the water. He might see the splinter of a canoe, fragile as a dead leaf against the dazzle of the sun on the water, with a figure sitting in it, knees drawn up to its shoulders, or a twist of blue smoke rising from some hidden place in the forest. But the canoe had always gone by the time he rowed over to it, and the smoke vanished when he looked at it too closely. 10 15

During the day, if a person kept to the settlement and did not look about himself too hard, he would see no one out there in the tangled landscape. He might even imagine that there was no one there at all. But at night, a man out in a boat on Port Jackson saw the campfires everywhere, winking among the trees. Sometimes the breeze brought the sound of their singing, a high hard dirge, and the rhythmic clapping of sticks. 20

There were no signs that the blacks felt the place belonged to them. They had no fences that said *this is mine*. No house that said, *this is our home*. There were no fields or flocks that said, *we have put the labour of our hands into this place*. 25

But sometimes men were speared. Word would go round the settlement: that so-and-so lay at this moment in the hospital with the spear still in him and the doctor shaking his head. That another had got one in the neck so the life had pumped out of him in a minute and left him as white as a piece of veal. 30

Thornhill never spoke of those spearings to Sal, but she heard of them from their neighbours, and he had found her more than once poring over the smudged pages of the *Sydney Gazette*, her finger under the words, mouthing them out to herself. *They got him just along the way here*, she said without looking at him. *Just around in the bay*. 35

But there was no point dwelling on the spears of the blacks. They were like the snakes or the spiders, not something that could be guarded against. He reminded her that even in London a man might be killed for the contents of his pocketbook. He meant it as a kind of reassurance, but Sal went silent. He came to dread seeing the *Gazette* spread out on the table. 40

Whatever he said to Sal, he was glad to spend his days out on the water. On land he was always within range of a spear. 45

[from Part Two]

How does Grenville vividly convey the mysteriousness of the 'native' people to Thornhill at this moment in the novel?

Or **18** In what ways does Grenville portray Sal as heroic?

R K NARAYAN: *The English Teacher*

Remember to support your ideas with details from the writing.

Either 19 Read this extract, and then answer the question that follows it:

I stood at the bathroom doorway and grimly waited. She finished the child's business and came out bearing her on her arm. While passing me she seized the child's hand and tapped me under the chin with it and passed on without a word to her room. She later met me in my room as I sat gloomily gazing at the table. 5

'Why have you not had your tiffin or wash?' she asked, coming up behind and gently touching my shoulder.

'I don't want any tiffin,' I snapped.

'Why are you so angry?' she asked. 10

'Who asked you to give away that clock?' I asked.

'I didn't give it away. That man gave me twelve annas for it—a very high price indeed.'

'Now you are a ...' I began. I looked at the paper corner and wailed: 'You have given away those papers too! There were old answer papers there...' 15

'Yes, I saw them,' she said. 'They were four years old. Why do you want old papers?' she asked. I was too angry to answer. 'You have no business to tamper with my things,' I said. 'I don't want any tiffin or coffee.' I picked up my coat, put it on and rushed out of the house, without answering her question: 'Where are you going?' 20

I went straight back to the college. I had no definite plan. There was no one in the college. I peeped into the debating hall, hoping there might be somebody there. But the evening was free from all engagements. I remembered that I hadn't had my coffee. I walked about the empty corridors of the college. I saw the servant and asked him to open our common room. I sent him to fetch me coffee and tiffin from the restaurant. I opened my locker and took out a few composition books. I sat correcting them till late at night. I heard the college clock strike nine. I then got up and retraced my way home. I went about my work with a business-like air. I took off my coat, went at great speed to the bathroom and washed. I first took a peep into my wife's room. I saw her rocking the baby in the cradle. I went into the kitchen and told the old lady: 'Have the rest dined?' 25

The old lady answered: 'Susila waited till eight-thirty.'

I was not interested in this. Her name enraged me. I snapped: 'All right, all right, put up my leaf and serve me. I only wanted to know if the child had eaten.' This was to clear any misconception anyone might entertain that I was interested in Susila. 35

I ate in silence. I heard steps approaching, and told myself: 'Oh, she is coming.' I trembled with anxiety, lest she should be going away elsewhere. I caught a glimpse of her as she came into the dining room. I bowed my head, and went on with my dinner unconcerned, though fully aware that she was standing before me, dutifully as ever, to see that I was served correctly. She moved off to the kitchen, spoke some words to the old lady, and came out, and softly moved back to her own room. I felt angry: 'Doesn't even care to wait and see me served. She doesn't care. If she cared, would she sell my clock? I must teach her a lesson.' 40

After dinner I was back in my room and sat down at my table. I had never been so studious at any time in my life. I took out some composition 45

books. I noticed on a corner of my table a small paper packet. I found enclosed in it a few coins. On the paper was written in her handwriting: 50

Time-piece	12 annas
Old paper	1 rupee
	<hr/>
Total	One rupee and twelve annas.

I felt furious at the sight of it. I took the coins and went over to her room. The light was out there. I stood in the doorway and muttered: 'Who cares for this money? I can do without it.' I flung it on her bed and returned to my room. 55

Later, as I sat in my room working, I heard the silent night punctuated by sobs. I went to her room and saw her lying with her face to the wall, sobbing. I was completely shaken. I didn't bargain for this. I watched her silently for a moment, and collected myself sufficiently to say: 'What is the use of crying, after committing a serious blunder?' Through her sobs, she sputtered: 'What do you care, what use it is or not. If I had known you cared more for a dilapidated clock.' She didn't finish her sentence, but broke down and wept bitterly. I was baffled. I was in an anguish myself. I wanted to take her in my arms and comfort her. But there was a most forbidding pride within me. I merely said: 'If you are going to talk and behave like a normal human being, I can talk to you. I can't stand all this nonsense.' 60

'You go away to your room. Why do you come and abuse me at midnight?' she said. 65

'Stop crying, otherwise people will think a couple of lunatics are living in this house. ...' 70

[from Chapter 2]

How does Narayan make this moment in the novel so powerful?

Or 20 How does Narayan's writing memorably depict the lives of women in Malgudi?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21 Read this extract from *The People Before* (by Maurice Shadbolt), and then answer the question that follows it:

He had a police party out, a health officer too. They scoured the hills, and most of the caves they could find. They discovered no trace of a burial, nor did they find anything in the caves. At one stage someone foolishly suggested we might have imagined it all. So my father produced the launchman and people from the township as witnesses to the fact that an old Maori, dying, had actually been brought to our farm. 5

That convinced them. But it didn't take them anywhere near finding the body. They traced the remnants of the tribe, living up the coast, and found that indeed an old man of the tribe was missing. No one denied that there had been a visit to our farm. But they maintained that they knew nothing about a body. The old man, they said, had just wandered off into the bush; they hadn't found him again. 10

He might, they added, even still be alive. Just to be on the safe side, in case there was any truth in their story, the police put the old man on the missing persons register, for all the good that might have done. 15

But we knew. We knew every night we looked up at the hills that he was there, somewhere.

So he was still alive, in a way. Certainly it was a long time before he let us alone. 20

And by then my father had lost all taste for the farm. It seemed the land itself had heaped some final indignity upon him, made a fool of him. He never talked again, anyway, about running sheep on the hills.

When butter prices rose and land values improved, a year or two afterwards, he had no hesitation in selling out. We shifted into another part of the country entirely, for a year or two, and then into another. Finally we found ourselves milking a small herd for town supply, not far from the city. We're still on that farm, though there's talk of the place being purchased soon for a city sub-division. We think we might sell, but we'll face the issue when it arises. 25

Now and then Jim comes to see us, smart in a city suit, a lecturer at the university. My father always found it difficult to talk to Jim, and very often now he goes off to bed and leaves us to it. One thing I must say about Jim: he has no objection to helping with the milking. He insists that he enjoys it; perhaps he does. It's all flatland round our present farm, with one farm much like another, green grass and square farmhouses and pine shelter belts, and it's not exactly the place to sit out on a summer evening and watch shadows gathering on the hills. Because there aren't hills within sight; or shadows either, for that matter. It's all very tame and quiet, apart from cars speeding on the highway. 30

I get on reasonably well with Jim. We read much the same books, have much the same opinions on a great many subjects. The city hasn't made a great deal of difference to him. We're both married, with young families. We also have something else in common: we were both in the war, fighting in the desert. One evening after milking, when we stood smoking and yarning in the cool, I remembered something and decided I might put a question to Jim. 35

45

‘You know,’ I began, ‘they say it’s best, when you’re under fire in the war, to fix your mind on something remote. So you won’t be afraid. I remember Dad telling me that. I used to try. But it never seemed any good. I couldn’t think of anything. I was still as scared as hell.’ 50

‘I was too. Who wasn’t?’

‘But, I mean, did you ever think of anything?’

‘Funny thing,’ he said. ‘Now I come to think of it, I did. I thought of the old place – you know, the old place by the river. Where,’ he added, and his face puckered into a grin, ‘where they buried that old Maori. And where I found those greenstones. I’ve still got it at home, you know, up on the mantelpiece. I seem to remember trying to give it away once, to those Maoris. Now I’m glad I didn’t. It’s my only souvenir from there, the only thing that makes that place still live for me.’ He paused. ‘Well, anyway, that’s what I thought about. That old place of ours.’ 55 60

I had a sharp pain. I felt the dismay of a long-distance runner who, coasting confidently to victory, imagining himself well ahead of the field, finds himself overtaken and the tape snapped at the very moment he leans forward to breast it. For one black moment it seemed I had been robbed of something which was rightfully mine. 65

I don’t think I’ll ever forgive him.

Explore the ways in which Shadbolt makes this such a satisfying ending to the story.

- Or** **22** Explore the ways in which the writer creates a strong sense of place in **either** *To Da-duh, in Memoriam* (by Paule Marshall) **or** *Billennium* (by J G Ballard).

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LITERATURE (ENGLISH)**0486/13**

Paper 1 Poetry and Prose

May/June 2018**1 hour 30 minutes**

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

All questions in this paper carry equal marks.

This document consists of **24** printed pages, **4** blank pages and **1** Insert.

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SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 5

Remember to support your ideas with details from the writing.

Either 1 Read this poem, and then answer the question that follows it:

Elegy For My Father's Father

He knew in the hour he died That his heart had never spoken In eighty years of days. O for the tall tower broken Memorial is denied:	5
And the unchanging cairn That pipes could set ablaze An aaronsrod and blossom. They stood by the graveside From his bitter veins born	10
And mourned him in their fashion. A chain of sods in a day He could slice and build High as the head of a man And a flowering cherry tree	15
On his walking shoulder held Under the lion sun. When he was old and blind He sat in a curved chair All day by the kitchen fire.	20
Many hours he had seen The stars in their drunken dancing Through the burning-glass of his mind And sober knew the green Boughs of heaven folding	25
The winter world in their hand. The pride of his heart was dumb. He knew in the hour he died That his heart had never spoken In song or bridal bed.	30
And the naked thought fell back To a house by the waterside And the leaves the wind had shaken Then for a child's sake: To the waves all night awake	35
With the dark mouths of the dead. The tongues of water spoke And his heart was unafraid.	

(James K Baxter)

How does Baxter convey powerful feelings about his grandfather in this poem?

Or 2 What striking impressions of the speaker does Spender create for you in *My Parents*?

My Parents

My parents kept me from children who were rough
Who threw words like stones and wore torn clothes
Their thighs showed through rags. They ran in the street
And climbed cliffs and tripped by the country streams.

I feared more than tigers their muscles like iron
Their jerking hands and their knees tight on my arms
I feared the salt coarse pointing of those boys
Who copied my lisp behind me on the road.

5

They were lithe, they sprang out behind hedges
Like dogs to bark at my world. They threw mud
While I looked the other way, pretending to smile.
I longed to forgive them but they never smiled.

10

(*Stephen Spender*)

SONGS OF OURSELVES VOLUME 2: from Part 1**Remember to support your ideas with details from the writing.****Either 3** Read this poem, and then answer the question that follows it:*Love (III)*

Love bade me welcome: yet my soul drew back,
 Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
 From my first entrance in,
Drew nearer to me, sweetly questioning, 5
 If I lacked anything.

A guest, I answered, worthy to be here:
 Love said, You shall be he.
I the unkind, ungrateful? Ah my dear,
 I cannot look on thee. 10
Love took my hand, and smiling did reply,
 Who made the eyes but I?

Truth Lord, but I have marred them: let my shame
 Go where it doth deserve.
And know you not, says Love, who bore the blame? 15
 My dear, then I will serve.
You must sit down, says Love, and taste my meat:
 So I did sit and eat.

FINIS.

Glory be to God on high, and on earth 20
peace, good will towards men.

(George Herbert)

How does Herbert convey a sense of peace in this poem?

- Or 4 Explore the ways in which Sitwell evokes feelings of regret in *Heart and Mind*.

Heart and Mind

Said the Lion to the Lioness—‘When you are amber dust,—
 No more a raging fire like the heat of the Sun
 (No liking but all lust)—
 Remember still the flowering of the amber blood and bone,
 The rippling of bright muscles like a sea, 5
 Remember the rose-prickles of bright paws
 Though we shall mate no more
 Till the fire of that sun the heart and the moon-cold bone are one.’

Said the Skeleton lying upon the sands of Time—
 ‘The great gold planet that is the mourning heat of the Sun 10
 Is greater than all gold, more powerful
 Than the tawny body of a Lion that fire consumes
 Like all that grows or leaps ... so is the heart

More powerful than all dust. Once I was Hercules
 Or Samson, strong as the pillars of the seas: 15
 But the flames of the heart consumed me, and the mind
 Is but a foolish wind.’

Said the Sun to the Moon—‘When you are but a lonely white crone,
 And I, a dead King in my golden armour somewhere in a dark wood,
 Remember only this of our hopeless love 20
 That never till Time is done
 Will the fire of the heart and the fire of the mind be one.’

(*Edith Sitwell*)

GILLIAN CLARKE: from *Collected Poems*

Remember to support your ideas with details from the writing.

Either 5 Read this poem, and then answer the question that follows it:

Baby-sitting

<p>I am sitting in a strange room listening For the wrong baby. I don't love This baby. She is sleeping a snuffly Roseate, bubbling sleep; she is fair; She is a perfectly acceptable child. I am afraid of her. If she wakes She will hate me. She will shout Her hot midnight rage, her nose Will stream disgustingly and the perfume Of her breath will fail to enchant me.</p>	<p>5</p> <p>10</p>
<p>To her I will represent absolute Abandonment. For her it will be worse Than for the lover cold in lonely Sheets; worse than for the woman who waits A moment to collect her dignity Beside the bleached bone in the terminal ward. As she rises sobbing from the monstrous land Stretching for milk-familiar comforting, She will find me and between us two It will not come. It will not come.</p>	<p>15</p> <p>20</p>

Explore the ways in which Clarke conveys powerful thoughts and feelings in this poem.

Or 6 In what ways does Clarke make an ordinary experience so special in *Still Life*?

Still Life

It was good tonight To polish brass with you, Our hands slightly gritty With Brasso, as they would feel If we'd been in the sea, salty.	5
It was as if we burnished Our friendship, polished it Until all the light-drowning Tarnish of deceit Were stroked away. Patterns Of incredible honesty Delicately grew, revealed Quite openly to the pressure Of the soft, torn rag.	10
We made a yellow-gold Still-life out of clocks, Candlesticks and kettles. My sadness puzzled you. I rubbed the full curve Of an Indian goblet, Feeling its illusory Heat. It cooled beneath My fingers and I read In the braille formality Of pattern, in the leaf	15
And tendril and stylised tree, That essentially each Object remains cold, Separate, only reflecting The other's warmth.	20
	25
	30

SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *No Longer at Ease*

Remember to support your ideas with details from the writing.

Either 7 Read this extract, and then answer the question that follows it:

‘You see,’ said Christopher as soon as they got back into the car.

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But no sooner had Christopher said good night than Obi's thoughts returned to the letter he had received from his father.

[from Chapter 12]

Explore the ways in which Achebe portrays Obi's thoughts and feelings at this moment in the novel.

Or 8 How does Achebe make Joseph such a memorable character in the novel?

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

Either 9 Read this extract, and then answer the question that follows it:

As her appearance and spirits improved, Sir Thomas and Mrs Norris thought with greater satisfaction of their benevolent plan; and it was pretty soon decided between them, that though far from clever, she shewed a tractable disposition, and seemed likely to give them little trouble. A mean opinion of her abilities was not confined to *them*. Fanny could read, work, and write, but she had been taught nothing more; and as her cousins found her ignorant of many things with which they had been long familiar, they thought her prodigiously stupid, and for the first two or three weeks, were continually bringing some fresh report of it into the drawing room. 'Dear Mamma, only think, my cousin cannot put the map of Europe together—or my cousin cannot tell the principal rivers in Russia—or she never heard of Asia Minor—or she does not know the difference between water-colours and crayons!—How strange!—Did you ever hear any thing so stupid?' 5

'My dear,' their considerate aunt would reply; 'it is very bad, but you must not expect every body to be as forward and quick at learning as yourself.' 10

'But, aunt, she is really so very ignorant!—Do you know, we asked her last night, which way she would go to get to Ireland; and she said, she should cross to the Isle of Wight. She thinks of nothing but the Isle of Wight, and she calls it *the Island*, as if there were no other island in the world. I am sure I should have been ashamed of myself, if I had not known better long before I was so old as she is. I cannot remember the time when I did not know a great deal that she has not the least notion of yet. How long ago it is aunt, since we used to repeat the chronological order of the kings of England, with the dates of their accession, and most of the principal events of their reigns.' 15

'Yes,' added the other; 'and of the Roman emperors as low as Severus; besides a great deal of the Heathen Mythology, and all the Metals, Semi-Metals, Planets, and distinguished philosophers.' 20

'Very true, indeed, my dears, but you are blessed with wonderful memories, and your poor cousin has probably none at all. There is a vast deal of difference in memories, as well as in every thing else, and therefore you must make allowance for your cousin, and pity her deficiency. And remember that, if you are ever so forward and clever yourselves, you should always be modest; for, much as you know already, there is a great deal more for you to learn.' 25

'Yes, I know there is, till I am seventeen. But I must tell you another thing of Fanny, so odd and so stupid. Do you know, she says she does not want to learn either music or drawing.' 30

'To be sure, my dear, that is very stupid indeed, and shews a great want of genius and emulation. But all things considered, I do not know whether it is not as well that it should be so, for, though you know (owing to me) your papa and mamma are so good as to bring her up with you, it is not at all necessary that she should be as accomplished as you are;—on the contrary, it is much more desirable that there should be a difference.' 35

Such were the counsels by which Mrs Norris assisted to form her nieces' minds; and it is not very wonderful that with all their promising talents and early information, they should be entirely deficient in the less common acquirements of self-knowledge, generosity, and humility. In 40 45

every thing but disposition, they were admirably taught. Sir Thomas did not know what was wanting, because, though a truly anxious father, he was not outwardly affectionate, and the reserve of his manner repressed all the flow of their spirits before him. 50

To the education of her daughters, Lady Bertram paid not the smallest attention. She had not time for such cares. She was a woman who spent her days in sitting nicely dressed on a sofa, doing some long piece of needle work, of little use and no beauty, thinking more of her pug than her children, but very indulgent to the latter, when it did not put herself to inconvenience, guided in every thing important by Sir Thomas, and in smaller concerns by her sister. Had she possessed greater leisure for the service of her girls, she would probably have supposed it unnecessary, for they were under the care of a governess, with proper masters, and could want nothing more. As for Fanny's being stupid at learning, 'she could only say it was very unlucky, but some people *were* stupid, and Fanny must take more pains; she did not know what else was to be done; and except her being so dull, she must add she saw no harm in the poor little thing— and always found her very handy and quick in carrying messages, and fetching what she wanted.' 55 60 65

[from Chapter 2]

How does Austen make this moment so amusing and revealing?

Or 10 How does Austen vividly convey Fanny's feelings about life in Portsmouth?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

Either 11 Read this extract, and then answer the question that follows it:

I ran home to tell grandmother that Lena Lingard had come to town. We were glad of it, for she had a hard life on the farm.

Lena lived in the Norwegian settlement west of Squaw Creek, and she used to herd her father's cattle in the open country between his place and the Shimerdas'. Whenever we rode over in that direction we saw her out among her cattle, bareheaded and barefooted, scantily dressed in tattered clothing, always knitting as she watched her herd. Before I knew Lena, I thought of her as something wild, that always lived on the prairie, because I had never seen her under a roof. Her yellow hair was burned to a ruddy thatch on her head; but her legs and arms, curiously enough, in spite of constant exposure to the sun, kept a miraculous whiteness which somehow made her seem more undressed than other girls who went scantily clad. The first time I stopped to talk to her, I was astonished at her soft voice and easy, gentle ways. The girls out there usually got rough and mannish after they went to herding. But Lena asked Jake and me to get off our horses and stay awhile, and behaved exactly as if she were in a house and were accustomed to having visitors. She was not embarrassed by her ragged clothes, and treated us as if we were old acquaintances. Even then I noticed the unusual colour of her eyes — a shade of deep violet — and their soft, confiding expression.

Chris Lingard was not a very successful farmer, and he had a large family. Lena was always knitting stockings for little brothers and sisters, and even the Norwegian women, who disapproved of her, admitted that she was a good daughter to her mother. As Tony said, she had been talked about. She was accused of making Ole Benson lose the little sense he had — and that at an age when she should still have been in pinafores.

Ole lived in a leaky dugout somewhere at the edge of the settlement. He was fat and lazy and discouraged, and bad luck had become a habit with him. After he had had every other kind of misfortune, his wife, 'Crazy Mary,' tried to set a neighbour's barn on fire, and was sent to the asylum at Lincoln. She was kept there for a few months, then escaped and walked all the way home, nearly two hundred miles, travelling by night and hiding in barns and haystacks by day. When she got back to the Norwegian settlement, her poor feet were as hard as hoofs. She promised to be good, and was allowed to stay at home — though everyone realized she was as crazy as ever, and she still ran about barefooted through the snow, telling her domestic troubles to her neighbours.

Not long after Mary came back from the asylum, I heard a young Dane, who was helping us to thresh, tell Jake and Otto that Chris Lingard's oldest girl had put Ole Benson out of his head, until he had no more sense than his crazy wife. When Ole was cultivating his corn that summer, he used to get discouraged in the field, tie up his team, and wander off to wherever Lena Lingard was herding. There he would sit down on the draw-side and help her watch her cattle. All the settlement was talking about it. The Norwegian preacher's wife went to Lena and told her she ought not to allow this; she begged Lena to come to church on Sundays. Lena said she hadn't a dress in the world any less ragged than the one on her back. Then

the minister's wife went through her old trunks and found some things she had worn before her marriage.

50

[from Book 2 Chapter 4]

How does Cather create such vivid impressions of Lena at this moment in the novel?

Or **12** 'It was homesickness that had killed Mr Shimerda.'

Explore the ways in which Cather powerfully depicts Mr Shimerda's feelings of homesickness.

CHARLES DICKENS: *Hard Times*

Remember to support your ideas with details from the writing.

Either 13 Read this extract, and then answer the question that follows it:

‘I am sick of my life, Loo. I hate it altogether, and I hate everybody except you,’ said the unnatural young Thomas Gradgrind in the hair-cutting chamber at twilight.

‘You don’t hate Sissy, Tom?’

‘I hate to be obliged to call her Jupe. And she hates me,’ said Tom moodily. 5

‘No she does not, Tom, I am sure.’

‘She must,’ said Tom. ‘She must just hate and detest the whole set-out of us. They’ll bother her head off, I think, before they have done with her. Already she’s getting as pale as wax, and as heavy as — I am.’ 10

Young Thomas expressed these sentiments, sitting astride of a chair before the fire, with his arms on the back, and his sulky face on his arms. His sister sat in the darker corner by the fireside, now looking at him, now looking at the bright sparks as they dropped upon the hearth.

‘As to me,’ said Tom, tumbling his hair all manner of ways with his sulky hands, ‘I am a Donkey, that’s what I am. I am as obstinate as one, I am more stupid than one, I get as much pleasure as one, and I should like to kick like one.’ 15

‘Not me, I hope, Tom?’

‘No, Loo; I wouldn’t hurt *you*. I made an exception of you at first. I don’t know what this — jolly old — Jaundiced Jail,’ Tom had paused to find a sufficiently complimentary and expressive name for the parental roof, and seemed to relieve his mind for a moment by the strong alliteration of this one, ‘would be without you.’ 20

‘Indeed, Tom? Do you really and truly say so?’ 25

‘Why, of course I do. What’s the use of talking about it!’ returned Tom, chafing his face on his coat-sleeve, as if to mortify his flesh, and have it in unison with his spirit.

‘Because Tom,’ said his sister, after silently watching the sparks awhile, ‘as I get older, and nearer growing up, I often sit wondering here, and think how unfortunate it is for me that I can’t reconcile you to home better than I am able to do. I don’t know what other girls know. I can’t play to you, or sing to you. I can’t talk to you so as to lighten your mind, for I never see any amusing sights or read any amusing books that it would be a pleasure or a relief to you to talk about, when you are tired.’ 30 35

‘Well, no more do I. I am as bad as you in that respect; and I am a Mule too, which you’re not. If father was determined to make me either a Prig or a Mule, and I am not a Prig, why, it stands to reason, I must be a Mule. And so I am,’ said Tom, desperately.

‘It’s a great pity,’ said Louisa, after another pause, and speaking thoughtfully out of her dark corner; ‘it’s a great pity, Tom. It’s very unfortunate for both of us.’ 40

‘Oh! You,’ said Tom; ‘you are a girl, Loo, and a girl comes out of it better than a boy does. I don’t miss anything in you. You are the only pleasure I have — you can brighten even this place — and you can always lead me as you like.’ 45

‘You are a dear brother, Tom; and while you think I can do such things, I don’t so much mind knowing better. Though I do know better, Tom, and am

very sorry for it.' She came and kissed him, and went back into her corner again.

50

'I wish I could collect all the Facts we hear so much about,' said Tom, spitefully setting his teeth, 'and all the Figures, and all the people who found them out; and I wish I could put a thousand barrels of gunpowder under them, and blow them all up together!'

[from Book 1 Chapter 8]

In what ways does Dickens make this such a sad moment in the novel?

Or **14** What does Dickens's writing make you feel about Mrs Sparsit?

MICHAEL FRAYN: *Spies*

Remember to support your ideas with details from the writing.

Either 15 Read this extract, and then answer the question that follows it:

'So will you do it for me, Stephen?'

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I've ruined everything. 'I'm sorry,' I mutter, 'I'm sorry.'

[from Chapter 9]

How does Frayn make you feel such sympathy for both Stephen and Mrs Hayward at this moment in the novel?

Or **16** Explore the ways in which Frayn creates suspense in **two** moments in the novel.

Do **not** use the extract printed for Question 15 in answering this question.

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

Either 17 Read this extract, and then answer the question that follows it:

In Newgate the people were packed tight in stone cells with hardly enough room on the dirty pallets to stretch out at night. The walls were blocks of fine-hewn stone, not a chink anywhere, of such a size they needed no mortar. Their mass alone was enough to lock them into place, and lock the people in behind them.

5

Sal had given up the room in Butler's Buildings and had joined Lizzie and Mary sewing shrouds. They all came to see him in the cell, pretending good cheer. Sal had brought Willie, holding fast to his little hand. He was four: old enough to be frightened at what he saw in Newgate, but young enough to be damaged by it. Thornhill loved to feel the child in his arms, against his chest, but told Sal not to bring him again, there was prison fever about.

10

They had brought such food as they could spare: a piece of bread and some splinters of dried herring. They watched while he took it. He could see the hunger in their eyes, and did his best to eat, to please them, but he could not seem to, his throat already closed up.

15

He tried not to think of their happy days. In Newgate that soft hopeful part of him was hardening over, becoming lifeless like stone or shell. It was a kind of mercy.

Sal took charge. She had worked it out. The thing that a man needed in Newgate, more than a loaf of bread and a blanket, was a story. There must always be a story, she insisted, no matter how red-handed a man was caught. And a man had to believe it himself, so that when he came to tell it, it felt like God's sworn truth.

20

He saw that she had gone to the heart of the matter. He had heard a boy in the yard saying over and over to himself, and to anyone who came near: *It is all a lie, it is all for the reward.* The boy tried it in different ways, with different emphasis, a child with broken front teeth who seemed little older than Willie. *It is all a damned lie, it is all for the damned reward.* He was like those actors Thornhill had rowed across the river. When the moment came, in the white glare of the limelight, the line would be there, having replaced all other thoughts by nothing more than repetition.

25

The story had to take on such conviction that bit by bit the fact of the event—in the boy's case, some business of stealing a piece of bacon from a shop—was replaced by another one, the way an oyster might grow over a rock. Then it became nothing so crude as a lie. A person could tell the new one, in all its vivid reality, with the wide eyes of someone who was speaking the truth.

35

A man had come up to you and given you the coat. You had found the piece of carpet on the road. A man had said he would give you a penny if you took the box to Gosport Street. As God was your witness, you were innocent.

40

Sal had already worked it out for him. He had made the lighter fast, but owing to the lowness of the tide he had left it, planning to come back at high water to unload. He had trusted the watchman further up the wharf to keep an eye on the timber, but while he was away some person unknown must have come up on the river side, without the watchman hearing, and removed it.

45

It was a sound story, with no gaps or leaks. He loved her for her wit in seeing it so clear, and giving it the words that made it the truth. *You will get out of this, Will*, she whispered, embracing him as she left. *They ain't going to get you, not if I got anything to do with it.*

50

Her love and her strength gave him heart, were a kind of wealth, he saw, that others did not have.

[from Part 1]

How does Grenville vividly depict William's imprisonment in Newgate at this moment in the novel?

- Or** **18** Explore the ways in which Grenville shows that life in Australia offers the Thornhills more opportunities than life in London.

R K NARAYAN: *The English Teacher*

Remember to support your ideas with details from the writing.

Either 19 Read this extract, and then answer the question that follows it:

I had a visit from the headmaster at an unusual hour one night. I was in bed. My child had just gone to sleep. And I was preparing to sit up and attempt my daily experiment. I was about to put out the light, when there was a call for me at the gate, 'Krishnan, Krishnan.' I didn't like to be disturbed. So I kept quiet for a moment hoping that the caller might go away and I regretted I had not put out the light a minute earlier. But the call was repeated. I had to get up and go to the gate. There I saw the headmaster. 'Krishnan,' he cried on seeing me, 'forgive my intrusion at this hour. May I come in and talk to you?' 5

'Yes, yes,' I said, opening the gate. We sat down on the veranda steps. A ray of light fell on him from our sleeping room, and I noticed that he looked very agitated. He sat without speaking for a few minutes. A donkey brayed in a neighbouring lane; wind rustled the avenue trees. I waited for him to open his mouth and tell me his business. I felt he might be wanting a loan of money; he must be in terrible straits. 10

'I want to ask you ...' he began. It was at this point that the donkey brayed into the night. 'It is a good omen they say, the braying of a donkey. So my request is well-timed.' 15

'Go on,' I said, wondering how much he was going to want. 'Tell me what you want,' I said. 20

'I want you to take charge of my school, and see that it does not go to ruin,' he said. Worry seemed to have done its work on this poor man, I thought. 'All right,' I said, but added, 'but I've my college ...'

'I know it,' he said. 'But do you think you are happy in your work there?' he asked. I did not reply. It needed no reply. 'But who cares for happiness in work? One works for the money ...' said I in my sober cynicism. 25

'True, true,' he said. 'I cannot compel you. Please at least keep an eye on the school, and see that these children are not thrown into a hostile world ...'

'All right, all right,' I said, not wishing to offend a man mentally unsound. The light from our bedroom illuminated a part of his face. I looked at it. He had the abstraction of a mystic rather than of a maniac. I could not contain myself any longer. And so I cried, 'Tell me, what is the matter?' He smiled and said: 'This is perhaps my last day. Tomorrow, I may be no more.' His voice fluttered. 'You may remember that I had an astrologer's report with me, and I have also mentioned that my wife would get a big surprise in life; this is it. I never wanted to speak to anyone about it. But I felt I owed it to the children, not to leave the school without any arrangement for it. I hesitated the whole day, and a dozen times came up to your gate and turned away ...' I looked at him greatly puzzled: the man was talking as if he were moving to the next street ... This was too disturbing – even for me who had been educated to accept and accommodate the idea of death. He spoke on quietly: 'My astrologer has written a month-to-month report, and my life has been going on in its details like a time-table. I see it so clearly that nothing ever worries me. I give things just their value – never unduly disturb my mind over affairs; which include also my wife, who, I find, conducts herself according to the time-table.' 'What is to happen to her?' I asked, almost involuntarily. 30 35 40 45

‘God knows. I only hope she won’t start a litigation against my brother, over their house and property.’ I sat up, thinking it over. It seemed absurd to be talking thus. ‘No, no, no,’ I cried. ‘It can’t be.’ 50

‘It is,’ he persisted.

‘Astrologers are not allowed to mention these things ...’

‘Not my astrologer. He is not a professional predictor, but a hermit, who can see past, present, and future as one, and give everything its true value. 55

He doesn’t want you to put your head under the sand, thinking that you are unseen. Man must essentially be a creature of strength and truth. You would love him if you met him, but I don’t know where he is. He came one day for alms, took a fancy to me, and sat down and dictated my life to me after a glance at my palm, and took the road again in the evening. I have 60

never seen him since. But the few hours he was with me he charged my mind with new visions, ideas and strength. My life underwent a revolution. It was after that I left my family and home and set up the school. They jeered at us and made fun of me, but I don’t mind. My life has gone on precisely as he predicted.’ 65

[from Chapter 7]

Explore the ways in which Narayan makes this an intriguing moment in the novel.

Or **20** How does Narayan’s writing make children so important in the novel?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21 Read this extract from *To Da-duh, in Memoriam* (by Paule Marshall), and then answer the question that follows it:

We were in the back of the lorry finally, packed in among the barrels of ham, flour, cornmeal and rice and the trunks of clothes that my mother had brought as gifts. We made our way slowly through Bridgetown's clogged streets, part of a funereal procession of cars and open-sided buses, bicycles, and donkey carts. The dim little limestone shops and offices along the way marched with us, at the same mournful pace, toward the same grave ceremony – as did the people, the women balancing huge baskets on top their heads as if they were no more than hats they wore to shade them from the sun. Looking over the edge of the lorry I watched as their feet slurred the dust. I listened, and their voices, raw and loud and dissonant in the heat, seemed to be grappling with each other high overhead. 5

Da-duh sat on a trunk in our midst, a monarch amid her court. She still held my hand, but it was different now. I had suddenly become her anchor, for I felt her fear of the lorry with its asthmatic motor (a fear and distrust, I later learned, she held of all machines) beating like a pulse in her rough palm. 15

As soon as we left Bridgetown behind though, she relaxed, and while the others around us talked she gazed at the canes standing tall on either side of the winding marl road. 'C'dear,' she said softly to herself after a time. 'The canes this side are pretty enough.' 20

They were too much for me. I thought of them as giant weeds that had overrun the island, leaving scarcely any room for the small tottering houses of sunbleached pine we passed or the people, dark streaks as our lorry hurtled by. I suddenly feared that we were journeying, unaware that we were, toward some dangerous place where the canes, grown as high and thick as a forest, would close in on us and run us through with their stiletto blades. I longed then for the familiar: for the street in Brooklyn where I lived, for my father who had refused to accompany us ('Blowing out good money on foolishness,' he had said of the trip), for a game of tag with my friends under the chestnut tree outside our ageing brownstone house. 25

'Yes, but wait till you see St Thomas canes,' Da-duh was saying to me. 'They's canes father, bo,' she gave a proud arrogant nod. 'Tomorrow, God willing, I goin' take you out in the ground and show them to you.' 35

True to her word Da-duh took me with her the following day out into the ground. It was a fairly large plot adjoining her weathered board and shingle house and consisting of a small orchard, a good-sized canepiece and behind the canes, where the land sloped abruptly down, a gully. She had purchased it with Panama money sent her by her eldest son, my uncle Joseph, who had died working on the canal. We entered the ground along a trail no wider than her body and as devious and complex as her reasons for showing me her land. Da-duh strode briskly ahead, her slight form filled out this morning by the layers of sacking petticoats she wore under her working dress to protect her against the damp. A fresh white cloth, elaborately arranged around her head, added to her height, and lent her a vain, almost roguish air. 40 45

Her pace slowed once we reached the orchard, and glancing back at me occasionally over her shoulder, she pointed out the various trees.

'This here is a breadfruit,' she said. 'That one yonder is a papaw. Here's a guava. This is a mango. I know you don't have anything like these in New York. Here's a sugar apple.' (The fruit looked more like artichokes than apples to me.) 'This one bears limes ...' She went on for some time, intoning the names of the trees as though they were those of her gods. Finally, turning to me, she said, 'I know you don't have anything this nice where you come from.' Then, as I hesitated: 'I said I know you don't have anything this nice where you come from ...'

'No,' I said and my world did seem suddenly lacking.

Da-duh nodded and passed on. The orchard ended and we were on the narrow cart road that led through the canepiece, the canes clashing like swords above my cowering head. Again she turned and her thin muscular arms spread wide, her dim gaze embracing the small field of canes, she said – and her voice almost broke under the weight of her pride, 'Tell me, have you got anything like these in that place where you were born?'

'No.'

'I din' think so. I bet you don't even know that these canes here and the sugar you eat is one and the same thing. That they does throw the canes into some damn machine at the factory and squeeze out all the little life in them to make sugar for you all so in New York to eat. I bet you don't know that.'

How does Marshall vividly convey the narrator's impressions on arriving in Barbados at this moment in the story?

- Or 22 Explore the ways in which the writer memorably conveys experiences of childhood in **either** *Sredni Vashtar* (by Saki) **or** *Of White Hairs and Cricket* (by Rohinton Mistry).

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LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

May/June 2018

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

You must answer **one** passage-based question (marked *) and **one** essay question (marked †).

Your questions must be on **two** different plays.

All questions in this paper carry equal marks.

This document consists of **11** printed pages and **1** blank page.



J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either * 1

Read this passage carefully, and then answer the question that follows it:

The courthouse lawn. The same night. The oppressive heat of the day has softened into a pleasant summer evening.

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This is the squared circle where he has fought so many bouts with the English language, and won.]

[from Act 1]

What striking impressions of Matthew Harrison Brady do the writers create at this moment in the play?

Or † 2

To what extent do you feel that the writers bring the play to a satisfying conclusion?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either * 3

Read this passage carefully, and then answer the question that follows it:

Eddie: Now look, Baby, I can see we're gettin' mixed up again here.

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Catherine: Okay, I won't say a word to nobody, I swear.

[from Act 1]

How does Miller make this such a dramatic and significant moment in the play?

Or † 4

To what extent does Miller make you feel that Eddie is responsible for his own death at the end of the play?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either * 5

Read this passage carefully, and then answer the question that follows it:

[SIR ROBERT *is a man in the early forties; tall, thin, cadaverous and immensely elegant. He wears a long overcoat and carries his hat. He looks rather a fop and his supercilious expression bears out this view.*]

Catherine [as she enters]: I'm so sorry. I was expecting a friend.

[She puts her possessions on a chair.]

5

Won't you sit down, Sir Robert? My father won't be long.

[SIR ROBERT *bows slightly, and sits down on an upright chair, still in his overcoat.*]

Won't you sit here? [She indicates ARTHUR's chair.] It's far more comfortable.

Sir Robert: No, thank you.

Desmond [fussing]: Sir Robert has a most important dinner engagement, so we came a little early.

10

Catherine: I see.

Desmond: I'm afraid he can only spare us a very few minutes of his most valuable time this evening. Of course, it's a long way for him to come – so far from his chambers – and very good of him to do it, too, if I may say so... [He bows to SIR ROBERT.]

15

[SIR ROBERT *bows slightly back.*]

Catherine: I know. I can assure you we're very conscious of it. [SIR ROBERT *gives her a quick look, and a faint smile.*]

Desmond: Perhaps I had better advise your father of our presence –

Catherine: Yes, do, Desmond. You'll find him in his bedroom – having his leg rubbed.

20

Desmond: Oh. I see.

[DESMOND *goes out. There is a pause.*]

Catherine: Is there anything I can get you, Sir Robert? A whisky and soda, or a brandy?

Sir Robert: No, thank you.

Catherine: Will you smoke?

25

Sir Robert: No, thank you.

Catherine [holding up her cigarette]: I hope you don't mind me smoking?

Sir Robert: Why should I?

Catherine: Some people find it shocking.

Sir Robert [indifferently]: A lady in her own home is surely entitled to behave as she wishes.

30

[There is a pause.]

Catherine: Won't you take your coat off, Sir Robert?

Sir Robert: No, thank you.

Catherine: You find it cold in here? I'm sorry.

Sir Robert: It's perfectly all right.

35

[Conversation languishes again. SIR ROBERT looks at his watch.]

Catherine: What time are you dining?

Sir Robert: Eight o'clock.

Catherine: Far from here?

Sir Robert: Devonshire House.

40

Catherine: Oh. Then, of course, you mustn't on any account be late.

Sir Robert: No.

[There is another pause.]

Catherine: I suppose you know the history of this case, do you, Sir Robert?

Sir Robert *[examining his nails]:* I believe I have seen most of the relevant documents.

45

Catherine: Do you think we can bring the case into court by a collusive action?

Sir Robert: I really have no idea –

Catherine: Curry and Curry seem to think that might hold –

Sir Robert: Do they? They are a very reliable firm.

[CATHERINE is on the verge of losing her temper.]

50

[from Act 2]

How does Rattigan make this such a striking first meeting between Sir Robert Morton and Catherine Winslow?

Or † 6

How far does Rattigan persuade you to admire Arthur Winslow's fight for justice?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either * 7

Read this passage carefully, and then answer the question that follows it:

<i>King:</i>	<p>This day is call'd the feast of Crispian. He that outlives this day, and comes safe home, Will stand a tip-toe when this day is nam'd, And rouse him at the name of Crispian. He that shall live this day, and see old age, Will yearly on the vigil feast his neighbours, And say 'To-morrow is Saint Crispian'. Then will he strip his sleeve and show his scars, And say 'These wounds I had on Crispian's day'. Old men forget; yet all shall be forgot, But he'll remember, with advantages, What feats he did that day. Then shall our names, Familiar in his mouth as household words – Harry the King, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester – Be in their flowing cups freshly rememb'ed. This story shall the good man teach his son; And Crispin Crispian shall ne'er go by, From this day to the ending of the world, But we in it shall be remembered – We few, we happy few, we band of brothers; For he to-day that sheds his blood with me Shall be my brother; be he ne'er so vile, This day shall gentle his condition; And gentlemen in England now a-bed Shall think themselves accurs'd they were not here, And hold their manhoods cheap whiles any speaks That fought with us upon Saint Crispin's day.</p> <p><i>Re-enter</i> SALISBURY.</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p>
<i>Salisbury:</i>	<p>My sovereign lord, bestow yourself with speed: The French are bravely in their battles set, And will with all expedience charge on us.</p>	<p>30</p>
<i>King:</i>	<p>All things are ready, if our minds be so.</p>	
<i>Westmoreland:</i>	<p>Perish the man whose mind is backward now!</p>	
<i>King:</i>	<p>Thou dost not wish more help from England, coz?</p>	<p>35</p>
<i>Westmoreland:</i>	<p>God's will, my liege! would you and I alone, Without more help, could fight this royal battle!</p>	
<i>King:</i>	<p>Why, now thou hast unwish'd five thousand men; Which likes me better than to wish us one. You know your places. God be with you all!</p>	<p>40</p>

[from Act 4 Scene 3]

How does Shakespeare's writing vividly convey Henry's qualities as a leader at this moment in the play?

Or † 8

How does Shakespeare's portrayal of King Henry's former companions from the Boar's Head Tavern contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either * 9

Read this passage carefully, and then answer the question that follows it:

Alarums. Enter MACDUFF.

Macduff: That way the noise is. Tyrant, show thy face.
If thou beest slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns whose arms 5
Are hir'd to bear their staves; either thou, Macbeth,
Or else my sword with an unbattered edge
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note 10
Seems bruited. Let me find him, Fortune,
And more I beg not.

[Exit. Alarums.]

Enter MALCOLM and OLD SIWARD.

Siward: This way, my lord. The castle's gently rend'red;
The tyrant's people on both sides do fight; 15
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Malcolm: We have met with foes
That strike beside us. 20

Siward: Enter, sir, the castle.

[Exeunt. Alarum.]

SCENE VIII. *Another part of the field.*

Enter MACBETH.

Macbeth: Why should I play the Roman fool, and die 25
On mine own sword? Whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macduff: Turn, hell-hound, turn.

Macbeth: Of all men else I have avoided thee. 30
But get thee back; my soul is too much charg'd
With blood of thine already.

Macduff: I have no words –
My voice is in my sword: thou bloodier villain 35
Than terms can give thee out.

[Fight. Alarum.]

<i>Macbeth:</i>	Thou lovest labour. As easy mayst thou the intrenchant air With thy keen sword impress as make me bleed. Let fall thy blade on vulnerable crests; I bear a charmed life, which must not yield To one of woman born.	40
<i>Macduff:</i>	Despair thy charm; And let the angel whom thou still hast serv'd Tell thee Macduff was from his mother's womb Untimely ripp'd.	45
<i>Macbeth:</i>	Accursed be that tongue that tells me so, For it hath cow'd my better part of man; And be these juggling fiends no more believ'd That palter with us in a double sense, That keep the word of promise to our ear, And break it to our hope! I'll not fight with thee.	50
<i>Macduff:</i>	Then yield thee, coward, And live to be the show and gaze o' th' time. We'll have thee, as our rarer monsters are, Painted upon a pole, and underwrit 'Here may you see the tyrant'.	55
<i>Macbeth:</i>	I will not yield, To kiss the ground before young Malcolm's feet And to be baited with the rabble's curse. Though Birnam wood be come to Dunsinane, And thou oppos'd, being of no woman born, Yet I will try the last. Before my body I throw my warlike shield. Lay on, Macduff; And damn'd be him that first cries 'Hold, enough!'	60 65

[from Act 5 Scenes 7 and 8]

How does Shakespeare make this a powerfully dramatic moment in the play?

Or † 10

In what ways does Shakespeare make the relationship between Macbeth and Banquo so compelling?

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LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

May/June 2018

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

You must answer **one** passage-based question (marked *) and **one** essay question (marked †).

Your questions must be on **two** different plays.

All questions in this paper carry equal marks.

This document consists of **11** printed pages and **1** blank page.

J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either * 1

Read this passage carefully, and then answer the question that follows it:

Drummond [fiery]: You've ruled out all my witnesses.

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[DAVENPORT *sits*. DRUMMOND *opens up the rock, which splits into two halves.*]

[*from Act 2 Scene 1*]

In what ways do the writers make this such a powerful moment in the play?

Or † 2

How do the writers make **one** character in the play particularly admirable for you?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either * 3

Read this passage carefully, and then answer the question that follows it:

Eddie: That's a nice kid? He gives me the heeby-jeebies.

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Beatrice: It's almost three months you don't feel good; they're only here a couple of weeks. It's three months, Eddie.

[from Act 1]

In what ways does Miller make this such a revealing and unsettling moment in the play?

Or † 4

What do you find particularly striking about Miller's portrayal of Catherine?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either * 5

Read this passage carefully, and then answer the question that follows it:

Catherine: You don't think the work I am doing at the W.S.A. is useful?

[ARTHUR *is silent.*]

You may be right. But it's the only work I'm fitted for, all the same. [*She pauses.*] No, Father. The choice is quite simple. Either I marry Desmond and settle down into quite a comfortable and not really useless existence – or I go on for the rest of my life earning two pounds a week in the service of a hopeless cause.

5

Arthur: A hopeless cause? I've never heard you say that before.

Catherine: I've never felt it before.

[ARTHUR *is silent.*]

John's going to get married next month.

10

Arthur: Did he tell you?

Catherine: Yes. He was very apologetic.

Arthur: Apologetic!

Catherine: He didn't need to be. It's a girl I know slightly. She'll make him a good wife.

Arthur: Is he in love with her?

15

Catherine: No more than he was with me. Perhaps, even, a little less.

Arthur: Why is he marrying her so soon after – after–

Catherine: After jilting me? Because he thinks there's going to be a war. If there is his regiment will be among the first to go overseas. Besides, his father approves strongly. She's a General's daughter. Very, very suitable.

20

Arthur: Poor Kate! [*He pauses. He takes her hand slowly.*] How I've messed up your life, haven't I?

Catherine: No, Father. Any messing-up that's been done has been done by me.

Arthur: I'm so sorry, Kate. I'm so sorry.

Catherine: Don't be, Father. We both knew what we were doing.

25

Arthur: Did we?

Catherine: I think we did.

Arthur: Yet our motives seem to have been different all along – yours and mine, Kate. Can we both have been right?

Catherine: I believe we can. I believe we have been.

30

Arthur: And yet they've always been so infernally logical, our opponents, haven't they?

Catherine: I'm afraid logic has never been on our side.

Arthur: Brute stubbornness – a selfish refusal to admit defeat. That's what your mother thinks have been our motives –

- Catherine:* Perhaps she's right. Perhaps that's all they have been. 35
- Arthur:* But perhaps brute stubbornness isn't such a bad quality in the face of injustice?
- Catherine:* Or in the face of tyranny. [*She pauses. The cry of a NEWSPAPER BOY can be heard faintly.*] If you could go back, Father, and choose again – would your choice be different?
- Arthur:* Perhaps. 40
- Catherine:* I don't think so.
- Arthur:* I don't think so, either.
- Catherine:* I still say we both knew what we were doing. And we were right to do it.
- Arthur* [*kissing the top of her head*]: Dear Kate, thank you.
- [*There is a silence. The NEWSPAPER BOY can be heard dimly shouting from the street outside.*] 45

[from Act 4]

How does Rattigan make this such a moving moment in the play?

Or † 6

How does Rattigan's portrayal of the relationship between Catherine Winslow and Sir Robert Morton contribute to the play's dramatic impact?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either * 7

Read this passage carefully, and then answer the question that follows it:

[Enter PISTOL.]

Pistol: Qui va là?

King: A friend.

Pistol: Discuss unto me: art thou officer,
Or art thou base, common, and popular?

5

King: I am a gentleman of a company.

Pistol: Trail'st thou the puissant pike?

King: Even so. What are you?

Pistol: As good a gentleman as the Emperor.

King: Then you are a better than the King.

10

Pistol: The King's a bawcock and a heart of gold,
A lad of life, an imp of fame;
Of parents good, of fist most valiant.
I kiss his dirty shoe, and from heart-string
I love the lovely bully. What is thy name?

15

King: Harry le Roy.

Pistol: Le Roy! a Cornish name; art thou of Cornish crew?

King: No, I am a Welshman.

Pistol: Know'st thou Fluellen?

King: Yes.

20

Pistol: Tell him I'll knock his leek about his pate
Upon Saint Davy's day.

King: Do not you wear your dagger in your cap that day, lest he knock that about yours.

Pistol: Art thou his friend?

King: And his kinsman too.

25

Pistol: The figo for thee, then!

King: I thank you; God be with you!

Pistol: My name is Pistol call'd.

[Exit.]

King: It sorts well with your fierceness.

30

[Enter FLUELLEN and GOWER.]

Gower: Captain Fluellen!

- Fluellen:* So! in the name of Jesu Christ, speak fewer. It is the greatest admiration in the universal world, when the true and aunchient prerogatifes and laws of the wars is not kept; if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle-taddle nor pibble-pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise. 35
- Gower:* Why, the enemy is loud; you hear him all night.
- Fluellen:* If the enemy is an ass, and a fool, and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass, and a fool, and a prating coxcomb? In your own conscience, now? 40
- Gower:* I will speak lower.
- Fluellen:* I pray you and beseech you that you will.
[*Exeunt GOWER and FLUELLEN.*] 45
- King:* Though it appear a little out of fashion,
There is much care and valour in this Welshman.

[from Act 4 Scene 1]

How does Shakespeare make this an entertaining moment in the play?

Or † 8

To what extent does Shakespeare portray King Henry's invasion of France as noble?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either * 9

Read this passage carefully, and then answer the question that follows it:

<i>Macduff:</i>	Is the King stirring, worthy Thane?	
<i>Macbeth:</i>	Not yet.	
<i>Macduff:</i>	He did command me to call timely on him; I have almost slipp'd the hour.	
<i>Macbeth:</i>	I'll bring you to him.	5
<i>Macduff:</i>	I know this is a joyful trouble to you; But yet 'tis one.	
<i>Macbeth:</i>	The labour we delight in physics pain. This is the door.	
<i>Macduff:</i>	I'll make so bold to call, For 'tis my limited service. [Exit MACDUFF.]	10
<i>Lennox:</i>	Goes the King hence to-day?	
<i>Macbeth:</i>	He does: he did appoint so.	
<i>Lennox:</i>	The night has been unruly. Where we lay, Our chimneys were blown down; and, as they say, Lamentings heard i' th' air, strange screams of death, And prophesying, with accents terrible, Of dire combustion and confus'd events New hatch'd to th' woeful time; the obscure bird Clamour'd the livelong night. Some say the earth Was feverous and did shake.	15 20
<i>Macbeth:</i>	'Twas a rough night.	
<i>Lennox:</i>	My young remembrance cannot parallel A fellow to it. [Re-enter MACDUFF.]	25
<i>Macduff:</i>	O horror, horror, horror! Tongue nor heart Cannot conceive nor name thee.	
<i>Macbeth, Lennox:</i>	What's the matter?	
<i>Macduff:</i>	Confusion now hath made his masterpiece. Most sacrilegious murder hath broke ope The Lord's anointed temple, and stole thence The life o' th' building	30
<i>Macbeth:</i>	What is't you say – the life?	
<i>Lennox:</i>	Mean you his Majesty?	35

<i>Macduff:</i>	Approach the chamber, and destroy your sight With a new Gorgon. Do not bid me speak; See, and then speak yourselves. [<i>Exeunt</i> MACBETH and LENNOX.]	
	Awake, awake!	40
	Ring the alarum bell. Murder and treason! Banquo and Donalbain! Malcolm! awake! Shake off this downy sleep, death's counterfeit, And look on death itself. Up, up, and see The great doom's image! Malcolm! Banquo! As from your graves rise up and walk like sprites To countenance this horror! Ring the bell.	45
	[<i>Bell rings.</i>] [<i>Enter</i> LADY MACBETH.]	
<i>Lady Macbeth:</i>	What's the business, That such a hideous trumpet calls to parley The sleepers of the house? Speak, speak!	50
<i>Macduff:</i>	O gentle lady, 'Tis not for you to hear what I can speak! The repetition in a woman's ear Would murder as it fell. [<i>Enter</i> BANQUO.]	55
	O Banquo, Banquo, Our royal master's murder'd!	
<i>Lady Macbeth:</i>	Woe, alas! What, in our house?	60
<i>Banquo:</i>	Too cruel any where. Dear Duff, I prithee contradict thyself, And say it is not so.	

[*from Act 2 Scene 3*]

In what ways does Shakespeare make this such a tense and dramatic moment in the play?

Or † 10

How does Shakespeare strikingly contrast Macbeth and Macduff in the play?

Do not use the passage printed for Question *9 in answering this question.

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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

Paper 3 Drama (Open Text)

0486/31

May/June 2018

45 minutes

Texts studied should be taken into the examination.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.

This document consists of **11** printed pages and **1** blank page.



J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either 1

Read this passage carefully, and then answer the question that follows it:

Brady: Tell me, do you have any children, Mr Sillers?

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Drummond: All I want is to prevent the clock-stoppers from dumping a load of medieval nonsense into the United States Constitution.

[from Act 1 Scene 2]

How do the writers make this moment in the play both serious and entertaining?

Or 2

How do the writers memorably portray the strength of religious belief in Hillsboro?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3

Read this passage carefully, and then answer the question that follows it:

Eddie: She's got other boarders up there?

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[SECOND OFFICER *sweeps past and, glancing about, goes into the kitchen.*]

[*from Act 2*]

In what ways does Miller make this such a gripping moment in the play?

Or 4

What does Miller's portrayal of Marco add to the dramatic impact of the play?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 5

Read this passage carefully, and then answer the question that follows it:

- Violet* [taking the glass from ARTHUR]: Oh, I didn't bring it for myself, sir. I brought it for Master Ronnie – [She extends her glass.] Miss Kate and Mr John. [She takes a sip.]
- Arthur*: You brought an extra glass for Master Ronnie, Violet?
- Violet* [mistaking his bewilderment]: Well – I thought you might allow him just a sip, sir. Just to drink the toast. He's that grown-up these days. 5
[DESMOND is staring gloomily into his glass. The others are frozen with apprehension.]
- Arthur*: Master Ronnie isn't due back from Osborne until Tuesday, Violet.
- Violet*: Oh no, sir. He's back already. Came back unexpectedly this morning, all by himself.
- Arthur*: No, Violet. That isn't true. Someone has been playing a joke.
- Violet*: Well, I saw him in here with my own two eyes, sir, as large as life just before you came in from church – and then I heard Mrs Winslow talking to him in his room – 10
- Arthur*: Grace – what does this mean?
- Catherine* [instinctively taking charge]: All right, Violet. You can go –
- Violet*: Yes, miss.
[VIOLET goes out.] 15
- Arthur* [to CATHERINE]: Did you know Ronnie was back?
- Catherine*: Yes.
- Arthur*: And you, Dickie?
- Dickie*: Yes, father.
- Arthur*: Grace? 20
- Grace* [helplessly]: We thought it best you shouldn't know – for the time being. Only for the time being, Arthur.
- Arthur* [slowly]: Is the boy ill?
[No one answers. ARTHUR looks from one face to another in bewilderment.]
Answer me, someone! Is the boy very ill? Why must I be kept in the dark like this? 25
Surely I have the right to know. If he's ill I must be with him –
- Catherine* [steadily]: No, Father. He's not ill.
[ARTHUR suddenly realizes the truth from the tone of her voice.]
- Arthur*: Will someone tell me what has happened, please?
[GRACE looks at CATHERINE with helpless enquiry. CATHERINE nods. GRACE takes the letter from her dress.] 30
- Grace* [timidly]: He brought this letter for you – Arthur.
- Arthur*: Read it to me, please –
- Grace*: Arthur – not in front of –

- Arthur:* Read it to me, please. 35
 [GRACE *again looks at CATHERINE for advice, and again receives a nod. ARTHUR is sitting with his head bowed. GRACE begins to read.*]
- Grace:* ‘Confidential. I am commanded by My Lords Commissioners of the Admiralty to inform you that they have received a communication from the Commanding Officer of the Royal Naval College at Osborne, reporting the theft of a five shilling postal order at the College on the 7th instant, which was afterwards cashed at the post office. Investigation of the circumstances of the case leaves no other conclusion possible than that the postal order was taken by your son, Cadet Ronald Arthur Winslow. My Lords deeply regret that they must therefore request you to withdraw your son from the College.’ It’s signed by someone – I can’t quite read his name – 40
 [She turns away quickly to hide her tears. CATHERINE puts a comforting hand on her shoulder. ARTHUR has not changed his attitude. There is a pause. The gong sounds in the hall outside.] 45

[from Act 1]

How does Rattigan make this such a tense moment in the play?

Or 6

In what ways does Rattigan’s portrayal of Dickie Winslow contribute to your enjoyment of the play?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either 7

Read this passage carefully, and then answer the question that follows it:

<i>King:</i>	Call in the messengers sent from the Dauphin. [<i>Exeunt some Attendants.</i>] Now are we well resolv'd; and, by God's help And yours, the noble sinews of our power, France being ours, we'll bend it to our awe, 5 Or break it all to pieces; or there we'll sit, Ruling in large and ample empery O'er France and all her almost kingly dukedoms, Or lay these bones in an unworthy urn, Tombless, with no remembrance over them. 10 Either our history shall with full mouth Speak freely of our acts, or else our grave, Like Turkish mute, shall have a tongueless mouth, Not worshipp'd with a waxen epitaph. [<i>Enter AMBASSADORS OF FRANCE.</i>] 15 Now are we well prepar'd to know the pleasure Of our fair cousin Dauphin; for we hear Your greeting is from him, not from the King.
<i>1 Ambassador:</i>	May't please your Majesty to give us leave Freely to render what we have in charge; 20 Or shall we sparingly show you far off The Dauphin's meaning and our embassy?
<i>King:</i>	We are no tyrant, but a Christian king, Unto whose grace our passion is as subject 25 As are our wretches fett'red in our prisons; Therefore with frank and with uncurbed plainness Tell us the Dauphin's mind.
<i>1 Ambassador:</i>	Thus then, in few. Your Highness, lately sending into France, Did claim some certain dukedoms in the right 30 Of your great predecessor, King Edward the Third. In answer of which claim, the Prince our master Says that you savour too much of your youth, And bids you be advis'd there's nought in France That can be with a nimble galliard won; 35 You cannot revel into dukedoms there. He therefore sends you, meeter for your spirit, This tun of treasure; and, in lieu of this, Desires you let the dukedoms that you claim Hear no more of you. This the Dauphin speaks. 40

[*from Act 1 Scene 2*]

How does Shakespeare make this such a dramatic moment in the play?

Or 8

Explore **one** moment in the play which Shakespeare's writing makes particularly exciting for you.

Do not use the passage in Question 7 in answering this question.

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 9

Read this passage carefully, and then answer the question that follows it:

Lady Macbeth: He has almost supp'd. Why have you left the chamber?

Macbeth: Hath he ask'd for me?

Lady Macbeth: Know you not he has?

Macbeth: We will proceed no further in this business.
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people, 5
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady Macbeth: Was the hope drunk
Wherein you dress'd yourself? Hath it slept since, 10
And wakes it now to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that 15
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would',
Like the poor cat i' th' adage?

Macbeth: Prithee, peace; 20
I dare do all that may become a man;
Who dares do more is none.

Lady Macbeth: What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man; 25
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both;
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know 30
How tender 'tis to love the babe that milks me –
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn
As you have done to this. 35

Macbeth: If we should fail?

Lady Macbeth: We fail!
 But screw your courage to the sticking place,
 And we'll not fail. When Duncan is asleep – 40
 Whereto the rather shall his day's hard journey
 Soundly invite him – his two chamberlains
 Will I with wine and wassail so convince
 That memory, the warder of the brain,
 Shall be a fume, and the receipt of reason 45
 A limbec only. When in swinish sleep
 Their drenched natures lie as in a death,
 What cannot you and I perform upon
 Th'unguarded Duncan? What not put upon
 His spongy officers, who shall bear the guilt
 Of our great quell? 50

Macbeth: Bring forth men-children only;
 For thy undaunted mettle should compose
 Nothing but males.

[from Act 1 Scene 7]

How does Shakespeare vividly portray the relationship between Macbeth and Lady Macbeth at this moment in the play?

Or 10

In what ways does Shakespeare's portrayal of the supernatural contribute to the power of the play?

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LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

May/June 2018

45 minutes

Texts studied should be taken into the examination.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question.

All questions in this paper carry equal marks.

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J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either 1

Read this passage carefully, and then answer the question that follows it:

The courthouse lawn. The same night. The oppressive heat of the day has softened into a pleasant summer evening.

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This is the squared circle where he has fought so many bouts with the English language, and won.]

[from Act 1]

What striking impressions of Matthew Harrison Brady do the writers create at this moment in the play?

Or 2

To what extent do you feel that the writers bring the play to a satisfying conclusion?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3

Read this passage carefully, and then answer the question that follows it:

Eddie: Now look, Baby, I can see we're gettin' mixed up again here.

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Catherine: Okay, I won't say a word to nobody, I swear.

[from Act 1]

How does Miller make this such a dramatic and significant moment in the play?

Or 4

To what extent does Miller make you feel that Eddie is responsible for his own death at the end of the play?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 5

Read this passage carefully, and then answer the question that follows it:

[SIR ROBERT *is a man in the early forties; tall, thin, cadaverous and immensely elegant. He wears a long overcoat and carries his hat. He looks rather a fop and his supercilious expression bears out this view.*]

Catherine [as she enters]: I'm so sorry. I was expecting a friend.

[She puts her possessions on a chair.]

5

Won't you sit down, Sir Robert? My father won't be long.

[SIR ROBERT *bows slightly, and sits down on an upright chair, still in his overcoat.*]

Won't you sit here? [She indicates ARTHUR's chair.] It's far more comfortable.

Sir Robert: No, thank you.

Desmond [fussing]: Sir Robert has a most important dinner engagement, so we came a little early.

10

Catherine: I see.

Desmond: I'm afraid he can only spare us a very few minutes of his most valuable time this evening. Of course, it's a long way for him to come – so far from his chambers – and very good of him to do it, too, if I may say so... [He bows to SIR ROBERT.]

15

[SIR ROBERT *bows slightly back.*]

Catherine: I know. I can assure you we're very conscious of it. [SIR ROBERT *gives her a quick look, and a faint smile.*]

Desmond: Perhaps I had better advise your father of our presence –

Catherine: Yes, do, Desmond. You'll find him in his bedroom – having his leg rubbed.

20

Desmond: Oh. I see.

[DESMOND *goes out. There is a pause.*]

Catherine: Is there anything I can get you, Sir Robert? A whisky and soda, or a brandy?

Sir Robert: No, thank you.

Catherine: Will you smoke?

25

Sir Robert: No, thank you.

Catherine [holding up her cigarette]: I hope you don't mind me smoking?

Sir Robert: Why should I?

Catherine: Some people find it shocking.

Sir Robert [indifferently]: A lady in her own home is surely entitled to behave as she wishes.

30

[There is a pause.]

Catherine: Won't you take your coat off, Sir Robert?

Sir Robert: No, thank you.

- Catherine:* You find it cold in here? I'm sorry.
- Sir Robert:* It's perfectly all right. 35
 [*Conversation languishes again. SIR ROBERT looks at his watch.*]
- Catherine:* What time are you dining?
- Sir Robert:* Eight o'clock.
- Catherine:* Far from here?
- Sir Robert:* Devonshire House. 40
- Catherine:* Oh. Then, of course, you mustn't on any account be late.
- Sir Robert:* No.
 [*There is another pause.*]
- Catherine:* I suppose you know the history of this case, do you, Sir Robert?
- Sir Robert* [*examining his nails*]: I believe I have seen most of the relevant documents. 45
- Catherine:* Do you think we can bring the case into court by a collusive action?
- Sir Robert:* I really have no idea –
- Catherine:* Curry and Curry seem to think that might hold –
- Sir Robert:* Do they? They are a very reliable firm.
 [*CATHERINE is on the verge of losing her temper.*] 50

[from Act 2]

How does Rattigan make this such a striking first meeting between Sir Robert Morton and Catherine Winslow?

Or 6

How far does Rattigan persuade you to admire Arthur Winslow's fight for justice?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either 7

Read this passage carefully, and then answer the question that follows it:

<i>King:</i>	<p>This day is call'd the feast of Crispian. He that outlives this day, and comes safe home, Will stand a tip-toe when this day is nam'd, And rouse him at the name of Crispian. He that shall live this day, and see old age, Will yearly on the vigil feast his neighbours, And say 'To-morrow is Saint Crispian'. Then will he strip his sleeve and show his scars, And say 'These wounds I had on Crispian's day'. Old men forget; yet all shall be forgot, But he'll remember, with advantages, What feats he did that day. Then shall our names, Familiar in his mouth as household words – Harry the King, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester – Be in their flowing cups freshly rememb'ed. This story shall the good man teach his son; And Crispin Crispian shall ne'er go by, From this day to the ending of the world, But we in it shall be remembered – We few, we happy few, we band of brothers; For he to-day that sheds his blood with me Shall be my brother; be he ne'er so vile, This day shall gentle his condition; And gentlemen in England now a-bed Shall think themselves accurs'd they were not here, And hold their manhoods cheap whiles any speaks That fought with us upon Saint Crispin's day.</p> <p><i>Re-enter SALISBURY.</i></p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p>
<i>Salisbury:</i>	<p>My sovereign lord, bestow yourself with speed: The French are bravely in their battles set, And will with all expedience charge on us.</p>	<p>30</p>
<i>King:</i>	<p>All things are ready, if our minds be so.</p>	
<i>Westmoreland:</i>	<p>Perish the man whose mind is backward now!</p>	
<i>King:</i>	<p>Thou dost not wish more help from England, coz?</p>	<p>35</p>
<i>Westmoreland:</i>	<p>God's will, my liege! would you and I alone, Without more help, could fight this royal battle!</p>	
<i>King:</i>	<p>Why, now thou hast unwish'd five thousand men; Which likes me better than to wish us one. You know your places. God be with you all!</p>	<p>40</p>

[from Act 4 Scene 3]

How does Shakespeare's writing vividly convey Henry's qualities as a leader at this moment in the play?

Or 8

How does Shakespeare's portrayal of King Henry's former companions from the Boar's Head Tavern contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 9

Read this passage carefully, and then answer the question that follows it:

Alarums. Enter MACDUFF.

Macduff: That way the noise is. Tyrant, show thy face.
If thou beest slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns whose arms 5
Are hir'd to bear their staves; either thou, Macbeth,
Or else my sword with an unbattered edge
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note 10
Seems bruited. Let me find him, Fortune,
And more I beg not.

[*Exit. Alarums.*]

Enter MALCOLM and OLD SIWARD.

Siward: This way, my lord. The castle's gently rend'red;
The tyrant's people on both sides do fight; 15
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Malcolm: We have met with foes
That strike beside us. 20

Siward: Enter, sir, the castle.

[*Exeunt. Alarum.*]

SCENE VIII. *Another part of the field.*

Enter MACBETH.

Macbeth: Why should I play the Roman fool, and die 25
On mine own sword? Whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macduff: Turn, hell-hound, turn.

Macbeth: Of all men else I have avoided thee. 30
But get thee back; my soul is too much charg'd
With blood of thine already.

Macduff: I have no words –
My voice is in my sword: thou bloodier villain 35
Than terms can give thee out.

[*Fight. Alarum.*]

<i>Macbeth:</i>	Thou lovest labour. As easy mayst thou the intrenchant air With thy keen sword impress as make me bleed. Let fall thy blade on vulnerable crests; I bear a charmed life, which must not yield To one of woman born.	40
<i>Macduff:</i>	Despair thy charm; And let the angel whom thou still hast serv'd Tell thee Macduff was from his mother's womb Untimely ripp'd.	45
<i>Macbeth:</i>	Accursed be that tongue that tells me so, For it hath cow'd my better part of man; And be these juggling fiends no more believ'd That palter with us in a double sense, That keep the word of promise to our ear, And break it to our hope! I'll not fight with thee.	50
<i>Macduff:</i>	Then yield thee, coward, And live to be the show and gaze o' th' time. We'll have thee, as our rarer monsters are, Painted upon a pole, and underwrit 'Here may you see the tyrant'.	55
<i>Macbeth:</i>	I will not yield, To kiss the ground before young Malcolm's feet And to be baited with the rabble's curse. Though Birnam wood be come to Dunsinane, And thou oppos'd, being of no woman born, Yet I will try the last. Before my body I throw my warlike shield. Lay on, Macduff; And damn'd be him that first cries 'Hold, enough!'	60 65

[from Act 5 Scenes 7 and 8]

How does Shakespeare make this a powerfully dramatic moment in the play?

Or 10

In what ways does Shakespeare make the relationship between Macbeth and Banquo so compelling?

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LITERATURE (ENGLISH)

0486/33

Paper 3 Drama (Open Text)

May/June 2018

45 minutes

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J LAWRENCE & R E LEE: *Inherit the Wind*

Remember to support your ideas with details from the writing.

Either 1

Read this passage carefully, and then answer the question that follows it:

Drummond [fiery]: You've ruled out all my witnesses.

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[DAVENPORT *sits*. DRUMMOND *opens up the rock, which splits into two halves.*]

[*from Act 2 Scene 1*]

In what ways do the writers make this such a powerful moment in the play?

Or 2

How do the writers make **one** character in the play particularly admirable for you?

ARTHUR MILLER: *A View from the Bridge*

Remember to support your ideas with details from the writing.

Either 3

Read this passage carefully, and then answer the question that follows it:

Eddie: That's a nice kid? He gives me the heeby-jeebies.

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Beatrice: It's almost three months you don't feel good; they're only here a couple of weeks. It's three months, Eddie.

[from Act 1]

In what ways does Miller make this such a revealing and unsettling moment in the play?

Or 4

What do you find particularly striking about Miller's portrayal of Catherine?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 5

Read this passage carefully, and then answer the question that follows it:

Catherine: You don't think the work I am doing at the W.S.A. is useful?

[ARTHUR *is silent.*]

You may be right. But it's the only work I'm fitted for, all the same. [*She pauses.*] No, Father. The choice is quite simple. Either I marry Desmond and settle down into quite a comfortable and not really useless existence – or I go on for the rest of my life earning two pounds a week in the service of a hopeless cause.

5

Arthur: A hopeless cause? I've never heard you say that before.

Catherine: I've never felt it before.

[ARTHUR *is silent.*]

John's going to get married next month.

10

Arthur: Did he tell you?

Catherine: Yes. He was very apologetic.

Arthur: Apologetic!

Catherine: He didn't need to be. It's a girl I know slightly. She'll make him a good wife.

Arthur: Is he in love with her?

15

Catherine: No more than he was with me. Perhaps, even, a little less.

Arthur: Why is he marrying her so soon after – after–

Catherine: After jilting me? Because he thinks there's going to be a war. If there is his regiment will be among the first to go overseas. Besides, his father approves strongly. She's a General's daughter. Very, very suitable.

20

Arthur: Poor Kate! [*He pauses. He takes her hand slowly.*] How I've messed up your life, haven't I?

Catherine: No, Father. Any messing-up that's been done has been done by me.

Arthur: I'm so sorry, Kate. I'm so sorry.

Catherine: Don't be, Father. We both knew what we were doing.

25

Arthur: Did we?

Catherine: I think we did.

Arthur: Yet our motives seem to have been different all along – yours and mine, Kate. Can we both have been right?

Catherine: I believe we can. I believe we have been.

30

Arthur: And yet they've always been so infernally logical, our opponents, haven't they?

Catherine: I'm afraid logic has never been on our side.

Arthur: Brute stubbornness – a selfish refusal to admit defeat. That's what your mother thinks have been our motives –

- Catherine:* Perhaps she's right. Perhaps that's all they have been. 35
- Arthur:* But perhaps brute stubbornness isn't such a bad quality in the face of injustice?
- Catherine:* Or in the face of tyranny. [*She pauses. The cry of a NEWSPAPER BOY can be heard faintly.*] If you could go back, Father, and choose again – would your choice be different?
- Arthur:* Perhaps. 40
- Catherine:* I don't think so.
- Arthur:* I don't think so, either.
- Catherine:* I still say we both knew what we were doing. And we were right to do it.
- Arthur* [*kissing the top of her head*]: Dear Kate, thank you.
- [*There is a silence. The NEWSPAPER BOY can be heard dimly shouting from the street outside.*] 45

[from Act 4]

How does Rattigan make this such a moving moment in the play?

Or 6

How does Rattigan's portrayal of the relationship between Catherine Winslow and Sir Robert Morton contribute to the play's dramatic impact?

WILLIAM SHAKESPEARE: *Henry V*

Remember to support your ideas with details from the writing.

Either 7

Read this passage carefully, and then answer the question that follows it:

[Enter PISTOL.]

Pistol: Qui va là?

King: A friend.

Pistol: Discuss unto me: art thou officer,
Or art thou base, common, and popular?

5

King: I am a gentleman of a company.

Pistol: Trail'st thou the puissant pike?

King: Even so. What are you?

Pistol: As good a gentleman as the Emperor.

King: Then you are a better than the King.

10

Pistol: The King's a bawcock and a heart of gold,
A lad of life, an imp of fame;
Of parents good, of fist most valiant.
I kiss his dirty shoe, and from heart-string
I love the lovely bully. What is thy name?

15

King: Harry le Roy.

Pistol: Le Roy! a Cornish name; art thou of Cornish crew?

King: No, I am a Welshman.

Pistol: Know'st thou Fluellen?

King: Yes.

20

Pistol: Tell him I'll knock his leek about his pate
Upon Saint Davy's day.

King: Do not you wear your dagger in your cap that day, lest he knock that about yours.

Pistol: Art thou his friend?

King: And his kinsman too.

25

Pistol: The figo for thee, then!

King: I thank you; God be with you!

Pistol: My name is Pistol call'd.

[Exit.]

King: It sorts well with your fierceness.

30

[Enter FLUELLEN and GOWER.]

Gower: Captain Fluellen!

- Fluellen:* So! in the name of Jesu Christ, speak fewer. It is the greatest admiration in the universal world, when the true and aunchient prerogatifes and laws of the wars is not kept; if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle-taddle nor pibble-pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise. 35
- Gower:* Why, the enemy is loud; you hear him all night.
- Fluellen:* If the enemy is an ass, and a fool, and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass, and a fool, and a prating coxcomb? In your own conscience, now? 40
- Gower:* I will speak lower.
- Fluellen:* I pray you and beseech you that you will.
[*Exeunt GOWER and FLUELLEN.*] 45
- King:* Though it appear a little out of fashion,
There is much care and valour in this Welshman.

[from Act 4 Scene 1]

How does Shakespeare make this an entertaining moment in the play?

Or 8

To what extent does Shakespeare portray King Henry's invasion of France as noble?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 9

Read this passage carefully, and then answer the question that follows it:

<i>Macduff:</i>	Is the King stirring, worthy Thane?	
<i>Macbeth:</i>	Not yet.	
<i>Macduff:</i>	He did command me to call timely on him; I have almost slipp'd the hour.	
<i>Macbeth:</i>	I'll bring you to him.	5
<i>Macduff:</i>	I know this is a joyful trouble to you; But yet 'tis one.	
<i>Macbeth:</i>	The labour we delight in physics pain. This is the door.	
<i>Macduff:</i>	I'll make so bold to call, For 'tis my limited service. [Exit MACDUFF.]	10
<i>Lennox:</i>	Goes the King hence to-day?	
<i>Macbeth:</i>	He does: he did appoint so.	
<i>Lennox:</i>	The night has been unruly. Where we lay, Our chimneys were blown down; and, as they say, Lamentings heard i' th' air, strange screams of death, And prophesying, with accents terrible, Of dire combustion and confus'd events New hatch'd to th' woeful time; the obscure bird Clamour'd the livelong night. Some say the earth Was feverous and did shake.	15 20
<i>Macbeth:</i>	'Twas a rough night.	
<i>Lennox:</i>	My young remembrance cannot parallel A fellow to it. [Re-enter MACDUFF.]	25
<i>Macduff:</i>	O horror, horror, horror! Tongue nor heart Cannot conceive nor name thee.	
<i>Macbeth, Lennox:</i>	What's the matter?	
<i>Macduff:</i>	Confusion now hath made his masterpiece. Most sacrilegious murder hath broke ope The Lord's anointed temple, and stole thence The life o' th' building	30
<i>Macbeth:</i>	What is't you say – the life?	
<i>Lennox:</i>	Mean you his Majesty?	35

<i>Macduff:</i>	Approach the chamber, and destroy your sight With a new Gorgon. Do not bid me speak; See, and then speak yourselves. [<i>Exeunt</i> MACBETH and LENNOX.]	
	Awake, awake!	40
	Ring the alarum bell. Murder and treason! Banquo and Donalbain! Malcolm! awake! Shake off this downy sleep, death's counterfeit, And look on death itself. Up, up, and see The great doom's image! Malcolm! Banquo! As from your graves rise up and walk like sprites To countenance this horror! Ring the bell.	45
	[<i>Bell rings.</i>] [<i>Enter</i> LADY MACBETH.]	
<i>Lady Macbeth:</i>	What's the business, That such a hideous trumpet calls to parley The sleepers of the house? Speak, speak!	50
<i>Macduff:</i>	O gentle lady, 'Tis not for you to hear what I can speak! The repetition in a woman's ear Would murder as it fell. [<i>Enter</i> BANQUO.]	55
	O Banquo, Banquo, Our royal master's murder'd!	
<i>Lady Macbeth:</i>	Woe, alas! What, in our house?	60
<i>Banquo:</i>	Too cruel any where. Dear Duff, I prithee contradict thyself, And say it is not so.	

[*from Act 2 Scene 3*]

In what ways does Shakespeare make this such a tense and dramatic moment in the play?

Or 10

How does Shakespeare strikingly contrast Macbeth and Macduff in the play?

Do not use the passage printed for Question 9 in answering this question.

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LITERATURE (ENGLISH)

0486/41

Paper 4 Unseen

May/June 2018

1 hour 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Both questions in this paper carry equal marks.



This document consists of **5** printed pages, **3** blank pages and **1** Insert.

Answer **either** Question 1 **or** Question 2.

EITHER

- 1 Read carefully the poem opposite. The poet remembers his encounter with a snake at a lecture he attended as a young boy.

How does the poet convey his fascination with this experience?

To help you answer this question, you might consider:

- how the children are encouraged to view the snakes
- how the poet describes his experience of holding a snake
- how his thoughts and feelings develop as he handles the snake.

Hands On, 1937

John S Clarke¹, festooned with snakes, said, 'Touch one, look closely, they're quite beautiful; not slimy; come on, come down to the front now, that's better. Don't be afraid, girls, aren't these eyes pure jewels? Come on lads, stretch your hands out, try this johnny, I bet it's like no creature you ever handled.'
I thought the lecture had been good, but this was unforeseen, an unknown world, strange bonus—the dry brown coil was at first almost leaden, slightly rough but inert, with scales tight-fitting like Inca² walls, till what seemed a faint tickling became a very crawling of the flesh as movement began to test my arm, the ripples of an almost unfathomable power rhythmically saying, I am living:
you may not love me but oh how I am living!
And it is all one life, in tanks, bags, boxes, lecture-theatres, outhouses, fronds of bracken, rivers for men and serpents to swim over from dark bank to dark bank and vanish quickly about their business in raw grass and reedland, scale, sole, palm, tail, brow, roving, brushing, touching.

¹ *John S Clarke*: educator and popular speaker on science and knowledge

² *Inca*: ancient South American civilisation

OR

- 2 Read carefully the extract opposite. Mr Sumarsono is a foreign diplomat visiting the narrator's family for the weekend. At the end of the visit he takes photographs of the ten-year-old narrator, her sister Kate and her mother.

How does the writer vividly convey the impact of this experience?

To help you answer this question, you might consider:

- how the writer portrays the narrator's response to Mr Sumarsono
- how the writer presents the narrator's thoughts and feelings about her mother
- how the writer conveys the narrator's reactions to the photographs.

Mr Sumarsono stooped over us, his courtesy exquisite and unyielding. 'Please,' he said, 'now photograph.' He held up the camera. It covered his face entirely, a strange mechanical mask. 'My photograph,' he said in a decisive tone.

He aimed the camera first at me. I produced a taut and artificial smile, and at once he reappeared from behind the camera. 'No smile,' he said firmly, shaking his head. 'No smile.' He himself produced a hideous smile, then shook his head and turned grave. 'Ah!' he said, nodding, and pointed to me. Chastened, I sat solemn and rigid while he disappeared behind the camera again. I didn't move even when he had finished, after the flash and the clicks of lenses and winding sprockets.

Mr Sumarsono turned to Kate, who had learned from me and offered up a smooth and serious face. Mr Sumarsono nodded, but stepped toward her. 'Hand!' he said, motioning toward it, and he made the gesture that he wanted. Kate stared but obediently did as he asked.

When Mr Sumarsono turned to my mother, I worried again that she would stage a last-ditch attempt to take over, that she would insist on mortifying us all.

'Now!' said Mr Sumarsono, bowing peremptorily at her. 'Please.' I looked at her, and to my amazement, relief and delight, my mother did exactly the right thing. She smiled at Mr Sumarsono in a normal and relaxed way, as though they were old friends. She leaned easily back in her chair, graceful – I could suddenly see – and poised. She smoothed her hair back from her forehead.

In Mr Sumarsono's pictures, the images of us that he produced, this is how we look.

I am staring solemnly at the camera, dead serious, head-on. I look mystified, as though I am trying to understand something inexplicable; what the people around me mean when they speak, perhaps. I look as though I am in a foreign country where I do not speak the language.

Kate looks both radiant and ethereal; her eyes are alight. Her mouth is puckered into a mirthful V; she is trying to suppress a smile. The V of her mouth is echoed above her face by her two forked fingers, poised airily behind her head.

But it is the picture of my mother that surprised me the most. Mr Sumarsono's portrait was of someone entirely different from the person I knew, though the face was the same. Looking at it gave me the same feeling that the stopped escalator did; a sense of dislocation, a sudden uncertainty about my own beliefs. In the photograph my mother leans back against her chair like a queen, all her power evident, and at rest. Her face is turned slightly away; she is guarding her privacy. Her nose, her cheeks, her eyes, are bright with wine and excitement, but she is calm and amused. A mother cannot be beautiful, because she is so much more a mother than a woman, but in this picture it struck me, my mother looked, in an odd way, beautiful. I could see for the first time that other people might think she actually was beautiful.

Mr Sumarsono's view of my mother was of a glowing, self-assured, generous woman. And Mr Sumarsono himself was a real person, despite his meekness. I knew that; I had seen him take control. His view meant something; I could not ignore it. And I began to wonder.

We still have the pictures. Mr Sumarsono brought them with him the next time he came out for the weekend.

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LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

May/June 2018

1 hour 15 minutes

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Answer **either** Question 1 **or** Question 2.

EITHER

- 1 Read carefully the poem opposite, in which the poet shares wartime memories of his mother.

How does the poet strikingly convey his impressions of his mother?

To help you answer this question, you might consider:

- the words and images the poet uses in the first stanza
- how he describes her reaction to an air raid
- how his thoughts and feelings develop towards the end of the poem.

To My Mother

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic¹ with laughter,
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais², but most tender for
The lame dogs and hurt birds that surround her –
She is a procession no one can follow after
But be like a little dog following a brass band.

She will not glance up at the bomber³, or condescend
To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into morning.

¹ *seismic*: like an earthquake

² *Rabelais*: French writer famous for his outrageous humour

³ *bomber*: an aircraft carrying bombs

OR

- 2 Read carefully the following extract from a short story. Hilary Culvert is travelling to visit her older sister Sheila, who is a university student. They are from the large family of a Church of England minister.

How does the writer vividly convey Hilary's dislike of her life at home?

To help you answer this question, you might consider:

- how the writer portrays Hilary's family life
- how she describes Hilary's mother
- how she conveys Hilary's desire to escape.

It should have been a relief to leave the flatlands of East Anglia behind and cross into the hills and valleys of the west, but everywhere today seemed equally colourless. Hilary didn't care. Her anticipation burned up brightly enough by itself. Little flames of it licked up inside her. This was the first time she had been away from home alone. Sheila was ahead of her in their joint project: to get as far away from home as possible, and not to become anything like their mother.

At about the same time that Sheila and Hilary had confided to each other that they didn't any longer believe in God, they had also given up believing that the pattern of domestic life they had been brought up inside was the only one, or was even remotely desirable. Somewhere else people lived differently; didn't have to poke their feet into clammy hand-me-down wellingtons and sandals marked by size inside with felt-tip pen; didn't have to do their homework in bed with hot-water bottles because the storage heaters in the draughty vicarage gave out such paltry warmth. Other people didn't have to have locked money boxes for keeping safe anything precious, or have to sleep with the keys on string around their necks; sometimes anyway they came home from school to find those locks picked or smashed. (The children didn't tell on one another; that was their morality. But they hurt one another pretty badly, physically, in pursuit of justice. It was an honour code rather than anything resembling Christian empathy or charity.) Other people's mothers didn't stoop their heads down in the broken way that theirs did, hadn't given up on completed sentences or consecutive dialogue, didn't address elliptical ironical asides to their soup spoons as they ate.

Their mother sometimes looked less like a vicar's wife than a wild woman. She was as tall as their father but if the two of them were ever accidentally seen standing side by side it looked as if she had been in some terrible momentous fight for her life and he hadn't. Her grey-black hair stood out in a stiff ruff around her head; Sheila said she must cut it with the kitchen scissors in the dark. She had some kind of palsy¹ so that her left eye drooped; there were bruise-coloured wrinkled shadows under her eyes and beside her hooked nose. Her huge deflated stomach and bosom were slapped like insults on to a girl's bony frame. She was fearless in the mornings about stalking round the house in her ancient baggy underwear, big pants and maternity bra, chasing the little ones to get them dressed: her older children fled the sight of her. They must have all counted, without confessing it to one another: she was forty-nine, Patricia was four. At least there couldn't be any more pregnancies, so humiliating to their suffering adolescence.

As girls, Sheila and Hilary had to be especially careful to make their escape from home. Their older brother Andrew had got away, to do social policy at York and join the Young Socialists², which he told them was a Trotskyite entrust group³. He was never coming back, they were sure of it. He hadn't come back this Christmas. But their sister Sylvia had married an RE⁴ teacher at the local secondary modern school who was active in their father's church and in the local youth clubs. Sylvia

already had two babies, and Sheila and Hilary had heard her muttering things to herself. They remembered that she used to be a jolly sprightly girl even if they hadn't liked her much: competitive at beach rounders when they went on day trips to the coast, sentimentally devoted to the doomed stray dogs she tried to smuggle into their bedroom. Now, when they visited her rented flat in Haverhill, her twin-tub washing machine was always pulled out from the wall, filling the kitchen with urine-pungent steam. Sylvia would be standing uncommunicatively, heaving masses of boiling nappies with wooden tongs out of the washer into the spin tub, while the babies bawled in the battered wooden playpen that had been handed on from the vicarage.

¹ *Palsy*: loss of muscle control

² *Young Socialists*: a political organisation

³ *Trotskyite entrust group*: a radical political group

⁴ *RE*: Religious Education

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LITERATURE (ENGLISH)

0486/43

Paper 4 Unseen

May/June 2018

1 hour 15 minutes

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Answer **either** Question 1 **or** Question 2.

EITHER

1 Read carefully the poem opposite.

How does the poet memorably portray people's experience of love in this poem?

To help you answer this question, you might consider:

- how the poet portrays people in love
- how she describes those who are not in love
- what the poet suggests about the relationship between love and time.

Late Love

How they strut about, people in love,
how tall they grow, pleased with themselves,
their hair, glossy, their skin shining.
They don't remember who they have been.

How filmic they are just for this time.
How important they've become – secret, above
the order of things, the dreary mundane.
Every church bell ringing, a fresh sign.

How dull the lot that are not in love.
Their clothes shabby, their skin lustreless;
how clueless they are, hair a mess; how they trudge
up and down streets in the rain,

remembering one kiss in a dark alley,
a touch in a changing room, if lucky, a lovely wait
for the phone to ring, maybe, baby.
The past with its rush of velvet, its secret hush

already miles away, dimming now, in the late day.

OR

- 2 Read carefully the extract opposite. It is the opening to a novel. The central character, Esme, is in the secure ward of a psychiatric hospital. She is looking back at her past life and wondering what has led her there.

How does the writer strikingly capture your interest in Esme's life?

To help you answer this question, you might consider:

- how the writer presents Esme's memories of the dance
- how she describes Esme's experience of life on the ward
- how she makes you feel about Esme's attempts to make sense of her life.

Let us begin with two girls at a dance.

They are at the edge of the room. One sits on a chair, opening and shutting a dance-card¹ with gloved fingers. Esme stands beside her, watching the dance unfold: the circling couples, the clasped hands, the drumming shoes, the whirling skirts, the bounce of the floor. It is the last hour of the year and the windows behind them are blank with night. The seated girl is dressed in something pale, Esme forgets what. Esme is in a dark red frock that doesn't suit her. She has lost her gloves. It begins here.

Or perhaps not. Perhaps it begins earlier, before the party, before they dressed in their new finery, before the candles were lit, before the sand was sprinkled on the boards, before the year whose end they are celebrating began. Who knows? Either way it ends at a grille² covering a window with each square exactly two thumbnails wide.

If Esme cares to gaze into the distance – that is to say, at what lies beyond the metal grille – she finds that, after a while, something happens to the focusing mechanism of her eyes. The squares of the grille will blur and, if she concentrates long enough, vanish. There is always a moment before her body reasserts itself, readjusting her eyes to the proper reality of the world, when it is just her and the trees, the road, the beyond. Nothing in between.

The squares at the bottom are worn free of paint and you can see the different layers of colour inside each other, like rings in a tree. Esme is taller than most so can reach the part where the paint is new and thick as tar.

Behind her, a woman makes tea for her dead husband. Is he dead? Or just run off? Esme doesn't recall. Another woman is searching for water to pour on flowers that perished long ago in a seaside town not far from here. It is always the meaningless tasks that endure: the washing, the cooking, the clearing, the cleaning. Never anything majestic or significant, just the tiny rituals that hold together the seams of human life. The girl obsessed with cigarettes has had two warnings already and everyone is thinking she is about to get a third. And Esme is thinking, where does it begin – is it there, is it here, at the dance, in India, before?

She speaks to no one, these days. She wants to concentrate, she doesn't like to muddy things with the distraction of speech. There is a zoetrope³ inside her head and she doesn't like to be caught out when it stops.

Whir, whir. Stop.

In India, then. The garden. Herself aged about four, standing on the back step.

Above her, mimosa trees are shaking their heads at her, powdering the lawn with yellow dust. If she walked across it, she'd leave a trail behind. She wants something. She wants something but she doesn't know what. It's like an itch she can't reach to scratch. A drink? Her *ayah*⁴? A sliver of mango? She rubs at an insect bite on her arm and pokes at the yellow dust with her bare toe. In the distance somewhere she can hear her sister's skipping-rope hitting the ground and the short shuffle of feet in between. Slap shunt slap shunt slap shunt.

¹ *dance-card*: list of dance partners

² *grille*: a frame of metal bars used to cover a window

³ *zoetrope*: a spinning toy which creates the illusion of motion

⁴ *ayah*: a nursemaid

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