



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



LITERATURE (ENGLISH)

0486/12

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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

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LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

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LITERATURE (ENGLISH)

0486/31

Paper 3 Drama (Open Text)

October/November 2017

MARK SCHEME

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LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

October/November 2017

MARK SCHEME

Maximum Mark: 25

Published

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LITERATURE (ENGLISH)

0486/41

Paper 4 Unseen

October/November 2017

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Maximum Mark: 25

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LITERATURE (ENGLISH)

0486/42

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LITERATURE (ENGLISH)

0486/43

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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:

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?

(by Emily Brontë)

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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 20
A Swelling of the Ground —
The Roof was scarcely visible —
The Cornice — in the Ground —

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

(by *Emily Dickinson*)

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

Feathers are as firm in staying,
 Wolves no fiercer in their preying. 20
 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
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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?
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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.'

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.'

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.'

The Squire was purple with anger before his son had done speaking. 45

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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

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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.' 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

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‘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

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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
20
25

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 – 30
35

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

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 – 40

‘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.’ 45

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.

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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

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- 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]

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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 20 25

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. 30 35 40

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

'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. 45

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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

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

20

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?

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- 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.

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,

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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.”

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[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.

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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.'

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[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

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

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

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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?

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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

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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

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- [*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
	<i>[Exit.]</i>	
	<i>Re-enter FLUELLEN, GOWER following.</i>	
<i>Gower:</i>	Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you.	55
<i>Fluellen:</i>	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
<i>Gower:</i>	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
<i>Fluellen:</i>	It is Captain Macmorris, is it not?	
<i>Gower:</i>	I think it be.	
<i>Fluellen:</i>	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
	<i>[from Act 3 Scene 2]</i>	

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:
- Antonio:* Here, Lord Bassanio, swear to keep this ring.
- Bassanio:* By heaven, it is the same I gave the doctor!
- Portia:* I had it of him. Pardon me, Bassanio,
For, by this ring, the doctor lay with me.
- Nerissa:* And pardon me, my gentle Gratiano, 5
For that same scrubbed boy, the doctor's clerk,
In lieu of this, last night did lie with me.
- Gratiano:* Why, this is like the mending of highways 10
In summer, where the ways are fair enough.
What, are we cuckolds ere we have deserv'd it?
- Portia:* Speak not so grossly. You are all amaz'd. 15
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 20
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.
- Antonio:* I am dumb. 25
- Bassanio:* Were you the doctor, and I knew you not?
- Gratiano:* Were you the clerk that is to make me cuckold?
- Nerissa:* Ay, but the clerk that never means to do it,
Unless he live until he be a man.
- Bassanio:* Sweet Doctor, you shall be my bedfellow; 30
When I am absent, then lie with my wife.
- Antonio:* Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.
- Portia:* How now, Lorenzo! 35
My clerk hath some good comforts too for you.
- Nerissa:* 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. 40
- Lorenzo:* Fair ladies, you drop manna in the way
Of starved people.
- Portia:* It is almost morning, 45
And yet I am sure you are not satisfied
Of these events at full. Let us go in,

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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

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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:	
<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.

[The INSPECTOR remains at the door for a few moments looking at SHEILA and GERALD. Then he comes forward, leaving door open behind him.]

Inspector [to GERALD]: Well?

Sheila [with hysterical laugh, to GERALD]: You see? What did I tell you?

Inspector: What did you tell him?

Gerald [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.

Sheila: He means that I'm getting hysterical now.

Inspector: And are you?

Sheila: Probably.

Inspector: Well, I don't want to keep you here. I've no more questions to ask you.

Sheila: No, but you haven't finished asking questions – have you?

Inspector: No.

Sheila [to GERALD]: You see? [To INSPECTOR] Then I'm staying.

Gerald: Why should you? It's bound to be unpleasant and disturbing.

Inspector: And you think young women ought to be protected against unpleasant and disturbing things?

Gerald: If possible – yes.

Inspector: Well, we know one young woman who wasn't, don't we?

Gerald: I suppose I asked for that.

Sheila: Be careful you don't ask for any more, Gerald.

Gerald: I only meant to say to you – Why stay when you'll hate it?

Sheila: It can't be any worse for me than it has been. And it might be better.

Gerald [bitterly]: I see.

Sheila: What do you see?

Gerald: You've been through it – and now you want to see somebody else put through it.

Sheila [bitterly]: So that's what you think I'm really like. I'm glad I realized it in time, Gerald.

Gerald: No, no, I didn't mean –

Sheila [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.

Gerald: I neither said that nor even suggested it.

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<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:

Portia: Is your name Shylock?
Shylock: Shylock is my name.
Portia: 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?
Antonio: Ay, so he says.
Portia: Do you confess the bond?
Antonio: I do.
Portia: Then must the Jew be merciful. 10
Shylock: On what compulsion must I? Tell me that.
Portia: 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.
Shylock: My deeds upon my head! I crave the law,
 The penalty and forfeit of my bond. 35
Portia: Is he not able to discharge the money?
Bassanio: 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
Portia: 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

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'red 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

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<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.	

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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.

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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LITERATURE (ENGLISH)

0486/31

Paper 3 Drama (Open Text)

October/November 2017

45 minutes

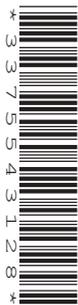
Texts studied should be taken into the examination.

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

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- [*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
	<i>[Exit.]</i>	
	<i>Re-enter FLUELLEN, GOWER following.</i>	
<i>Gower:</i>	Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you.	55
<i>Fluellen:</i>	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
<i>Gower:</i>	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
<i>Fluellen:</i>	It is Captain Macmorris, is it not?	
<i>Gower:</i>	I think it be.	
<i>Fluellen:</i>	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
	<i>[from Act 3 Scene 2]</i>	

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:
- Antonio:* Here, Lord Bassanio, swear to keep this ring.
- Bassanio:* By heaven, it is the same I gave the doctor!
- Portia:* I had it of him. Pardon me, Bassanio,
For, by this ring, the doctor lay with me.
- Nerissa:* And pardon me, my gentle Gratiano, 5
For that same scrubbed boy, the doctor's clerk,
In lieu of this, last night did lie with me.
- Gratiano:* 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
- Portia:* 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 15
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 20
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.
- Antonio:* I am dumb. 25
- Bassanio:* Were you the doctor, and I knew you not?
- Gratiano:* Were you the clerk that is to make me cuckold?
- Nerissa:* Ay, but the clerk that never means to do it,
Unless he live until he be a man.
- Bassanio:* Sweet Doctor, you shall be my bedfellow; 30
When I am absent, then lie with my wife.
- Antonio:* Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.
- Portia:* How now, Lorenzo! 35
My clerk hath some good comforts too for you.
- Nerissa:* 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. 40
- Lorenzo:* Fair ladies, you drop manna in the way
Of starved people.
- Portia:* It is almost morning,
And yet I am sure you are not satisfied
Of these events at full. Let us go in, 45

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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

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<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.

King: 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. 5
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?

Scroop: No doubt, my liege, if each man do his best. 10
King: 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

Cambridge: 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.

Grey: True: those that were your father's enemies 20
Have steep'd their galls in honey, and do serve you
With hearts create of duty and of zeal.

King: We therefore have great cause of thankfulness,
And shall forget the office of our hand
Sooner than quittance of desert and merit 25
According to the weight and worthiness.

Scroop: So service shall with steeled sinews toil,
And labour shall refresh itself with hope,
To do your Grace incessant services.

King: We judge no less. Uncle of Exeter, 30
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.

Scroop: That's mercy, but too much security. 35
Let him be punish'd, sovereign, lest example
Breed, by his sufferance, more of such a kind.

King: O, let us yet be merciful!
Cambridge: So may your Highness, and yet punish too.
Grey: Sir, 40
You show great mercy if you give him life,
After the taste of much correction.

King: Alas, your too much love and care of me
Are heavy orisons 'gainst this poor wretch!
If little faults proceeding on distemper 45
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,

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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:

Portia: Is your name Shylock?
Shylock: Shylock is my name.
Portia: 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?
Antonio: Ay, so he says.
Portia: Do you confess the bond?
Antonio: I do.
Portia: Then must the Jew be merciful. 10
Shylock: On what compulsion must I? Tell me that.
Portia: 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.
Shylock: My deeds upon my head! I crave the law,
 The penalty and forfeit of my bond. 35
Portia: Is he not able to discharge the money?
Bassanio: 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
Portia: 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

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'red thee. 55

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

[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)

0486/33

Paper 3 Drama (Open Text)

October/November 2017

45 minutes

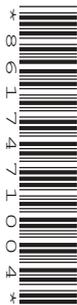
Texts studied should be taken into the examination.

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

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- 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. 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
- 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.] 55

[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.	

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- 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 –
Who in unnecessary action swarm 15

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?
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]

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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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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

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

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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

text	question numbers	page[s]
<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
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
 along through somebody's expensive fantasyland, 20
 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
 of braving the same horrors 25
 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.

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- 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*)

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

‘O no, no. No, Louisa.’ 15

‘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?* 55
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.

[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

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.

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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.

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

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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?

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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

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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.

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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.

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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*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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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

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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?

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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

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Not unaccompanied invest him only,
 But signs of nobleness, like stars, shall shine
 On all deservers. From hence to Inverness,
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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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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
- 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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- 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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- 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:

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All questions are marked out of 25.

Assessment Objectives

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- AO2** understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
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- AO4** communicate a sensitive and informed personal response to literary texts.

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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 12 Poetry and Prose

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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- the standard of response required by a candidate as exemplified by the standardisation scripts.

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GENERIC MARKING PRINCIPLE 3:

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GENERIC MARKING PRINCIPLE 4:

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GENERIC MARKING PRINCIPLE 5:

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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:

- 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 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)

0486/13

Paper 13 Poetry and Prose

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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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)
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)

0486/21

Paper 2 Drama

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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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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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	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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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 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

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.

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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 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

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.

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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
- 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	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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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
- 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)

0486/41

Paper 4 Unseen

May/June 2018

MARK SCHEME

Maximum Mark: 25

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
- 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.

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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**0486/42**

Paper 4 Unseen

May/June 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.

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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 contexts, 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)
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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)

0486/43

Paper 4 Unseen

May/June 2018

MARK SCHEME

Maximum Mark: 25

Published

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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)
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)

0486/11

Paper 1 Poetry and Prose

May/June 2018

1 hour 30 minutes

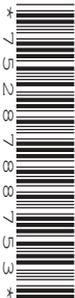
No Additional Materials are required.

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

text	question numbers	page[s]
<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
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
as fine as paper, brain and eye 15
dry out under the gossamers.

Between the sky and the mouse
that moves at the barley field's
spinning perimeter, only
a mile of air and the ganging 20

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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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

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‘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

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.' 15

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. 20

'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.' '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.' 25

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.' 30

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.' 35

'I thought you liked children. Tony, what's come over you?' 40

45

‘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.’

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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:

‘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:

‘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.

‘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?’

‘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.

‘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

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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 B: Prose

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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, 5
 Your lips' bud teased by morning mists.

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
 ripping through tentacles of waves, 35
 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
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

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

<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>	<p>5</p>
<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>	<p>10 15</p>
<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>	<p>20 25</p>

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.

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- 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.'

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‘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]

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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.

'Who asked you to give away that clock?' I asked. 10

'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. 30

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.' 35

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

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

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‘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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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?

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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*)

- 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*)

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

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

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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. 40

‘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.’ 45

‘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.’

‘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

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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

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‘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

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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)

Paper 2 Drama

0486/22

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 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)

0486/23

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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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?

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?

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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.

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?

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

Texts studied should be taken into the examination.

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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

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

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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 entrism 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

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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

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.

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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LITERATURE (ENGLISH)

Paper 0486/12
Poetry and Prose

Key messages

Successful candidate responses:

- show a detailed knowledge of poems and prose texts studied
- answer the question set
- provide textual support
- include detailed exploration of the ways in which writers achieve their effects.

Less successful responses:

- show limited or general knowledge of texts studied
- do not maintain a close focus on the question
- make unsupported assertions
- describe or simply identify writer's techniques.

General comments

Examiners reported much evidence of candidates' personal engagement with, and enjoyment of, the poems and prose texts they had studied. No rubric errors were reported.

Textual knowledge

The most successful responses showed a detailed knowledge of texts and contained well-selected references (both direct quotations and indirect references) to support the chosen line of argument. These responses selected judiciously from the poems or prose extracts printed on the question paper and avoided attempts to write exhaustively on every aspect of either poem or extract without regard to the question. Several candidates made use of ellipses to reduce the length of quotations but in so doing cut out the word(s) providing pertinent support.

Focus on the question

The strongest responses maintained a clear focus on the question throughout, with candidates carefully selecting their material and tailoring it to meet the specific demands of the question. Less successful responses sometimes showed a detailed understanding of character or theme but lacked focus on the question, often neglecting key words in the question such as 'powerfully' (**Question 1**), 'vividly' (**Question 2**), 'moving' (**Question 3**) etc. These key words are designed to elicit exploration of qualities of the writing. There were instances, too, of candidates losing focus on the question, writing excessively about background material rather than the text itself. By way of example, this was often the case with **Question 4** on Kofi Awoonor's poem *The Sea Eats the Land at Home*.

Candidates are advised to address the key words given in a question from the outset and omit introductions that include extraneous background material or lengthy statements of intent. Likewise, conclusions that simply re-state the main points of the answer are to be avoided.

Writers' effects

Those responses which demonstrated a detailed knowledge of the texts tended to display a closer and more convincing analysis of the ways in which writers achieve their effects. In the case of poetry and passage-based questions, candidates can quote from the text printed on the question paper, and are encouraged to do so in order to support their assertions. For the prose general essay questions, those candidates who had learned at least some direct quotations were better placed to probe critically a writer's use of language.

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Personal response

Strong responses were characterised by thoughtful and perceptive comments argued and supported with care. These responses engaged directly with those words in questions specifically included to elicit a personal response to the writing. Weaker responses offered less in the way of personal response and more in the way of established readings of texts. These answers tended to rely on explanation and unsupported assertion rather than critical analysis, sometimes neglecting to address the particular angle of the question.

Comments on specific questions

Question 1: Cold in the Earth

Responses to this question recognised the importance of the passage of time and the changes in emotions over time. Most responses made reference to my 'Only Love' and the use of repetition and paradox. Stronger responses not only identified emotions but also explored the powerful ways in which Brontë conveys them. In less successful responses, literary devices tended to be logged and rhyme schemes simply described rather than explored more deeply.

Question 2: For Heidi With Blue Hair

Most responses competently addressed the content and ideas of the poem, making reference to Heidi's outrageous hair style, her rebellious attitude, the father-daughter relationship and the reactions of the 'twittering' teachers. The significance of the reference to the death of Heidi's mother was often usefully discussed. There were a number of strong responses to this question, which explored pertinent aspects of the writing: the effects of the language used to describe the headmistress's reaction, the use of parenthetical asides, and the use of direct speech. Less successful responses tended to include explanations and assertions without any critical probing of the writing.

Question 3: The Caged Skylark

Stronger responses showed not only a clear understanding of the poem but also applied their knowledge and understanding to the precise demands of the question, addressing in particular the key words 'vividly convey'. Stronger responses showed an ability to concentrate successfully on the skylark while drawing the parallel with man and his soul, and ensuring relevance to the question was maintained. Less successful responses lacked development of key points.

Question 4: The Sea Eats the Land at Home

The strongest responses centred on how Awoonor makes this such a moving poem by highlighting the language of invasion, the focus on two individual women, the helplessness against the cruel forces of nature and the references to the gods. These responses contained a convincing critical analysis of human powerlessness, using much well-selected reference to support their assertions. Elsewhere, there were interpretations that referred to the colonialism of Africa, but often these were characterised by unsupported assertions and insufficient focus on the key word 'moving'. Centres should remind candidates of the need to address the particular question rather than provide an extended and more general commentary of a text.

Question 5: Heron at Port Talbot

There were too few responses to make useful comment.

Question 6: Neighbours

All responses to this question demonstrated knowledge of the 'story' behind the poem, though many were descriptive or explanatory with only intermittent focus on the actual question. Some responses were predominantly focused on the neighbourliness and hope. Only the strongest responses addressed the key word 'disturbing'. These responses were particularly convincing on the theme of abuse of innocence and included considered exploration of the effects of language. Less successful responses were characterised by simple assertions that aspects of the poem were disturbing without explaining why.

Question 7: Mansfield Park

There were too few responses to make useful comment.

Question 8: Mansfield Park

There were too few responses to make useful comment.

Question 9: My Ántonia

There were no responses seen.

Question 10: My Ántonia

There were no responses seen.

Question 11: In Custody

Responses to this question contained more successful attempts at addressing the key word 'moving', with candidates citing the description of Deven's childhood memories as he recites Nur's poetry. Attempts at considering what was entertaining were less successful, overall. Many asserted that Nur's dismissive treatment of Deven and Deven's sense of awe in the presence of his idol were 'entertaining' but they lacked a more detailed explanation of why that was. The least successful responses merely narrated what happens in the extract with minimal focus on the question.

Question 12: In Custody

The responses to this question focused on Sarla and Imtiaz, with the strongest responses displaying knowledge of their traits. There was, however, insufficient consideration of the ways in which Desai makes the characters 'particularly memorable'. Centres should stress the importance of developing a detailed knowledge of the texts, part of which includes recourse to pertinent references candidates might use to support their points and to explore the ways in which writers achieve particular effects: in this case, how Desai uses language to make her characters 'memorable'.

Question 13: Hard Times

There were a number of very convincing responses to this question, exploring aspects of Dickens's use of language, structure and form in creating striking impressions of life in the Gradgrind family. These responses selected material judiciously from the extract and used apt and concise quotations to support their critical analysis of Dickens's writing. The strongest responses explored the image of the Ogre and the significance of the description of Stone Lodge. There was much genuine personal response expressing horror at the Gradgrind children's lack of exposure to anything imaginative. Less successful responses tracked the extract somewhat mechanically, sometimes adopting a narrative approach that neglected to address the main thrust of the question.

Question 14: Hard Times

There were too few responses to make useful comment.

Question 15: The Secret River

There were too few responses to make useful comment.

Question 16: The Secret River

There were too few responses to make useful comment.

Question 17: A Separate Peace

There were too few responses to make useful comment.

Question 18: A Separate Peace

The small number of candidates answering on this text tackled the general essay question rather than the extract question (**Question 17**). The strongest of the responses showed a general understanding of main issues such as the age of the boys and the likelihood that they will have to fight. They commented on different attitudes to the subject of enlisting and the effect of war on their generation, and Leper's experience was often usefully referred to. Less successful responses lacked the level of detail required for a convincing and perceptive critical analysis of the text. Some responses centred almost exclusively on Gene's 'internal' war, with little focus on what the question terms 'the war'.

Question 19: Cry, The Beloved Country

Most responses showed an awareness of the extract's position within the wider novel, and an understanding of Stephen's suffering due to Absalom's defection and the realisation that the latter will never go to St Chad's. The strongest responses focused on the key word 'moving', exploring the effects created by the language and structure of the letter, the tone of the conversation, the repeated references to hurt and pain, and the revealing silences. Those responses that did not show evidence of such critical probing nonetheless included comment on the magnetic pull of Johannesburg and what it symbolises. The least successful responses offered simple narrative accounts of the extract.

Question 20: Cry, The Beloved Country

There were too few responses to make useful comment.

Question 21: Stories of Ourselves – The Bath

Most responses to this question contained plenty of reasons for how and why the old woman should be considered with pity and sympathy. Personal responses to the perils and horrors of ageing were evident and sympathetically handled. The strongest responses explored narrative viewpoint, the descriptions of the hostile environment and the vocabulary associated with both pain and powerlessness. The main reasons for not achieving higher marks were adopting too descriptive an approach, not focusing on the question and paying insufficient attention to Frame's use of language in creating such a sad picture of the old woman.

Question 22: Stories of Ourselves – The Fall of the House of Usher

Responses to this question were variable – the strongest showed a detailed knowledge of the story, and included much pertinent language and quotations to support this. Several of these also included relevant coverage of how the details fitted the 'Gothic horror' model. Reference was made to the description of the house, the tarn, weather, protagonists and the horrific detail of being buried alive. Although less successful responses reflected a somewhat superficial knowledge of the text, they did demonstrate an understanding of the story's disturbing tone, in general terms.

LITERATURE (ENGLISH)

Paper 0486/22
Drama

Key messages

- Successful answers focused on the set question throughout and clearly developed three or four main points.
- Good answers used direct quotation from the text to support the main points.
- Strong responses commented and analysed but avoided narration and lengthy explanation.
- The strongest answers responded to the playwright's methods and showed awareness of the text on stage.

General comments

Most responses showed detailed knowledge and understanding of the set texts. *Romeo and Juliet* and *A Raisin in the Sun* were new to the paper. Strong personal responses to the text typically centred on the characters and their predicaments. For instance, Beneatha gained admiration for her determination to be independent and not be swayed by her family's expectations in trying to become a doctor in *A Raisin in the Sun*, and Marco gained sympathy for his efforts in trying to provide for his family in *A View from the Bridge*. Many candidates empathised with Juliet as her father does what he thinks is best for her, with Desmond for his clumsy but sincere marriage proposal to Catherine in *The Winslow Boy* and with Macduff's determination to 'feel it as a man' on hearing of the murder of his wife and family by Macbeth. All questions required candidates to consider their text on stage: strong answers showed an awareness of the playwright's methods and intentions as well as the audience's likely response.

Successful responses focused on the question, beginning by identifying the issues raised by it and the main points to be explored in addressing it. Weaker answers often started by narrating part of the action of the play, or by giving extraneous historical background. A number of answers to both passage-based and discursive questions contained narrative which was not relevant. The key to a literary response is to evaluate the author's methods. Commenting on the effects of interaction between characters, the dialogue used, stage effects and likely audience response is also strongly advised.

Strong answers to passage-based questions developed comments beyond an account of what characters say and do to a consideration of the effects achieved by the playwright and their intent. Some responses identified whole-text themes and discussed how these related to the passage. In order to make such comments relevant, a clear link between the passage and theme, on the one hand, and the question on the other, needs to be made explicit in candidates' responses. Briefly stating the context informed comments on the structure of the text, such as foreshadowing. In strong answers, comments were supported by brief quotations from the passage and it was made clear how these supported the comments made.

Convincing answers to discursive questions addressed the question directly, with a focus on key words such as: 'admire', 'sympathy for' and 'dramatic impact'. These contained a clear overview and a well-developed argument supported by carefully selected material, often in the form of brief quotations. Some answers were limited in their exploitation of supporting material, reflecting an insufficient knowledge of the play. In others it was not made clear how the reference to the text supported the point being made. Some weaker answers included irrelevant background information, mixed up characters or revealed a lack of knowledge of the plot.

Very few rubric infringements were observed. These involved candidates on component 22 answering two passage-based or two discursive questions. In these cases, the higher mark was credited.

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Comments on specific questions

Lorraine Hansberry: *A Raisin in the Sun*

Question 1

Stronger responses briefly set the context of the passage along the lines of the following: Travis has asked Ruth for 50 cents which he needs for school. When she refuses him, he wants to go to the store to carry groceries to earn the money. Most candidates commented on the Younger's poverty as the source of the conflict. Strong answers developed this by considering the characters' conflicting approaches: Ruth is the realist; she refuses Travis the money because they do not have any to spare and she is desperate for the family to try to live within its means. Her disapproval of Walter is made clear as she looks at him with '*murder in her eyes*' and her despair is clear as she sinks her head on the table and tells Walter to leave her alone. Walter, for his part, is the dreamer, trying to protect his son from the drudgery of poverty. The fact that Walter not only gives Travis the 50 cents, but an additional 50 cents, in defiance of his wife, illustrates his misplaced self-belief; he 'knows' he is right. Strong responses included relevant sections of the passage in order to illustrate the conflict, for example: Walter's sarcasm toward Ruth; his intimidating her by standing over her; her cold attitude of '*disgust*' towards him; her nagging '*refrain*'; and her refusal to engage. Weaker responses provided an account of what happens in the scene but neglected to consider how the characters' attitudes towards each other are conveyed in the writing.

Question 2

Strong personal responses were made in admiration of Beneatha's strength and independence. Most responses cited her desire to be a doctor despite Walter's disapproval and the fact that she is black, female and from a poor family. Stronger answers quoted from her many criticisms of Walter to illustrate her strength. As well as admiration, there was also criticism of her ready acceptance of the sacrifices the family make to fund her college education and of how she '*flits*' between expensive hobbies as she tries to '*express herself*'. Her belittling of Mama's religion was a further point of criticism. Stronger answers matched her attraction to Asagai with her interest in her own African roots. Perceptive answers pointed out that it is under his influence that Beneatha has her hair cut short and leaves it naturally curly, rather than '*mutilating*' it by continually straightening it – a few candidates pointed out that Asagai uses strong language in '*mutilate*', to indicate how she is denigrating her own culture. Weaker answers typically used little textual material or gave an account of Beneatha's actions in the play without addressing the question.

Arthur Miller: *A View from the Bridge*

Question 3

Strong answers briefly described the context as follows: Eddie is determined that Marco apologises for accusing him of informing, while Marco is equally determined to seek revenge for that betrayal. Successful answers identified key methods used by Miller, such as the creation of tension, the action on stage, and the heightened emotions. Beatrice, Catherine and Rodolpho's attempts to make peace – with Eddie dramatically refusing each attempt – were also alluded to. Miller increases tension by emphasising that Marco is on his way. Eddie's agitation is conveyed in his actions as he '*snaps*' away from Rodolpho and hoists up his trousers ready for action. Rodolpho unselfishly tries to placate Eddie by apologising, but is unsuccessful. In despair, Beatrice resorts to putting into words what has been avoided until this moment: Eddie's desire for Catherine. Her speech elicits powerful candidate responses: '*in horror*' '*shocked*' '*weeping*' '*in agony*'. Perceptive responses demonstrated an awareness of the text on stage, noting Miller's use of timing to heighten dramatic power with the arrival of Marco and his call to fight at the very moment when Eddie is distressed. The power of this moment is heightened by everyone on stage freezing for an instant, before the fight starts. Weaker answers tended to track the passage from start to finish, giving an account of who says what, instead of commenting on Miller's methods. Some weak answers neglected to give the context and a few narrated without making direct reference to the text.

Question 4

Candidates needed to know the play well in order to be able to select a range of relevant material to use in their responses. Some candidates limited their entire response to a few straightforward comments on Marco's character – a hard-working and caring family man – and to a narrow expression of sympathy for his situation in life: no employment back home to provide for his wife and children, nor money for medicine to treat his sick child, leading him to come to America to earn money to send back to his family. Strong responses selected from a wider range of material, for instance, sympathising with Marco when he felt he

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needed to protect Rodolpho from Eddie's increasing anger. The chair-lifting incident was often mentioned in relation to this; the most successful responses making it clear how this example supported their answer. The strongest answers sympathised with Marco for Eddie's betrayal of him and his brother in relation to Immigration. These showed a clear understanding of Marco's struggle between his sense of honour and desire for revenge on the one hand, and with a need to overcome the impediments of the American justice system on the other; a consideration of Marco's conversation with Alfieri was useful in illustrating this. Typical of weaker answers was a tendency to narrate events without comment, to use little textual reference in support of comments made, or to persist in comparing Marco with Rodolpho throughout without directly addressing the question.

Terence Rattigan: *The Winslow Boy*

Question 5

Strong responses contained a detailed analysis of the passage. Full consideration was given to how Rattigan shows Catherine and Sir Robert sparring on equal terms. Catherine questions him sharply on his weeping, causing Sir Robert to compare her to a prosecutor questioning a witness. Many candidates quoted Sir Robert: *'It is not hard to do justice – very hard to do right'*, but only a few succeeded in relating this to the question to show that right has been done; the right of the individual to have a fair trial and bring a case against the establishment, rather than whether the crime of theft was committed by Ronnie or not. Many candidates commented on Ronnie's lack of interest, illustrated by his being at the cinema when the verdict was given, but only a few considered Rattigan's intent in emphasising that the case was never primarily about him. It was relevant to point out Catherine's poor first impressions of Sir Robert, but only as a way of indicating how she changed and came to respect his abilities. Some answers expected a declared love affair between the two and judged that the hints of attraction (*'playfully'*, *'provocative hat'*) were not an effective way to end. However, Rattigan's intent was not taken into account in these answers. The emphasis is on issues of individual freedom: Catherine supports women's rights as strongly as ever. Rattigan chooses to end the play with a suggestion of what women's emancipation might bring. Weaker answers simply narrated, and neglected to consider the author's intentions in deliberately understating the success of the trial.

Question 6

Responses to this question were mixed. Strong answers not only demonstrated a knowledge of Desmond's character as a cricketer 'has-been', a dull and reliable friend of the family and a figure of fun, but they evaluated his contribution to the dramatic impact in the play. They saw him as a foil to other men: his self-deprecation is in stark contrast to Sir Robert's arrogance, and his role as suitor to Catherine makes us compare him with John – unfavourably at first, his age in stark relief when John declares he was a boyhood cricketer hero of his – but his steadfastness outlasts the ungallant John. Catherine's response to him remains lukewarm: she *'forgets'* he is invited to lunch, his love is a *'family joke'*, and his declaration of love is unexciting. Stronger responses explored how Rattigan uses Desmond to comment on the limited options open to women: Catherine says *'even an old maid must eat'*. Desmond furthers the plot by introducing the Winslows to Sir Robert and by informing Catherine of Sir Robert's refusal of the position of Lord Chief Justice in taking their case. Weaker responses were limited to a few straightforward points; they needed to consider how the author uses Desmond.

William Shakespeare: *Macbeth*

Question 7

Successful answers focused on the question and the passage. These described Macbeth's overconfidence at the start, buoyed by a false sense of security in the prophecies. A few responses included an analysis of the language of *'Our castle's strength/Will laugh a siege to scorn'* as evidence of Macbeth's contempt, shown in the image of the castle's strength laughing in mockery of the enemy, and in the sneer of the alliterated *'siege to scorn'*. Many candidates accurately commented that Macbeth is too *'full with horrors'* to flinch at an unexpected cry to emphasise how evil he has become having murdered so many. This lack of natural feeling is continued on hearing of his wife's death. Several candidates asserted inaccurately that Macbeth is grief-stricken. Rather, he ponders on the meaningless of life in general. Candidates needed to analyse how language is used here instead of loosely paraphrasing. Shakespeare uses images of light and stage to convey how life is brief and endeavour worthless. *'Out, out, brief candle'* emphasises the brevity and fragility of life; the repetition reproducing the spluttering of a candle as it expires. Macbeth's own life, *'full of sound and fury'* in its violence, can be seen as *'signifying nothing'* in the characterisation of life as something as brief and meaningless as an actor's time on stage. Many candidates commented that the report on Birnam Wood moving shocks Macbeth because of the prophecy *'Fear not, til Birnam wood/Do come to Dunsinane'*.
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His anger at the witches' equivocation is unleashed on the messenger in '*Liar and slave!*' In dramatic contrast to the moment of quiet contemplation, the stage now fills with action as Macbeth commands his troops to '*Arm, arm and out!*'. Strong responses pointed out that Macbeth reminds us of the brave warrior we saw at the start of the play as he voices his desire to die '*with harness on our back!*'; the effect of this is to encourage us to evaluate where he went wrong. Weak responses often included lengthy assertions of Macbeth's evil or insane state of mind without textual support, often narrating events from earlier in the play.

Question 8

Most responses demonstrated knowledge of what Macduff does in the play: he supports the rightful king, Malcolm, in mounting opposition to Macbeth's rule and he kills Macbeth. Responses needed to explore Shakespeare's use of Macduff in creating dramatic impact. Macduff is a foil to Macbeth; the similarities between Macduff and Macbeth are outlined at the start of the play – both are brave warriors loyal to King Duncan – the effect of which is to emphasise the different choices subsequently made by the two. Macbeth, representing evil, chooses to satisfy his ambition through murder, while Macduff, representing good, chooses to remain loyal to the rightful heir, Malcolm. The play can thus be seen to show good overcoming evil. Strong responses went beyond the idea that Macduff is simply a foil. In immediately suspecting that Macbeth murdered Duncan, his character serves to create dramatic anticipation as the audience wait to see how he acts on his suspicions. The witches' warnings to '*Beware Macduff!*' add to this. Macbeth's murder of his family increases Macduff's desire for revenge. When Macduff brings Birnam Wood to Dunsinane as camouflage for his troops, he reveals to the audience an undermining of Macbeth's trust in the witches' prophecies, thus heightening dramatic anticipation around how he will kill Macbeth. The audience knows Macduff will kill Macbeth with the words '*untimely ripped!*' [from his mother's womb]. In hailing Malcolm as king, the natural order is dramatically restored. Weaker responses typically lacked textual support, neglected to comment on dramatic impact, focused too much on Macbeth, or confused Macbeth with Banquo or Malcolm. Some answers made extensive and extraneous references to other Shakespeare plays.

William Shakespeare: *Romeo and Juliet*

Question 9

Strong answers briefly gave the context: Romeo and Juliet met for the first time earlier this evening at the Capulet's ball. Romeo has entered the Capulet's grounds and has found Juliet on her balcony. Strong answers considered the importance of staging here: Juliet does not know Romeo is there. The effect of this is that convention is bypassed: Juliet immediately shows the strength of her feelings towards Romeo. The positioning of Juliet on the balcony has the effect of making Romeo literally look up to her; this is reflected in his speech, as he calls her '*bright angel!*'. Most candidates commented on how both Romeo and Juliet are prepared to give up their names for each other, and some considered the implications for them of renouncing their families. Stronger responses explored the language used, with Juliet repeating his name in love and despair, then reasoning '*What's in a name?*' as she implores the Romeo of her imagination to '*doff thy name!*' and in exchange '*Take all myself!*'. The strength of her love is declared in this offer before she knows Romeo is there, while the fact that he too is ready to give up his name shows that his love is equal to hers. Her concern for his safety also indicates her love, while his dismissal of this danger shows the strength of his. Weaker answers narrated the plot or explained Romeo's love for Rosaline, often paraphrasing or explaining Juliet's '*What's in a name!*' speech without due attention to the question or to the rest of the passage.

Question 10

Most candidates explored Capulet's caring side by successfully evoking his discussion of Paris's request to marry Juliet. Paris is a noble youth, related to the Prince and a good match for Juliet, as well as the family. Capulet expresses concern at Juliet's youth, and makes plain that her agreement is needed before he will give consent. He shows his love for her by calling her '*the hopeful lady of my earth!*'. Juliet goes along with the idea when she says she will '*look to like!*'. Strong responses revealed clarity of understanding as to why Capulet brings forward her marriage to Paris: he is seeking to help her overcome her grief at her cousin Tybalt's death. He is unaware of her marriage to Romeo. He expects her to be grateful and is quick to anger when she refuses to marry Paris. The violence of his insults is shocking. Stronger responses explored the language used to express Capulet's anger: '*you baggage!*', '*my fingers itch!*', he even threatens to throw her out of her home, '*hang, beg, starve, die in the streets!*'. This is no caring father. Yet when she pretends to agree, all is forgiven: '*My heart is wondrous light!*'. After her death, he shows his love for her: '*with my child my joys are buried!*' and ends the feud in her name. Weaker answers neglected to employ a sufficient range of supporting reference.

LITERATURE (ENGLISH)

Paper 0486/32
Drama (Open Text)

Key messages

- Successful answers focused on the set question throughout and clearly developed three or four main points.
- Good answers used direct quotation from the text to support the main points.
- Strong responses commented and analysed but avoided narration and lengthy explanation.
- The strongest answers responded to the playwright's methods and showed awareness of the text on stage.

General comments

Most responses showed detailed knowledge and understanding of the set texts. *Romeo and Juliet* and *A Raisin in the Sun* were new to the paper. Strong personal responses to the text typically centred on the characters and their predicaments. For instance, Beneatha gained admiration for her determination to be independent and not be swayed by her family's expectations in trying to become a doctor in *A Raisin in the Sun*, and Marco gained sympathy for his efforts in trying to provide for his family in *A View from the Bridge*. Many candidates empathised with Juliet as her father does what he thinks is best for her, with Desmond for his clumsy but sincere marriage proposal to Catherine in *The Winslow Boy* and with Macduff's determination to 'feel it as a man' on hearing of the murder of his wife and family by Macbeth. All questions required candidates to consider their text on stage: strong answers showed an awareness of the playwright's methods and intentions as well as the audience's likely response.

Successful responses focused on the question, beginning by identifying the issues raised by it and the main points to be explored in addressing it. Weaker answers often started by narrating part of the action of the play, or by giving extraneous historical background. A number of answers to both passage-based and discursive questions contained narrative which was not relevant. The key to a literary response is to evaluate the author's methods. Commenting on the effects of interaction between characters, the dialogue used, stage effects and likely audience response is also strongly advised.

Strong answers to passage-based questions developed comments beyond an account of what characters say and do to a consideration of the effects achieved by the playwright and their intent. Some responses identified whole-text themes and discussed how these related to the passage. In order to make such comments relevant, a clear link between the passage and theme, on the one hand, and the question on the other, needs to be made explicit in candidates' responses. Briefly stating the context informed comments on the structure of the text, such as foreshadowing. In strong answers, comments were supported by brief quotations from the passage and it was made clear how these supported the comments made.

Convincing answers to discursive questions addressed the question directly, with a focus on key words such as: 'admire', 'sympathy for' and 'dramatic impact'. These contained a clear overview and a well-developed argument supported by carefully selected material, often in the form of brief quotations. Some answers were limited in their exploitation of supporting material, reflecting an insufficient knowledge of the play. In others it was not made clear how the reference to the text supported the point being made. Some weaker answers included irrelevant background information, mixed up characters or revealed a lack of knowledge of the plot.

Very few rubric infringements were observed. These involved candidates on component 22 answering two passage-based or two discursive questions. In these cases, the higher mark was credited.

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Comments on specific questions

Lorraine Hansberry: *A Raisin in the Sun*

Question 1

Stronger responses briefly set the context of the passage along the lines of the following: Travis has asked Ruth for 50 cents which he needs for school. When she refuses him, he wants to go to the store to carry groceries to earn the money. Most candidates commented on the Younger's poverty as the source of the conflict. Strong answers developed this by considering the characters' conflicting approaches: Ruth is the realist; she refuses Travis the money because they do not have any to spare and she is desperate for the family to try to live within its means. Her disapproval of Walter is made clear as she looks at him with '*murder in her eyes*' and her despair is clear as she sinks her head on the table and tells Walter to leave her alone. Walter, for his part, is the dreamer, trying to protect his son from the drudgery of poverty. The fact that Walter not only gives Travis the 50 cents, but an additional 50 cents, in defiance of his wife, illustrates his misplaced self-belief; he 'knows' he is right. Strong responses included relevant sections of the passage in order to illustrate the conflict, for example: Walter's sarcasm toward Ruth; his intimidating her by standing over her; her cold attitude of '*disgust*' towards him; her nagging '*refrain*'; and her refusal to engage. Weaker responses provided an account of what happens in the scene but neglected to consider how the characters' attitudes towards each other are conveyed in the writing.

Question 2

Strong personal responses were made in admiration of Beneatha's strength and independence. Most responses cited her desire to be a doctor despite Walter's disapproval and the fact that she is black, female and from a poor family. Stronger answers quoted from her many criticisms of Walter to illustrate her strength. As well as admiration, there was also criticism of her ready acceptance of the sacrifices the family make to fund her college education and of how she '*flits*' between expensive hobbies as she tries to '*express herself*'. Her belittling of Mama's religion was a further point of criticism. Stronger answers matched her attraction to Asagai with her interest in her own African roots. Perceptive answers pointed out that it is under his influence that Beneatha has her hair cut short and leaves it naturally curly, rather than '*mutilating*' it by continually straightening it – a few candidates pointed out that Asagai uses strong language in '*mutilate*', to indicate how she is denigrating her own culture. Weaker answers typically used little textual material or gave an account of Beneatha's actions in the play without addressing the question.

Arthur Miller: *A View from the Bridge*

Question 3

Strong answers briefly described the context as follows: Eddie is determined that Marco apologises for accusing him of informing, while Marco is equally determined to seek revenge for that betrayal. Successful answers identified key methods used by Miller, such as the creation of tension, the action on stage, and the heightened emotions. Beatrice, Catherine and Rodolpho's attempts to make peace – with Eddie dramatically refusing each attempt – were also alluded to. Miller increases tension by emphasising that Marco is on his way. Eddie's agitation is conveyed in his actions as he '*snaps*' away from Rodolpho and hoists up his trousers ready for action. Rodolpho unselfishly tries to placate Eddie by apologising, but is unsuccessful. In despair, Beatrice resorts to putting into words what has been avoided until this moment: Eddie's desire for Catherine. Her speech elicits powerful candidate responses: '*in horror*' '*shocked*' '*weeping*' '*in agony*'. Perceptive responses demonstrated an awareness of the text on stage, noting Miller's use of timing to heighten dramatic power with the arrival of Marco and his call to fight at the very moment when Eddie is distressed. The power of this moment is heightened by everyone on stage freezing for an instant, before the fight starts. Weaker answers tended to track the passage from start to finish, giving an account of who says what, instead of commenting on Miller's methods. Some weak answers neglected to give the context and a few narrated without making direct reference to the text.

Question 4

Candidates needed to know the play well in order to be able to select a range of relevant material to use in their responses. Some candidates limited their entire response to a few straightforward comments on Marco's character – a hard-working and caring family man – and to a narrow expression of sympathy for his situation in life: no employment back home to provide for his wife and children, nor money for medicine to treat his sick child, leading him to come to America to earn money to send back to his family. Strong responses selected from a wider range of material, for instance, sympathising with Marco when he felt he

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needed to protect Rodolpho from Eddie's increasing anger. The chair-lifting incident was often mentioned in relation to this; the most successful responses making it clear how this example supported their answer. The strongest answers sympathised with Marco for Eddie's betrayal of him and his brother in relation to Immigration. These showed a clear understanding of Marco's struggle between his sense of honour and desire for revenge on the one hand, and with a need to overcome the impediments of the American justice system on the other; a consideration of Marco's conversation with Alfieri was useful in illustrating this. Typical of weaker answers was a tendency to narrate events without comment, to use little textual reference in support of comments made, or to persist in comparing Marco with Rodolpho throughout without directly addressing the question.

Terence Rattigan: *The Winslow Boy*

Question 5

Strong responses contained a detailed analysis of the passage. Full consideration was given to how Rattigan shows Catherine and Sir Robert sparring on equal terms. Catherine questions him sharply on his weeping, causing Sir Robert to compare her to a prosecutor questioning a witness. Many candidates quoted Sir Robert: *'It is not hard to do justice – very hard to do right'*, but only a few succeeded in relating this to the question to show that right has been done; the right of the individual to have a fair trial and bring a case against the establishment, rather than whether the crime of theft was committed by Ronnie or not. Many candidates commented on Ronnie's lack of interest, illustrated by his being at the cinema when the verdict was given, but only a few considered Rattigan's intent in emphasising that the case was never primarily about him. It was relevant to point out Catherine's poor first impressions of Sir Robert, but only as a way of indicating how she changed and came to respect his abilities. Some answers expected a declared love affair between the two and judged that the hints of attraction (*'playfully'*, *'provocative hat'*) were not an effective way to end. However, Rattigan's intent was not taken into account in these answers. The emphasis is on issues of individual freedom: Catherine supports women's rights as strongly as ever. Rattigan chooses to end the play with a suggestion of what women's emancipation might bring. Weaker answers simply narrated, and neglected to consider the author's intentions in deliberately understating the success of the trial.

Question 6

Responses to this question were mixed. Strong answers not only demonstrated a knowledge of Desmond's character as a cricketering 'has-been', a dull and reliable friend of the family and a figure of fun, but they evaluated his contribution to the dramatic impact in the play. They saw him as a foil to other men: his self-deprecation is in stark contrast to Sir Robert's arrogance, and his role as suitor to Catherine makes us compare him with John – unfavourably at first, his age in stark relief when John declares he was a boyhood cricketering hero of his – but his steadfastness outlasts the ungallant John. Catherine's response to him remains lukewarm: she *'forgets'* he is invited to lunch, his love is a *'family joke'*, and his declaration of love is unexciting. Stronger responses explored how Rattigan uses Desmond to comment on the limited options open to women: Catherine says *'even an old maid must eat'*. Desmond furthers the plot by introducing the Winslows to Sir Robert and by informing Catherine of Sir Robert's refusal of the position of Lord Chief Justice in taking their case. Weaker responses were limited to a few straightforward points; they needed to consider how the author uses Desmond.

William Shakespeare: *Macbeth*

Question 7

Successful answers focused on the question and the passage. These described Macbeth's overconfidence at the start, buoyed by a false sense of security in the prophecies. A few responses included an analysis of the language of *'Our castle's strength/Will laugh a siege to scorn'* as evidence of Macbeth's contempt, shown in the image of the castle's strength laughing in mockery of the enemy, and in the sneer of the alliterated *'siege to scorn'*. Many candidates accurately commented that Macbeth is too *'full with horrors'* to flinch at an unexpected cry to emphasise how evil he has become having murdered so many. This lack of natural feeling is continued on hearing of his wife's death. Several candidates asserted inaccurately that Macbeth is grief-stricken. Rather, he ponders on the meaningless of life in general. Candidates needed to analyse how language is used here instead of loosely paraphrasing. Shakespeare uses images of light and stage to convey how life is brief and endeavour worthless. *'Out, out, brief candle'* emphasises the brevity and fragility of life; the repetition reproducing the spluttering of a candle as it expires. Macbeth's own life, *'full of sound and fury'* in its violence, can be seen as *'signifying nothing'* in the characterisation of life as something as brief and meaningless as an actor's time on stage. Many candidates commented that the report on Birnam Wood moving shocks Macbeth because of the prophecy *'Fear not, til Birnam wood/Do come to Dunsinane'*.
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His anger at the witches' equivocation is unleashed on the messenger in '*Liar and slave!*' In dramatic contrast to the moment of quiet contemplation, the stage now fills with action as Macbeth commands his troops to '*Arm, arm and out!*'. Strong responses pointed out that Macbeth reminds us of the brave warrior we saw at the start of the play as he voices his desire to die '*with harness on our back!*'; the effect of this is to encourage us to evaluate where he went wrong. Weak responses often included lengthy assertions of Macbeth's evil or insane state of mind without textual support, often narrating events from earlier in the play.

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William Shakespeare: *Romeo and Juliet*

Question 9

Strong answers briefly gave the context: Romeo and Juliet met for the first time earlier this evening at the Capulet's ball. Romeo has entered the Capulet's grounds and has found Juliet on her balcony. Strong answers considered the importance of staging here: Juliet does not know Romeo is there. The effect of this is that convention is bypassed: Juliet immediately shows the strength of her feelings towards Romeo. The positioning of Juliet on the balcony has the effect of making Romeo literally look up to her; this is reflected in his speech, as he calls her '*bright angel!*'. Most candidates commented on how both Romeo and Juliet are prepared to give up their names for each other, and some considered the implications for them of renouncing their families. Stronger responses explored the language used, with Juliet repeating his name in love and despair, then reasoning '*What's in a name?*' as she implores the Romeo of her imagination to '*doff thy name!*' and in exchange '*Take all myself!*'. The strength of her love is declared in this offer before she knows Romeo is there, while the fact that he too is ready to give up his name shows that his love is equal to hers. Her concern for his safety also indicates her love, while his dismissal of this danger shows the strength of his. Weaker answers narrated the plot or explained Romeo's love for Rosaline, often paraphrasing or explaining Juliet's '*What's in a name!*' speech without due attention to the question or to the rest of the passage.

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LITERATURE (ENGLISH)

Paper 0486/42
Unseen

Key messages

- Differentiation came from the extent to which each of the assessment objectives was addressed
- Strong responses explored meaning well beyond the literal surface meaning and considered the writers' purposes
- Quality of comment on descriptive language, especially imagery, was often a discriminator
- In order to achieve the highest marks, personal response requires confident interpretation of the text and its meaning for the reader.

General comments

The texts were a poem by David Malouf painting a surprisingly sinister image of his grandmother and a passage from the beginning of Charles Dickens' last completed novel, *Our Mutual Friend*. Candidates appeared to enjoy the non-literal aspects of the writing, the dark elements to the atmosphere of both texts and opportunities to engage with the richness of the writing. The prose question proved to be a little more popular than the poetry in this session, and questions proved to be of almost identical facility. This paper gives candidates a chance to prove what they have individually learned, by applying skills of analysis and evaluation to an entirely unseen text, and forming their own interpretation, independently of what they have been taught. The range of past papers and past examiner reports and mark schemes for this paper are useful tools for practising unseen interpretation skills. They can also be supplemented by reflection on key skills for Literature study.

The five Assessment Objectives are fundamental to assessment and differentiation in this paper. Candidates must show knowledge of the whole text and at least its surface meaning, supporting this through frequent brief quotation (AO1). However, it is the deeper understanding of implicit meaning which distinguishes stronger answers (AO2). Such responses demonstrate an ability to look beyond surface meaning and draw inferences based on details in the text, both about characters and the reader's response to them. They also reflect an understanding of the writer's purpose. The rubric is intended to support candidates. For example, in **Question 2** in this session, candidates were told that the extract is from the beginning of a novel. This should prompt candidates to expect creation of setting, atmosphere and anticipation, along with the introduction of characters or discoveries which might be significant later in the novel. Candidates are advised to think about why writers wrote the text in a particular style. This is what is meant by 'critical understanding' in the higher-level descriptors in the Mark Scheme.

The quality of comment on language, structure and form (AO3) is also a discriminator. Stronger answers begin with an overview which not only addresses the meaning of the text beyond its surface narrative but also shows an appreciation of the text's overall structure. An understanding of structure, and the ability to divide the text into between three and five different sections, enables candidates to relate part to whole, and to explore how individual details might contribute to the overall impression of the piece. The quality of comment on descriptive passages and rhetorical devices, especially imagery, distinguishes stronger from weaker responses. Analysis of the writer's effects is most successful when integrated within a cohesive argument which interprets the text and evaluates effects in terms of the direction and impact of the writing.

The final Assessment Objective, AO4, underpins the structure of a critical appreciation. It requires candidates to demonstrate a critical understanding of the text, and to comment on what it means to them, as readers. Qualities of empathy and imagination are important elements of literary criticism and the best responses show confident individual interpretations of the texts.

Examiners do not mark with a particular model answer in mind. Nor do they mark with a fixed view of the 'correct' interpretation of the text. It is evidence of candidates' engagement with the texts, and their

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extrapolation of meaning from close reading that is examiners' focus. Stronger answers comment on the text as a whole. Centres can develop their candidates' preparedness for this paper by embedding unseen interpretation throughout Literature courses, and using unseen texts to practise key skills for effective reading and writing in response to literary texts.

Comments on specific questions

Question 1

At My Grandmother's by David Malouf is not a conventional elegy for an admired relative. Indeed, the grandmother's house is not a comfortable place to be, and she is in some respects a sinister figure. Both the second and third stanzas state that the boy 'feared' being there. As he is only helping her with her knitting – as explained in the rubric – the nature of his fear is obscure and depends on implicit feelings revealed through the poet's imagery. Many responses discussed the boy's fears of being trapped in that 'shuttered' room stuffed with unfriendly objects when he would rather be out enjoying the 'afternoon late summer' atmosphere with his friends. Such responses typically developed on this by explaining why the boy feels like a 'prisoner' and how he resents the way the summer 'leaked its daylight through his head'. Deeper understanding of the boy's implicit fears and feelings relied on a closer reading of patterns of imagery in the first stanza. Stronger answers focused on two persistent patterns in the poem's images, those related to water, such as 'underwater world' and those related to time, beginning with 'the wide arms of a gilded clock' in the first stanza. Some, supported by the third stanza which references 'time and memory' highlighted the close connection between these two patterns as reflected in the phrase 'time like water'. A few showed real insight pointing to the image of the 'wide arms' of the clock, and linking this not just to the boy's sense that his time is being wasted, but also to the 'wide ache of his arms' in the final stanza when he is holding her knitting. These answers showed the benefits of considering the text as a whole and its patterns of language before writing a critical commentary stanza by stanza.

In the first stanza, the image of time 'held' in the clock established a more extended meditation on time and on why the boy feels trapped in the grandmother's room. There is some sense of threat even outside the room with the 'bright envenomed leaves' hinting at a tropical setting, and the stagnant nature of the room being evoked by the water imagery, made more accessible by glossing 'wide Sargasso sea'. Many noticed that the grandmother appears to be trapped in her memory, and that her knitting is how she has 'wound out her griefs' and trapped the small boy in them. Speculations about what those griefs might be were evident in a number of responses with some demonstrating an overly literal interpretation of the image of the 'drowned' children's faces in the third stanza. Going beyond surface meaning does not mean that candidates are obliged to construct a back story for a text: they only need to work with the evidence in front of them. The 'underwater world' that makes up the grandmother's room is clearly a gloomy and murky place, where the boy feels uncomfortable; a 'prisoner to weeds and coral'.

The boy's fears are more explicit in the second stanza which features more concrete descriptions of the parrot and the butterflies. Not all responses demonstrated an understanding of the fact that the parrot was a stuffed rather than a live bird, but most commented on the oxymoron of the creature 'screeching soundless', another example of how the natural world seems to be stilled, silent or stagnant in that room. Likewise, it isn't quite clear if the butterflies are part of a collection or a way of describing the grandmother's jewellery but in either case they are not alive. The sense of the room as a place where dead things are preserved was understood and often developed. Some responses drew attention to the 'faded' or 'sable', with the effect of combining senses such that the room becomes a place of darkness. Among the strongest interpretations were those reflecting a perception of the boy as a prisoner of fate, some alluding to Greek mythology in the description of the 'skeins' of wool the boy holds in his 'outstretched arms' as his grandmother appears, like the Parcae, to wind out his destiny.

The strangely disembodied movements of the grandmother in the final stanza were interpreted in a number of responses as further contributing to an implicitly threatening atmosphere, where time and memory are fluid. One or two responses touched on the explicit violence in the 'stiff, bejewelled fingers/ pinned at her throat' or 'moving on grey wings', as indicating that she was murderous, or about to be murdered, or bat-like, perhaps even a kind of vampire. This last suggestion is not far-fetched and fits with the final image of how 'the old grey hands wind out his blood'. In strong answers these phrases were interpreted as emerging from the boy's over-active imagination; some describing his exaggerations as hyperbolic, or inappropriate. A few responses indicated disapproval of the boy's attitude to his grandmother – a valid personal response and one indicative of greater understanding than those interpreting the poem as praise for someone the boy admired and felt sentimentally towards.

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Some candidates clearly struggled with the form of this poem, referring to it as 'free verse'. Those who understood that it is in fact in 'blank verse' and so has a regular rhythm, despite the absence of rhyme or a regular stanza pattern, were also able to appreciate the effect of enjambment, in contrast to earlier end-stopping. A few noticed that Malouf always uses enjambment when describing the process of knitting, and these were often the same candidates who understood that the boy feels the grandmother is weaving his destiny. Others noticed that descriptions here replicate those of the second stanza: dead objects, implicit violence, and stiff preservation. Some noticed the return of sea imagery (or suggestions of wreckage) in the 'spindrift faces' of the ghosts. Those who noticed the movement from 'word to word' or the reference to the grandmother's 'voice' understood that she is talking as she knits, and that this seems to bring an unhappy past back to life, of other children ('who played at hope and ball') now trapped in the 'gilded frames' of her collection of pictures. Many described the presence of these ghosts, as children who also 'once sat' where the boy is sitting and felt their time being unravelled. Candidates who effectively addressed the third bullet point showed realised that this gives more supporting detail to the image of the 'still Sargasso/ of memory', an idea of being trapped in the past, unable to escape and a witness to 'the wrack and debris of the years'. A few very strong answers revealed an understanding that the boy is in fact trapped by his own thoughts rather than by the grandmother herself. In his reluctance to be there, he has transformed her into a mythological creature unwinding his destiny and provoking fear about the passing of time and of his own, as well as her, mortality.

Question 2

The question, bullet points and rubric were intended to encourage candidates to think about the mysterious, disturbing and ominous atmosphere created in the text, to focus on the characters of the father and daughter and to provide an overview of how this dark and sordid scene might prepare the reader for a novel about mystery, salvage and corruption. Candidates often used the bullet points as an essay plan, and that is an entirely legitimate technique, although not the only approach to effectively answering the question.

The father is unnamed, and Gaffer Hexam is indeed a relatively minor character in the novel, but he dominates this extract and the descriptive language which surrounds him made it easy for candidates to write about him. While most perceived him as an omniscient narrator, some argued that we see him through the perspective of his daughter, Lizzie, as no one else is there (or at least no one living). This latter was a valid interpretation, and one linked to the idea of her 'look of dread or horror' in suggesting that she fears him. Many noticed that scavenging in the river is something 'they often did', a 'business-like activity' for him, correctly linking this activity to his joy in discovering money at the end of the passage. Some picked up the animalistic imagery in the description of the 'half savage' with a 'hungry look' and 'a certain likeness to a bird of prey', while being disturbed by his wildness, untidiness and evident greed. His coarse appearance and manners also attracted comment. However, many appreciated that this is what poverty has reduced him to, and wrote with sympathy about those reduced to what they can salvage from what a materialistic society has discarded. Some found him an almost inhuman figure, reinforced by his lack of a name or clear identity, and the way the boat seems 'allied to the bottom of the river' because it is covered in 'slime and ooze'. Seeing him as at home in the filth and muck of his trade, some felt he was a morally dubious or corrupted figure.

The daughter, Lizzie, elicited greater sympathy. While the dirty business and the search for whatever remained in the water were 'things of usage' for him, they provoke in her a 'look of dread or horror'. The differences in attitudes and tensions between them were described as disturbing by many candidates, as was Lizzie's silence and refusal to respond to her father's questions. Nevertheless, many noticed perceptively that she is an active character and not just a passive victim: she shows 'skill' in manoeuvring the boat, her actions are 'lithe' and she is a partner in the business. However, her gesture when 'she pulled the hood of a cloak over her head' is observed as being in contrast to his steady 'gaze' and 'shining eyes'. Stronger answers revealed an awareness of something left unsaid, and of her gesture being one of guilt or shame. She seems more emotionally affected by the 'deepening shadows' and murky atmosphere, and does not share her father's delight in finding the money. Her 'very pale' face contrasts with his 'roused' and excited state. Some felt that she wanted to hide something rather than celebrate the 'luck' of discovery.

The third bullet point elicited a focus on description and atmosphere. Strong responses demonstrated an appreciation of the literal darkness of the scene, seeing this as a metaphor for a gloomy or even illicit atmosphere. Many noted the reference to dirt, to darkening light and 'deepening shadows', in some cases describing the scene as Gothic. Such descriptions were supported by historical references made in the text or by comparisons with Stephen Crane's 'The Open Boat' (in *Stories of Ourselves*). Those responses which highlighted the contrast between long descriptive sentences and short sentences ('So the girl eyed him') to describe the tension on the boat, demonstrated an ability to comment confidently on structure as well as language.

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The key to the passage is the one moment of light which contrasts with the gloom, although it proves to be a red light', and this, in many responses, was quite aptly described as sinister or as a moment of warning. It is a 'slant of light from the setting sun', part of the crepuscular atmosphere, but it highlights a 'rotten stain'. Most responses noted the rotten stain, but some attributed it to the water rather than to the bottom of the boat. More perceptive responses showed an understanding that it is this which makes Lizzie shiver. Those responses which made the point that it 'bore some resemblance to the outline of a muffled human form' showed an understanding of exactly what Lizzie's father does: he robs human corpses for their money. Some responses revealed a clarity of understanding of literal meaning, observing that the presence of a corpse excites Lizzie's father, while the thought of the dead bodies, and the sight of blood, disturbs Lizzie. This enabled more focused comment on what is implicit about the state of a society where the poor live by scavenging among the dead. Some candidates realised that the body referred to in this passage may turn out to be significant later in the novel, and many thought the genre might be mystery, horror or even a detective story. All these are valid responses to the atmosphere created. Finally, some very thoughtful and well-supported responses noted a satirical element in the extent to which the boatman is dehumanised.



Grade thresholds – March 2019

Cambridge IGCSE™ Literature (English) (0486)

Grade thresholds taken for Syllabus 0486 (Literature (English)) in the March 2019 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 12	50	27	22	17	15	13	11	9
Component 22	50	27	22	18	16	14	11	8
Component 32	25	14	12	11	10	9	8	7
Component 42	25	16	13	10	8	6	4	2

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	54	44	35	31	27	22	17
BY	12, 32, 42	67	57	47	38	33	28	23	18



LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

March 2019

MARK SCHEME

Maximum Mark: 50

Published

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- 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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AO4 communicate a sensitive and informed personal response

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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)**0486/22**

Paper 2 Drama

March 2019

MARK SCHEME

Maximum Mark: 50

Published

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AO4 communicate a sensitive and informed personal response

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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)

0486/32

Paper 2 Drama (Open Text)

March 2019

MARK SCHEME

Maximum Mark: 50

Published

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



LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

March 2019

MARK SCHEME

Maximum Mark: 25

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)

0486/12

Paper 1 Poetry and Prose

February/March 2019

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 2</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>
Jane Austen: <i>Mansfield Park</i>	7, 8	pages 10–11
Willa Cather: <i>My Ántonia</i>	9, 10	pages 12–13
Anita Desai: <i>In Custody</i>	11, 12	pages 14–15
Charles Dickens: <i>Hard Times</i>	13, 14	pages 16–17
Kate Grenville: <i>The Secret River</i>	15, 16	pages 18–19
John Knowles: <i>A Separate Peace</i>	17, 18	pages 20–21
Alan Paton: <i>Cry, the Beloved Country</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?

(Emily Brontë)

How does Brontë powerfully convey strong emotions in this poem?

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Or 2 What does Adcock's writing make you feel towards Heidi in *For Heidi With Blue Hair*?

For Heidi With Blue Hair

When you dyed your hair blue
(or, at least, ultramarine
for the clipped sides, with a crest
of jet-black spikes on top)
you were sent home from school 5

because, as the headmistress put it,
although dyed hair was not
specifically forbidden, yours
was, apart from anything else,
not done in the school colours. 10

Tears in the kitchen, telephone-calls
to school from your freedom-loving father:
'She's not a punk in her behaviour;
it's just a style.' (You wiped your eyes,
also not in a school colour.) 15

'She discussed it with me first –
we checked the rules.' 'And anyway, Dad,
it cost twenty-five dollars.
Tell them it won't wash out –
not even if I wanted to try.' 20

It would have been unfair to mention
your mother's death, but that
shimmered behind the arguments.
The school had nothing else against you;
the teachers twittered and gave in. 25

Next day your black friend had hers done
in grey, white and flaxen yellow –
the school colours precisely:
an act of solidarity, a witty
tease. The battle was already won. 30

(*Fleur Adcock*)

SONGS OF OURSELVES VOLUME 2: from Part 2

Remember to support your ideas with details from the writing.

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

The Caged Skylark

As a dare-gale skylark scanted in a dull cage,
 Man's mounting spirit in his bone-house, mean house, dwells –
 That bird beyond the remembering his free fells;
 This in drudgery, day-labouring-out life's age. 5
 Though aloft on turf or perch or poor low stage
 Both sing sometimes the sweetest, sweetest spells,
 Yet both droop deadly sometimes in their cells
 Or wring their barriers in bursts of fear or rage.

Not that the sweet-fowl, song-fowl, needs no rest –
 Why, hear him, hear him babble and drop down to his nest, 10
 But his own nest, wild nest, no prison.

Man's spirit will be flesh-bound when found at best,
 But uncumberèd: meadow-down is not distressed
 For a rainbow footing it nor he for his bones risen.

(Gerard Manley Hopkins)

How does Hopkins vividly convey thoughts and feelings about the bird in this poem?

Or 4 How does Awoonor make *The Sea Eats the Land at Home* such a moving poem?

The Sea Eats the Land at Home

At home the sea is in the town,
 Running in and out of the cooking places,
 Collecting the firewood from the hearths
 And sending it back at night;
 The sea eats the land at home. 5

It came one day at the dead of night,
 Destroying the cement walls,
 And carried away the fowls,
 The cooking-pots and the ladles,
 The sea eats the land at home; 10

It is a sad thing to hear the wails,
 And the mourning shouts of the women,
 Calling on all the gods they worship,
 To protect them from the angry sea.
 Aku stood outside where her cooking-pot stood, 15

With her two children shivering from the cold,
 Her hands on her breast,
 Weeping mournfully.
 Her ancestors have neglected her,
 Her gods have deserted her, 20

It was a cold Sunday morning,
 The storm was raging,
 Goats and fowls were struggling in the water,
 The angry water of the cruel sea;
 The lap-lapping of the bark water at the shore, 25

And above the sobs and the deep and low moans,
 Was the eternal hum of the living sea.
 It has taken away their belongings
 Adena has lost the trinkets which
 Were her dowry and her joy, 30

In the sea that eats the land at home,
 Eats the whole land at home.

(Kofi Awoonor)

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:

Heron at Port Talbot

Snow falls on the cooling towers
delicately settling on cranes.
Machinery's old bones whiten; death
settles with its rusts, its erosions.

Warning of winds off the sea
the motorway dips to the dock's edge.
My hands tighten on the wheel against
the white steel of the wind.

5

Then we almost touch, both braking flight,
bank on the air and feel that shocking
intimacy of near-collision,
animal tracks that cross in snow.

10

I see his living eye, his change of mind,
feel pressure as we bank, the force
of his beauty. We might have died
in some terrible conjunction.

15

The steel town's sulphurs billow
like dirty washing. The sky stains
with steely inks and fires, chemical
rustings, salt-grains, sand under snow.

20

And the bird comes, a surveyor
calculating space between old workings
and the mountain hinterland, archangel
come to re-open the heron-roads,

meets me at an inter-section
where wind comes flashing off water
interrupting the warp of the snow
and the broken rhythms of blood.

25

How does Clarke create such a vivid atmosphere in this poem?

Or 6 Explore the ways in which Clarke makes *Neighbours* such a disturbing poem.

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.

SECTION B: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

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

Edmund spoke of the harp as his favourite instrument, and hoped to be soon allowed to hear her. Fanny had never heard the harp at all, and wished for it very much.

‘I shall be most happy to play to you both,’ said Miss Crawford; ‘at least, as long as you can like to listen; probably, much longer, for I dearly love music myself, and where the natural taste is equal, the player must always be best off, for she is gratified in more ways than one. Now, Mr Bertram, if you write to your brother, I intreat you to tell him that my harp is come, he heard so much of my misery about it. And you may say, if you please, that I shall prepare my most plaintive airs against his return, in compassion to his feelings, as I know his horse will lose.’

5

10

‘If I write, I will say whatever you wish me; but I do not at present foresee any occasion for writing.’

‘No, I dare say, nor if he were to be gone a twelvemonth, would you ever write to him, nor he to you, if it could be helped. The occasion would never be foreseen. What strange creatures brothers are! You would not write to each other but upon the most urgent necessity in the world; and when obliged to take up the pen to say that such a horse is ill, or such a relation dead, it is done in the fewest possible words. You have but one style among you. I know it perfectly. Henry, who is in every other respect exactly what a brother should be, who loves me, consults me, confides in me, and will talk to me by the hour together, has never yet turned the page in a letter; and very often it is nothing more than, ‘Dear Mary, I am just arrived. Bath seems full, and every thing as usual. Your’s sincerely.’ That is the true manly style; that is a complete brother’s letter.’

15

20

25

‘When they are at a distance from all their family,’ said Fanny, colouring for William’s sake, ‘they can write long letters.’

‘Miss Price has a brother at sea,’ said Edmund, ‘whose excellence as a correspondent, makes her think you too severe upon us.’

‘At sea, has she?—In the King’s service of course.’

30

Fanny would rather have had Edmund tell the story, but his determined silence obliged her to relate her brother’s situation; her voice was animated in speaking of his profession, and the foreign stations he had been on, but she could not mention the number of years that he had been absent without tears in her eyes. Miss Crawford civilly wished him an early promotion.

35

‘Do you know any thing of my cousin’s captain?’ said Edmund; ‘Captain Marshall? You have a large acquaintance in the navy, I conclude?’

‘Among Admirals, large enough; but’ with an air of grandeur; ‘we know very little of the inferior ranks. Post captains may be very good sort of men, but they do not belong to *us*. Of various admirals, I could tell you a great deal; of them and their flags, and the gradation of their pay, and their bickerings and jealousies. But in general, I can assure you that they

40

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are all passed over, and all very ill used. Certainly, my home at my uncle's brought me acquainted with a circle of admirals. Of *Rears*, and *Vices*, I saw enough. Now, do not be suspecting me of a pun, I entreat.' 45

Edmund again felt grave, and only replied, 'It is a noble profession.'

'Yes, the profession is well enough under two circumstances; if it make the fortune, and there be discretion in spending it. But, in short, it is not a favourite profession of mine. It has never worn an amiable form to me.' 50

Edmund reverted to the harp, and was again very happy in the prospect of hearing her play.

[from Chapter 6]

What vivid impressions of Mary Crawford does Austen create for you at this moment in the novel?

- Or** **8** How far does Austen encourage you to believe that Henry Crawford falls in love with Fanny Price?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

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

When the sun was dropping low, Ántonia came up the big south draw with her team. How much older she had grown in eight months! She had come to us a child, and now she was a tall, strong young girl, although her fifteenth birthday had just slipped by. I ran out and met her as she brought her horses up to the windmill to water them. She wore the boots her father had so thoughtfully taken off before he shot himself, and his old fur cap. Her outgrown cotton dress switched about her calves, over the boot-tops. She kept her sleeves rolled up all day, and her arms and throat were burned as brown as a sailor's. Her neck came up strongly out of her shoulders, like the bole of a tree out of the turf. One sees that draught-horse neck among the peasant women in all old countries. 5

She greeted me gaily, and began at once to tell me how much ploughing she had done that day. Ambrosch, she said, was on the north quarter, breaking sod with the oxen. 10

'Jim, you ask Jake how much he ploughed to-day. I don't want that Jake get more done in one day than me. I want we have very much corn this fall.'

While the horses drew in the water, and nosed each other, and then drank again, Ántonia sat down on the windmill step and rested her head on her hand. 15

'You see the big prairie fire from your place last night? I hope your grandpa ain't lose no stacks?'

'No, we didn't. I came to ask you something, Tony. Grandmother wants to know if you can't go to the term of school that begins next week over at the sod school-house. She says there's a good teacher, and you'd learn a lot.'

Ántonia stood up, lifting and dropping her shoulders as if they were stiff. 'I ain't got time to learn. I can work like mans now. My mother can't say no more how Ambrosch do all and nobody to help him. I can work as much as him. School is all right for little boys. I help make this land one good farm.'

She clucked to her team and started for the barn. I walked beside her, feeling vexed. Was she going to grow up boastful like her mother, I wondered? Before we reached the stable, I felt something tense in her silence, and glancing up I saw that she was crying. She turned her face from me and looked off at the red streak of dying light, over the dark prairie. 20

I climbed up into the loft and threw down the hay for her, while she unharnessed her team. We walked slowly back toward the house. Ambrosch had come in from the north quarter, and was watering his oxen at the tank. 25

Ántonia took my hand. 'Sometime you will tell me all those nice things you learn at the school, won't you, Jimmy?' she asked with a sudden rush of feeling in her voice. 'My father, he went much to school. He know a great deal; how to make the fine cloth like what you not got here. He play horn and violin, and he read so many books that the priests in Bohemie come to talk to him. You won't forget my father, Jim?'

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'No,' I said, 'I will never forget him.'

[from Book 1 Chapter 17]

How does Cather make you feel sympathy for *Ántonia* at this moment in the novel?

Or **10** To what extent does Cather's portrayal of Lena persuade you that she would have been a good partner for Jim?

ANITA DESAI: *In Custody*

Remember to support your ideas with details from the writing.

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

‘Do you teach there?’ Close.

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Fate has traced on my tablet, with blood ...'

[from Chapter 3]

How does Desai make this moment in the novel both entertaining and moving?

Or **12** How does Desai make **two** female characters particularly memorable for you?

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:

Mr Gradgrind walked homeward from the school, in a state of considerable satisfaction. It was his school, and he intended it to be a model. He intended every child in it to be a model – just as the young Gradgrinds were all models.

There were five young Gradgrinds, and they were models every one. They had been lectured at, from their tenderest years; coursed, like little hares. Almost as soon as they could run alone, they had been made to run to the lecture-room. The first object with which they had an association, or of which they had a remembrance, was a large black board with a dry Ogre chalking ghastly white figures on it.

Not that they knew, by name or nature, anything about an Ogre. Fact forbid! I only use the word to express a monster in a lecturing castle, with Heaven knows how many heads manipulated into one, taking childhood captive, and dragging it into gloomy statistical dens by the hair.

No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle, little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject, each little Gradgrind having at five years old dissected the Great Bear like a Professor Owen, and driven Charles's Wain like a locomotive engine-driver. No little Gradgrind had ever associated a cow in a field with that famous cow with the crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt, or with that yet more famous cow who swallowed Tom Thumb: it had never heard of those celebrities, and had only been introduced to a cow as a graminivorous ruminating quadruped with several stomachs.

To his matter of fact home, which was called Stone Lodge, Mr Gradgrind directed his steps. He had virtually retired from the wholesale hardware trade before he built Stone Lodge, and was now looking about for a suitable opportunity of making an arithmetical figure in Parliament. Stone Lodge was situated on a moor within a mile or two of a great town – called Coketown in the present faithful guide-book.

A very regular feature on the face of the country, Stone Lodge was. Not the least disguise toned down or shaded off that uncompromising fact in the landscape. A great square house, with a heavy portico darkening the principal windows, as its master's heavy brows overshadowed his eyes. A calculated, cast up, balanced, and proved house. Six windows on this side of the door, six on that side; a total of twelve in this wing, a total of twelve in the other wing: four and twenty carried over to the back wings. A lawn and garden and an infant avenue, all ruled straight like a botanical account-book. Gas and ventilation, drainage and water-service, all of the primest quality. Iron clamps and girders, fireproof from top to bottom; mechanical lifts for the housemaids, with all their brushes and brooms; everything that heart could desire.

Everything? Well, I suppose so. The little Gradgrinds had cabinets in various departments of science too. They had a little conchological cabinet, and a little metallurgical cabinet, and a little mineralogical cabinet; and the specimens were all arranged and labelled, and the bits of stone

and ore looked as though they might have been broken from the parent substances by those tremendously hard instruments their own names; and, to paraphrase the idle legend of Peter Piper, who had never found his way into *their* nursery, If the greedy little Gradgrinds grasped at more than this, what was it for good gracious goodness sake, that the greedy little Gradgrinds grasped at! 50

Their father walked on in a hopeful and satisfied frame of mind. He was an affectionate father, after his manner; but he would probably have described himself (if he had been put, like Sissy Jupe, upon a definition) as 'an eminently practical' father. 55

[from Book 1 Chapter 3]

How does Dickens create striking impressions of life in the Gradgrind family at this early moment in the novel?

Or **14** Does Dickens make it possible for you to feel any sympathy for James Harthouse?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

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

Smasher was not a man to take a lesson from a black. *Want a free feed do you*, he shouted.

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your guts.

When you get a spear in

[from Part 4]

How does Grenville make this moment in the novel so disturbing?

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- Or** **16** In what ways does Grenville suggest that Thornhill changes his attitude towards the Aboriginal people in the course of the novel?

Do **not** use the extract printed for **Question 15** in answering this question.

JOHN KNOWLES: *A Separate Peace*

Remember to support your ideas with details from the writing.

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

After supper I went to our room to try again. Phineas came in a couple of minutes later.

‘Arise,’ he began airily, ‘Senior Overseer Charter Member! Elwin ‘Leper’ Lepellier has announced his intention to make the leap this very night, to qualify, to save his face at last.’

5

I didn’t believe it for a second. Leper Lepellier would go down paralyzed with panic on any sinking troopship before making such a jump. Finny had put him up to it, to finish me for good on the exam. I turned around with elaborate resignation. ‘If he jumps out of that tree I’m Mahatma Gandhi.’

10

‘All right,’ agreed Finny absently. He had a way of turning clichés inside out like that. ‘Come on, let’s go. We’ve got to be there. You never know, maybe he *will* do it this time.’

‘Oh, for God sake.’ I slammed closed the French book.

‘What’s the matter?’

15

What a performance! His face was completely questioning and candid.

‘Studying!’ I snarled. ‘Studying! You know, books. Work. Examinations.’

‘Yeah ...’ He waited for me to go on, as though he didn’t see what I was getting at.

20

‘Oh for God sake! You don’t know what I’m talking about. No, of course not. Not you.’ I stood up and slammed the chair against the desk. ‘Okay, we go. We watch little lily-liver Lepellier not jump from the tree, and I ruin my grade.’

He looked at me with an interested, surprised expression. ‘You want to study?’

25

I began to feel a little uneasy at this mildness of his, as I sighed heavily. ‘Never mind, forget it. I know, I joined the club, I’m going. What else can I do?’

‘Don’t go.’ He said it very simply and casually, as though he were saying, ‘Nice day.’ He shrugged, ‘Don’t go. What the hell, it’s only a game.’

30

I had stopped halfway across the room, and now I just looked at him. ‘What d’you mean?’ I muttered. What he meant was clear enough, but I was groping for what lay behind his words, for what his thoughts could possibly be. I might have asked, ‘Who are you, then?’ instead. I was facing a total stranger.

35

‘I didn’t know you needed to *study*,’ he said simply, ‘I didn’t think you ever did. I thought it just came to you.’

It seemed that he had made some kind of parallel between my studies and his sports. He probably thought anything you were good at came without effort. He didn’t know yet that he was unique.

40

I couldn’t quite achieve a normal speaking voice. ‘If I need to study, then so do you.’

‘Me?’ He smiled faintly. ‘Listen, I could study forever and I’d never break C. But it’s different for you, you’re good. You really are. If I had a brain like that, I’d—I’d have my head cut open so people could look at it.’

45

‘Now wait a second ...’

He put his hands on the back of a chair and leaned toward me. ‘I know,

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We kid around a lot and everything, but you have to be serious sometime, about something. If you're really good at something, I mean if there's nobody, or hardly anybody, who's as good as you are, then you've got to be serious about that. Don't mess around, for God's sake.' He frowned disapprovingly at me. 'Why didn't you say you had to study before? Don't move from that desk. It's going to be all A's for you.'

'Wait a minute,' I said, without any reason.

'It's okay. I'll oversee old Leper. I know he's not going to do it.' He was at the door.

'Wait a minute,' I said more sharply. 'Wait just a minute. I'm coming.'

'No you aren't, pal, you're going to study.'

'Never mind my studying.'

'You think you've done enough already?'

'Yes.' I let this drop curtly to bar him from telling me what to do about my work. He let it go at that, and went out the door ahead of me, whistling off key.

[from Chapter 4]

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

Or 18 In what ways does Knowles make the war such a significant part of the novel?

ALAN PATON: *Cry, the Beloved Country*

Remember to support your ideas with details from the writing.

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

She read it aloud, reading as a Zulu who reads English.

The Mission House
Sophiatown
Johannesburg
September 25th, 1946 5

My dear brother in Christ: I have had the experience of meeting a young woman here in Johannesburg. Her name is Gertrude Kumalo, and I understand she is the sister of the Rev. Stephen Kumalo, St Mark's Church, Ndotsheni. This young woman is very sick, and therefore I ask you to come quickly to Johannesburg. Come to the Rev. Theophilus Msimangu, the Mission House, Sophiatown, and there I shall give you some advices. I shall also find accommodation for you, where the expenditure will not be very serious. I am, dear brother in Christ, Yours faithfully,

THEOPHILUS MSIMANGU

They were both silent till at long last she spoke. 15

- Well, my husband?
- Yes, what is it?
- This letter, Stephen. You have heard it now.
- Yes, I have heard it. It is not an easy letter.
- It is not an easy letter. What will you do? 20
- Has the child eaten?

She went to the kitchen and came back with the child.

- Have you eaten, my child?
- Yes, umfundisi.
- Then go well, my child. And thank you for bringing the letter. And will you take my thanks to the white man at the store? 25
- Yes, umfundisi.
- Then go well, my child.
- Stay well, umfundisi. Stay well, mother.
- Go well, my child. 30

So the child went delicately to the door, and shut it behind her gently, letting the handle turn slowly like one who fears to let it turn fast.

When the child was gone, she said to him, What will you do, Stephen?

- About what, my wife?
- She said patiently to him, About this letter, Stephen. 35

He sighed. Bring me the St Chad's money, he said.

She went out, and came back with a tin, of the kind in which they sell coffee or cocoa, and this she gave to him. He held it in his hand, studying it, as though there might be some answer in it, till at last she said, It must be done, Stephen.

- How can I use it? he said. This money was to send Absalom to St Chad's. 40
- Absalom will never go now to St Chad's.
- How can you say that? he said sharply. How can you say such a thing?
- He is in Johannesburg, she said wearily. When people go to Johannesburg, they do not come back.

– You have said it, he said. It is said now. This money which was saved for that purpose will never be used for it. You have opened a door, and because you have opened it, we must go through. And *Tixo* alone knows where we shall go. 45

– It was not I who opened it, she said, hurt by his accusation. It has a long time been open, but you would not see.

– We had a son, he said harshly. Zulus have many children, but we had only one son. He went to Johannesburg, and as you said – when people go to Johannesburg, they do not come back. They do not even write any more. They do not go to St Chad's, to learn that knowledge without which no black man can live. They go to Johannesburg, and there they are lost, and no one hears of them at all. And this money ... 50

But she had no words for it, so he said, It is here in my hand.

And again she did not speak, so he said again, It is here in my hand.

– You are hurting yourself, she said.

– Hurting myself? hurting myself? I do not hurt myself, it is they who are hurting me. My own son, my own sister, my own brother. They go away and they do not write any more. Perhaps it does not seem to them that we suffer. Perhaps they do not care for it. 60

[from Book 1 Chapter 2]

How does Paton make this conversation so moving?

Or **20** Does Paton's writing convince you that John Kumalo is a complete villain?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21** Read this extract from *The Bath* (by Janet Frame), and then answer the question that follows it:

On Friday afternoon she bought cut flowers – daffodils, anemones, a few twigs of a red-leaved shrub, wrapped in mauve waxed paper, for Saturday was the seventeenth anniversary of her husband’s death and she planned to visit his grave, as she did each year, to weed it and put fresh flowers in the two jam jars standing one on each side of the tombstone. Her visit this year occupied her thoughts more than usual. She had bought the flowers to force herself to make the journey that each year became more hazardous, from the walk to the bus stop, the change of buses at the Octagon, to the bitterness of the winds blowing from the open sea across almost unsheltered rows of tombstones; and the tiredness that overcame her when it was time to return home when she longed to find a place beside the graves, in the soft grass, and fall asleep. 5

That evening she filled the coal bucket, stoked the fire. Her movements were slow and arduous, her back and shoulder gave her so much pain. She cooked her tea – liver and bacon – set her knife and fork on the teatowel she used as a tablecloth, turned up the volume of the polished red radio to listen to the Weather Report and the News, ate her tea, washed her dishes, then sat drowsing in the rocking chair by the fire, waiting for the water to get hot enough for a bath. Visits to the cemetery, the doctor, and to relatives, to stay, always demanded a bath. When she was sure that the water was hot enough (and her tea had been digested) she ventured from the kitchen through the cold passageway to the colder bathroom. She paused in the doorway to get used to the chill of the air then she walked slowly, feeling with each step the pain in her back, across to the bath, and though she knew that she was gradually losing the power in her hands she managed to wrench on the stiff cold and hot taps and half-fill the bath with warm water. How wasteful, she thought, that with the kitchen fire always burning during the past month of frost, and the water almost always hot, getting in and out of a bath had become such an effort that it was not possible to bath every night nor even every week! 10 15 20 25 30

She found a big towel, laid it ready over a chair, arranged the chair so that should difficulty arise as it had last time she bathed she would have some way of rescuing herself; then with her nightclothes warming on a page of newspaper inside the coal oven and her dressing-gown across the chair to be put on the instant she stepped from the bath, she undressed and pausing first to get her breath and clinging tightly to the slippery yellow-stained rim that now seemed more like the edge of a cliff with a deep drop below into the sea, slowly and painfully she climbed into the bath. 35

—I’ll put on my nightie the instant I get out, she thought. The instant she got out indeed! She knew it would be more than a matter of instants yet she tried to think of it calmly, without dread, telling herself that when the time came she would be very careful, taking the process step by step, surprising her bad back and shoulder and her powerless wrists into performing feats they might usually rebel against, but the key to controlling them would be the surprise, the slow stealing up on them. With care, with thought ... 40 45

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Sitting upright, not daring to lean back or lie down, she soaped herself, washing away the dirt of the past fortnight, seeing with satisfaction how it drifted about on the water as a sign that she was clean again. Then when her washing was completed she found herself looking for excuses not to try yet to climb out. Those old woman's finger nails, cracked and dry, where germs could lodge, would need to be scrubbed again; the skin of her heels, too, growing so hard that her feet might have been turning to stone; behind her ears where a thread of dirt lay in the rim; after all, she did not often have the luxury of a bath, did she? How warm it was! She drowsed a moment. If only she could fall asleep then wake to find herself in her nightdress in bed for the night! Slowly she rewashed her body, and when she knew she could no longer deceive herself into thinking she was not clean she reluctantly replaced the soap, brush and flannel in the groove at the side of the bath, feeling as she loosened her grip on them that all strength and support were ebbing from her. Quickly she seized the nail-brush again, but its magic had been used and was gone; it would not adopt the role she tried to urge upon it. The flannel too, and the soap, were frail flotsam to cling to in the hope of being borne to safety.

50
55
60
65

She was alone now.

How does Frame create such a sad picture of the old woman in this extract?

- Or** **22** Explore the ways in which Poe makes *The Fall of the House of Usher* such a disturbing story.

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LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

February/March 2019

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.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either *1 Read this passage carefully, and then answer the question that follows it:

Travis [*in the face of love, new aggressiveness*]: Mama, could I *please* go carry groceries?

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Ruth: Walter, please leave me alone.

[from Act 1, Scene 1]

How does Hansberry dramatically convey conflict between Ruth and Walter at this moment in the play?

Or †2 How far does Hansberry encourage you to admire Beneatha?

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:

[Enter RODOLPHO.]

Rodolpho: Eddie?

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family!

You will kill a

[from Act 2]

In what ways does Miller make this moment in the play so powerful?

Or †4 To what extent does Miller make you feel sympathy for Marco?

Do **not** use the passage printed in **Question *3** in 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:

- Catherine:* Why are you so ashamed of your emotions?
- Sir Robert:* Because, as a lawyer, I must necessarily distrust them.
- Catherine:* Why?
- Sir Robert:* To fight a case on emotional grounds is the surest way of losing it. Emotions muddy the issue. Cold, clear logic—and buckets of it—should be the lawyer’s only equipment. 5
- Catherine:* Was it cold clear logic that made you weep to-day at the verdict.
- Sir Robert* [*after a slight pause*]: Your maid, I suppose, told you that? It doesn’t matter. It will be in the papers to-morrow, anyway. [*Fiercely*] Very well, then, if you must have it, here it is: I wept to-day because right had been done. 10
- Catherine:* Not justice?
- Sir Robert:* No. Not justice. Right. It is not hard to do justice—very hard to do right. Unfortunately, while the appeal of justice is intellectual, the appeal of right appears, for some odd reason, to induce tears in court. That is my answer and my excuse. And now, may I leave the witness box? 15
- Catherine:* No. One last question. How can you reconcile your support of Winslow against the Crown with your political beliefs? 20
- Sir Robert:* Very easily. No one party has a monopoly of concern for individual liberty. On that issue all parties are united.
- Catherine:* I don’t think so.
- Sir Robert:* You don’t?
- Catherine:* No. Not all parties. Only some people from all parties. 25
- Sir Robert:* That is a wise remark. We can only hope, then, that those “some people” will always prove enough people. You would make a good advocate.
- Catherine:* Would I?
- Sir Robert* [*playfully*]: Why do you not canalize your feministic impulses towards the law-courts, Miss Winslow, and abandon the lost cause of women’s suffrage? 30
- Catherine:* Because I don’t believe it *is* a lost cause.
- Sir Robert:* No? Are you going to continue to pursue it?
- Catherine:* Certainly. 35
- Sir Robert:* You will be wasting your time.
- Catherine:* I don’t think so.
- Sir Robert:* A pity. In the House of Commons in days to come I shall make a point of looking up at the Gallery in the hope of catching a glimpse of you in that provocative hat. 40
- [*Enter RONNIE. He is fifteen now, and there are distinct signs of an incipient man-about-town. He is very smartly dressed in lounge suit and bowler hat.*]

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<i>Ronnie:</i>	I say, Sir Robert, I'm most awfully sorry. I didn't know anything was going to happen.	45
<i>Sir Robert:</i>	Where were you?	
<i>Ronnie:</i>	At the pictures.	
<i>Sir Robert:</i>	Pictures? What is that?	
<i>Catherine:</i>	Cinematograph show.	
<i>Ronnie:</i>	I'm most awfully sorry. I say—we won, didn't we?	50
<i>Sir Robert:</i>	Yes, we won. Well, good-bye, Miss Winslow. Shall I see you in the House, then, one day? [<i>He offers his hand.</i>]	
<i>Catherine</i>	[<i>shaking his hand; with a smile</i>]: Yes, Sir Robert. One day. But not in the Gallery. Across the floor.	
<i>Sir Robert</i>	[<i>with a faint smile</i>]: Perhaps. Good-bye. [<i>He turns to go.</i>]	55

SLOW CURTAIN

[*from Act 2, Scene 2*]

How far do you think Rattigan makes this an effective ending to the play?

- Or †6 How does Rattigan's portrayal of Desmond Curry contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

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>Macbeth:</i>	Hang out our banners on the outward walls; The cry is still 'They come'. Our castle's strength Will laugh a siege to scorn. Here let them lie Till famine and the ague eat them up. Were they not forc'd with those that should be ours, We might have met them daring, beard to beard, And beat them backward home.	5
	<i>[A cry within of women.</i>	
	What is that noise?	
<i>Seyton:</i>	It is the cry of women, my good lord.	10
	<i>[Exit.</i>	
<i>Macbeth:</i>	I have almost forgot the taste of fears. The time has been my senses would have cool'd To hear a night-shriek, and my fell of hair Would at a dismal treatise rouse and stir As life were in't. I have supp'd full with horrors; Direness, familiar to my slaughterous thoughts, Cannot once start me.	15
	<i>[Re-enter SEYTON.]</i>	
	Wherefore was that cry?	20
<i>Seyton:</i>	The Queen, my lord, is dead.	
<i>Macbeth:</i>	She should have died hereafter; There would have been a time for such a word. To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player, That struts and frets his hour upon the stage, And then is heard no more; it is a tale Told by an idiot, full of sound and fury, Signifying nothing.	25
	<i>[Enter a MESSENGER.]</i>	
	Thou com'st to use thy tongue; thy story quickly.	35
<i>Messenger:</i>	Gracious my lord, I should report that which I say I saw, But know not how to do't.	
<i>Macbeth:</i>	Well, say, sir.	
<i>Messenger:</i>	As I did stand my watch upon the hill, I look'd toward Birnam, and anon me-thought The wood began to move.	40
<i>Macbeth:</i>	Liar and slave!	
<i>Messenger:</i>	Let me endure your wrath, if't be not so. Within this three mile may you see it coming; I say, a moving grove.	45

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Macbeth: If thou speak'st false,
 Upon the next tree shalt thou hang alive,
 Till famine cling thee. If thy speech be sooth,
 I care not if thou dost for me as much. 50
 I pull in resolution, and begin
 To doubt th' equivocation of the fiend
 That lies like truth. 'Fear not, till Birnam wood
 Do come to Dunsinane.' And now a wood
 Comes toward Dunsinane. Arm, arm, and out. 55
 If this which he avouches does appear,
 There is nor flying hence nor tarrying here.
 I gin to be aweary of the sun,
 And wish th' estate o' th' world were now undone.
 Ring the alarum bell. Blow wind, come wrack;
 At least we'll die with harness on our back. 60

[*Exeunt.*]

[*from Act 5, Scene 5*]

Explore how Shakespeare strikingly conveys Macbeth's state of mind at this moment in the play.

Or †8 How does Shakespeare's portrayal of Macduff contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Romeo:</i>	See how she leans her cheek upon her hand! O that I were a glove upon that hand, That I might touch that cheek!	
<i>Juliet:</i>	Ay me!	
<i>Romeo:</i>	She speaks. O, speak again, bright angel, for thou art As glorious to this night, being o'er my head, As is a winged messenger of heaven Unto the white-upturned wond'ring eyes Of mortals that fall back to gaze on him, When he bestrides the lazy-pacing clouds And sails upon the bosom of the air.	5 10
<i>Juliet:</i>	O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.	15
<i>Romeo</i>	[<i>Aside</i>]: Shall I hear more, or shall I speak at this?	
<i>Juliet:</i>	'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other name would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name; And for thy name, which is no part of thee, Take all myself.	20 25
<i>Romeo:</i>	I take thee at thy word: Call me but love, and I'll be new baptiz'd; Henceforth I never will be Romeo.	30
<i>Juliet:</i>	What man art thou, that, thus bescreen'd in night, So stumblest on my counsel?	
<i>Romeo:</i>	By a name I know not how to tell thee who I am: My name, dear saint, is hateful to myself, Because it is an enemy to thee; Had I it written, I would tear the word.	35
<i>Juliet:</i>	My ears have yet not drunk a hundred words Of thy tongue's uttering, yet I know the sound: Art thou not Romeo, and a Montague?	40
<i>Romeo:</i>	Neither, fair maid, if either thee dislike.	
<i>Juliet:</i>	How cam'st thou hither, tell me, and wherefore? The orchard walls are high and hard to climb; And the place death, considering who thou art, If any of my kinsmen find thee here.	45

- Romeo:* With love's light wings did I o'er-perch these walls,
For stony limits cannot hold love out;
And what love can do, that dares love attempt. 50
Therefore thy kinsmen are no stop to me.
- Juliet:* If they do see thee, they will murder thee.
- Romeo:* Alack, there lies more peril in thine eye
Than twenty of their swords; look thou but sweet,
And I am proof against their enmity. 55
- Juliet:* I would not for the world they saw thee here.
- Romeo:* I have night's cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued wanting of thy love. 60

[from Act 2, Scene 2]

How does Shakespeare vividly convey the strength of Romeo and Juliet's love at this moment in the play?

Or †10 How far does Shakespeare convince you that Lord Capulet is a caring father to Juliet?

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LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

February/March 2019

45 minutes

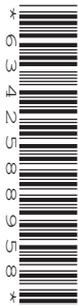
Texts studied should be taken into the examination.

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.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

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

Travis [*in the face of love, new aggressiveness*]: Mama, could I *please* go carry groceries?

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Ruth: Walter, please leave me alone.

[from Act 1, Scene 1]

How does Hansberry dramatically convey conflict between Ruth and Walter at this moment in the play?

Or 2 How far does Hansberry encourage you to admire Beneatha?

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:

[Enter RODOLPHO.]

Rodolpho: Eddie?

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family!

You will kill a

[from Act 2]

In what ways does Miller make this moment in the play so powerful?

Or 4 To what extent does Miller make you feel sympathy for Marco?

Do **not** use the passage printed in **Question 3** in 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:

- Catherine:* Why are you so ashamed of your emotions?
- Sir Robert:* Because, as a lawyer, I must necessarily distrust them.
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- Sir Robert* [*after a slight pause*]: Your maid, I suppose, told you that? It doesn’t matter. It will be in the papers to-morrow, anyway. [*Fiercely*] Very well, then, if you must have it, here it is: I wept to-day because right had been done. 10
- Catherine:* Not justice?
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- Catherine:* No. One last question. How can you reconcile your support of Winslow against the Crown with your political beliefs? 20
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- Sir Robert:* You will be wasting your time.
- Catherine:* I don’t think so.
- Sir Robert:* A pity. In the House of Commons in days to come I shall make a point of looking up at the Gallery in the hope of catching a glimpse of you in that provocative hat. 40
- [*Enter RONNIE. He is fifteen now, and there are distinct signs of an incipient man-about-town. He is very smartly dressed in lounge suit and bowler hat.*]

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<i>Ronnie:</i>	I say, Sir Robert, I'm most awfully sorry. I didn't know anything was going to happen.	45
<i>Sir Robert:</i>	Where were you?	
<i>Ronnie:</i>	At the pictures.	
<i>Sir Robert:</i>	Pictures? What is that?	
<i>Catherine:</i>	Cinematograph show.	
<i>Ronnie:</i>	I'm most awfully sorry. I say—we won, didn't we?	50
<i>Sir Robert:</i>	Yes, we won. Well, good-bye, Miss Winslow. Shall I see you in the House, then, one day? [<i>He offers his hand.</i>]	
<i>Catherine</i>	[<i>shaking his hand; with a smile</i>]: Yes, Sir Robert. One day. But not in the Gallery. Across the floor.	
<i>Sir Robert</i>	[<i>with a faint smile</i>]: Perhaps. Good-bye. [<i>He turns to go.</i>]	55

SLOW CURTAIN

[*from Act 2, Scene 2*]

How far do you think Rattigan makes this an effective ending to the play?

- Or 6 How does Rattigan's portrayal of Desmond Curry contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

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<i>Macbeth:</i>	Hang out our banners on the outward walls; The cry is still 'They come'. Our castle's strength Will laugh a siege to scorn. Here let them lie Till famine and the ague eat them up. Were they not forc'd with those that should be ours, We might have met them daring, beard to beard, And beat them backward home.	5
	<i>[A cry within of women.</i>	
	What is that noise?	
<i>Seyton:</i>	It is the cry of women, my good lord.	10
	<i>[Exit.</i>	
<i>Macbeth:</i>	I have almost forgot the taste of fears. The time has been my senses would have cool'd To hear a night-shriek, and my fell of hair Would at a dismal treatise rouse and stir As life were in't. I have supp'd full with horrors; Direness, familiar to my slaughterous thoughts, Cannot once start me. <i>[Re-enter SEYTON.]</i>	15
	Wherefore was that cry?	20
<i>Seyton:</i>	The Queen, my lord, is dead.	
<i>Macbeth:</i>	She should have died hereafter; There would have been a time for such a word. To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player, That struts and frets his hour upon the stage, And then is heard no more; it is a tale Told by an idiot, full of sound and fury, Signifying nothing. <i>[Enter a MESSENGER.]</i>	25
	Thou com'st to use thy tongue; thy story quickly.	35
<i>Messenger:</i>	Gracious my lord, I should report that which I say I saw, But know not how to do't.	
<i>Macbeth:</i>	Well, say, sir.	
<i>Messenger:</i>	As I did stand my watch upon the hill, I look'd toward Birnam, and anon me-thought The wood began to move.	40
<i>Macbeth:</i>	Liar and slave!	
<i>Messenger:</i>	Let me endure your wrath, if't be not so. Within this three mile may you see it coming; I say, a moving grove.	45

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Macbeth: If thou speak'st false,
 Upon the next tree shalt thou hang alive,
 Till famine cling thee. If thy speech be sooth,
 I care not if thou dost for me as much. 50
 I pull in resolution, and begin
 To doubt th' equivocation of the fiend
 That lies like truth. 'Fear not, till Birnam wood
 Do come to Dunsinane.' And now a wood
 Comes toward Dunsinane. Arm, arm, and out. 55
 If this which he avouches does appear,
 There is nor flying hence nor tarrying here.
 I gin to be aweary of the sun,
 And wish th' estate o' th' world were now undone.
 Ring the alarum bell. Blow wind, come wrack;
 At least we'll die with harness on our back. 60

[*Exeunt.*]

[*from Act 5, Scene 5*]

Explore how Shakespeare strikingly conveys Macbeth's state of mind at this moment in the play.

Or 8 How does Shakespeare's portrayal of Macduff contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Romeo:</i>	See how she leans her cheek upon her hand! O that I were a glove upon that hand, That I might touch that cheek!	
<i>Juliet:</i>	Ay me!	
<i>Romeo:</i>	She speaks. O, speak again, bright angel, for thou art As glorious to this night, being o'er my head, As is a winged messenger of heaven Unto the white-upturned wond'ring eyes Of mortals that fall back to gaze on him, When he bestrides the lazy-pacing clouds And sails upon the bosom of the air.	5 10
<i>Juliet:</i>	O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.	15
<i>Romeo</i>	[<i>Aside</i>]: Shall I hear more, or shall I speak at this?	
<i>Juliet:</i>	'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other name would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name; And for thy name, which is no part of thee, Take all myself.	20 25
<i>Romeo:</i>	I take thee at thy word: Call me but love, and I'll be new baptiz'd; Henceforth I never will be Romeo.	30
<i>Juliet:</i>	What man art thou, that, thus bescreen'd in night, So stumblest on my counsel?	
<i>Romeo:</i>	By a name I know not how to tell thee who I am: My name, dear saint, is hateful to myself, Because it is an enemy to thee; Had I it written, I would tear the word.	35
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Therefore thy kinsmen are no stop to me.
- Juliet:* If they do see thee, they will murder thee.
- Romeo:* Alack, there lies more peril in thine eye
Than twenty of their swords; look thou but sweet,
And I am proof against their enmity. 55
- Juliet:* I would not for the world they saw thee here.
- Romeo:* I have night's cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued wanting of thy love. 60

[from Act 2, Scene 2]

How does Shakespeare vividly convey the strength of Romeo and Juliet's love at this moment in the play?

Or 10 How far does Shakespeare convince you that Lord Capulet is a caring father to Juliet?

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LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

February/March 2019

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. It is about a boy helping his grandmother with her knitting.

How does the poet vividly convey the experience of visiting his grandmother?

To help you answer this question, you might consider:

- his thoughts and feelings about his grandmother's room
- how he portrays his grandmother
- how he conveys ideas about time and memory.

At My Grandmother's

An afternoon late summer in a room
 shuttered against the bright envenomed leaves;
 an underwater world where time like water
 was held in the wide arms of a gilded clock,
 and my grandmother, turning in the still sargasso¹
 of memory, wound out her griefs and held
 a small boy prisoner to weeds and corals
 while summer leaked its daylight through his head.

I feared that room: the parrot screeching soundless
 in its dome of glass, the faded butterflies
 like jewels pinned against a sable² cloak;
 and my grandmother, winding out the skeins³ I held
 like trickling time between my outstretched arms.

Feared most of all the stiff, bejewelled fingers
 pinned at her throat or moving on grey wings
 from word to word; and feared her voice that called
 down from their gilded frames the ghosts of children
 who played at hoop and ball, whose spindrift⁴ faces
 (the drowned might wear such smiles) looked out across
 the wrack⁵ and debris of the years to where
 a small boy sat, as they once sat, and held
 in the wide ache of his arms all time like water,
 and watched the old grey hands wind out his blood.

¹ *sargasso*: a stagnant tropical sea

² *sable*: dark fur

³ *skeins*: threads of wool

⁴ *spindrift*: sea spray

⁵ *wrack*: seaweed

OR

- 2 Read carefully the following extract from the beginning of a novel. It describes a man who makes money from searching a river in London for whatever he might find. His boat is being rowed by his daughter, Lizzie.

How does the writer create such a disturbing atmosphere in this passage?

To help you answer this question, you might consider:

- how he portrays the father
- how he portrays the daughter and her feelings
- how the description of the scene contributes to the dark and ominous atmosphere.

Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered, and its sodden state, this boat and the two figures in it obviously were doing something that they often did, and were seeking what they often sought. Half savage as the man showed, with no covering on his matted head, with his brown arms bare to between the elbow and the shoulder, with the loose knot of a looser kerchief¹ lying low on his bare breast in a wilderness of beard and whisker, with such dress as he wore seeming to be made out of the mud that begrimed his boat, still there was business-like usage in his steady gaze. So with every lithe action of the girl, with every turn of her wrist, perhaps most of all with her look of dread or horror; they were things of usage.

‘Keep her out, Lizzie. Tide runs strong here. Keep her well afore² the sweep of it.’

Trusting to the girl’s skill and making no use of the rudder, he eyed the coming tide with an absorbed attention. So the girl eyed him. But, it happened now, that a slant of light from the setting sun glanced into the bottom of the boat, and, touching a rotten stain there which bore some resemblance to the outline of a muffled human form, coloured it as though with diluted blood. This caught the girl’s eye, and she shivered.

‘What ails³ you?’ said the man, immediately aware of it, though so intent on the advancing waters; ‘I see nothing afloat.’

The red light was gone, the shudder was gone, and his gaze, which had come back to the boat for a moment, travelled away again. Wheresoever the strong tide met with an impediment⁴, his gaze paused for an instant. At every mooring-chain and rope, at every stationary boat or barge that split the current into a broad-arrowhead, at the offsets from the piers of Southwark Bridge, at the paddles of the river steamboats as they beat the filthy water, at the floating logs of timber lashed together lying off certain wharves, his shining eyes darted a hungry look. After a darkening hour or so, suddenly the rudder-lines tightened in his hold, and he steered hard towards the Surrey shore.

Always watching his face, the girl instantly answered to the action in her sculling⁵; presently the boat swung round, quivered as from a sudden jerk, and the upper half of the man was stretched out over the stern⁶.

The girl pulled the hood of a cloak she wore, over her head and over her face, and, looking backward so that the front folds of this hood were turned down the river, kept the boat in that direction going before the tide. Until now, the boat had barely held her own, and had hovered about one spot; but now, the banks changed swiftly, and the deepening shadows and the kindling lights of London Bridge were passed, and the tiers of shipping lay on either hand.

It was not until now that the upper half of the man came back into the boat. His arms were wet and dirty, and he washed them over the side. In his right hand he held something, and he washed that in the river too. It was money. He chinked it once, and he blew upon it once, and he spat upon it once, – ‘for luck,’ he hoarsely said – before he put it in his pocket.

‘Lizzie!’

The girl turned her face towards him with a start, and rowed in silence. Her face was very pale. He was a hook-nosed man, and with that and his bright eyes and his ruffled head, bore a certain likeness to a roused bird of prey.

¹ *kerchief*: neck scarf

² *Keep her well afore*: keep the boat ahead of

³ *ails*: disturbs

⁴ *impediment*: obstacle in the river

⁵ *sculling*: rowing

⁶ *stern*: the rear end of the boat

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Grade thresholds – June 2019

Cambridge IGCSE™ Literature (English) (0486)

Grade thresholds taken for Syllabus 0486 (Literature (English)) in the June 2019 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	50	32	28	23	20	17	13	9
Component 12	50	26	21	17	15	13	11	9
Component 13	50	27	23	19	17	16	14	12
Component 21	50	27	23	20	17	14	10	6
Component 22	50	27	24	20	17	14	10	6
Component 23	50	30	25	20	17	14	10	6
Component 31	25	17	15	13	12	11	9	7
Component 32	25	15	14	12	11	10	9	8
Component 33	25	16	14	13	12	11	9	7
Component 41	25	16	13	11	9	7	5	3
Component 42	25	16	12	9	7	6	4	2
Component 43	25	16	14	11	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	23	15
AY	12, 22	61	53	45	37	32	27	21	15
AZ	13, 23	66	57	48	39	34	30	24	18
BX	11, 31, 41	74	65	56	47	41	35	27	19
BY	12, 32, 42	67	57	47	38	33	29	24	19
BZ	13, 33, 43	67	59	51	43	38	34	28	22
CX	05, 11, 31	79	69	59	50	43	36	27	18
CY	05, 12, 32	70	61	52	43	37	31	25	19

Grade thresholds continued
Cambridge IGCSE Literature (English) (0486)

Option	Combination of Components	A*	A	B	C	D	E	F	G
CZ	05, 13, 33	72	63	54	46	40	35	28	21
DY	12, 32, 85	70	61	52	43	37	31	25	19



LITERATURE (ENGLISH)

0486/11

Paper 1 Poetry and Prose 11

May/June 2019

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 May/June 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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

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, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Practice and Standardisation scripts discussed during the coordination meeting and with Team Leaders, as well as the question-specific notes.

The supplementary notes for each question are related to the assessment objectives above. Because of the nature of the subject, they are for general guidance; they are not designed as prescriptions of required content and must not be treated as such. The syllabus aims at encouraging candidates to make some personal response to their reading. Whilst there are legitimate expectations of the content of most answers, examiners may see responses that include ideas not covered in the supplementary guidance. For these cases, examiners should credit valid responses fairly and not penalise candidates for including valid points outside the mark scheme.

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 12 Poetry and Prose

May/June 2019

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.

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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
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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:

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.

Introduction

For general administrative guidance, see *Notes for Examiners Handbook*.

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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- AO4** communicate a sensitive and informed personal response

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BAND DESCRIPTOR TABLE

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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)
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)

0486/13

Paper 1 Poetry and Prose

May/June 2019

MARK SCHEME

Maximum Mark: 50

Published

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GENERIC MARKING PRINCIPLE 3:

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GENERIC MARKING PRINCIPLE 6:

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Assessment Objectives

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BAND DESCRIPTOR TABLE

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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)

0486/21

Paper 2 Drama

May/June 2019

MARK SCHEME

Maximum Mark: 25

Published

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GENERIC MARKING PRINCIPLE 2:

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GENERIC MARKING PRINCIPLE 3:

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- 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 2019

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
- 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.

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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:

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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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- AO4** Communicate a sensitive and informed personal response to literary texts.

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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 2019

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
- 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
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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	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)

0486/31

Paper 3 Drama (Open Text) 31

May/June 2019

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

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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:

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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.

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 3 Drama (Open Text) 32

May/June 2019

MARK SCHEME

Maximum Mark: 50

Published

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- the specific skills defined in the mark scheme or in the generic level descriptors for the question
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GENERIC MARKING PRINCIPLE 2:

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GENERIC MARKING PRINCIPLE 3:

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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
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- 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)

0486/33

Paper 3 Drama (Open Text) 33

May/June 2019

MARK SCHEME

Maximum Mark: 50

Published

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Assessment Objectives

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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)
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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 41

May/June 2019

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 contexts, 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)
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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)

0486/42

Paper 4 Unseen

May/June 2019

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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Generic Marking Principles

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Introduction

For general administrative guidance, see *Notes for Examiners Handbook*.

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 contexts, 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, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Practice and Standardisation scripts discussed during the coordination meeting and with Team Leaders, as well as the question-specific notes.

The supplementary notes for each question are related to the assessment objectives above. Because of the nature of the subject, they are for general guidance; they are not designed as prescriptions of required content and must not be treated as such. The syllabus aims at encouraging candidates to make some personal response to their reading. Whilst there are legitimate expectations of the content of most answers, examiners may see responses that include ideas not covered in the supplementary guidance. For these cases, examiners should credit valid responses fairly and not penalise candidates for including valid points outside the mark scheme.

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LITERATURE (ENGLISH)

0486/43

Paper 4 Unseen 43

May/June 2019

MARK SCHEME

Maximum Mark: 25

Published

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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 2019

1 hour 30 minutes

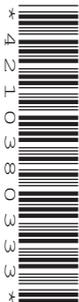
No Additional Materials are required.

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 2</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>
Jane Austen: <i>Mansfield Park</i>	7, 8	pages 10–11
Willa Cather: <i>My Ántonia</i>	9, 10	pages 12–13
Anita Desai: <i>In Custody</i>	11, 12	pages 14–15
Charles Dickens: <i>Hard Times</i>	13, 14	pages 16–17
Kate Grenville: <i>The Secret River</i>	15, 16	pages 18–19
John Knowles: <i>A Separate Peace</i>	17, 18	pages 20–21
Alan Paton: <i>Cry, the Beloved Country</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
 along through somebody's expensive fantasyland, 20
 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
 of braving the same horrors 25
 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)

What impressions of the speaker does Boey create for you in this poem?

Or 2 How does Brontë use words and images to powerful effect 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:
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?

(Emily Brontë)

SONGS OF OURSELVES VOLUME 2: from Part 2

Remember to support your ideas with details from the writing.

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

Afternoon with Irish Cows

There were a few dozen who occupied the field

Content removed due to copyright restrictions.

above the wall with one wild, shocking eye.

(Billy Collins)

How does Collins create vivid impressions of the cows in this poem?

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Or 4 How does Tennyson make *The Kraken* such a disturbing poem?

The Kraken

Below the thunders of the upper deep;	
Far, far beneath in the abysmal sea,	
His ancient, dreamless, uninvaded sleep	
The Kraken sleepeth: faintest sunlights flee	
About his shadowy sides: above him swell	5
Huge sponges of millennial growth and height;	
And far away into the sickly light,	
From many a wondrous grot and secret cell	
Unnumbered and enormous polypi	
Winnow with giant arms the slumbering green.	10
There hath he lain for ages and will lie	
Battening upon huge seaworms in his sleep,	
Until the latter fire shall heat the deep;	
Then once by man and angels to be seen,	
In roaring he shall rise and on the surface die.	15

(Alfred, Lord Tennyson)

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 10
to hear the Hungarian Dances across moonlit snow.

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, 15
overcoat on. He hadn't been to bed.

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.

In what ways does Clarke vividly portray the musician in this poem?

Or 6 How does Clarke vividly convey her thoughts and feelings in *Miracle on St David's Day*?

Miracle on St David's Day

'They flash upon that inward eye
Which is the bliss of solitude'

The Daffodils by W Wordsworth

An afternoon yellow and open-mouthed
with daffodils. The sun treads the path
among cedars and enormous oaks.
It might be a country house, guests strolling,
the rumps of gardeners between nursery shrubs. 5

I am reading poetry to the insane.
An old woman, interrupting, offers
as many buckets of coal as I need.
A beautiful chestnut-haired boy listens
entirely absorbed. A schizophrenic 10

on a good day, they tell me later.
In a cage of first March sun a woman
sits not listening, not seeing, not feeling.
In her neat clothes the woman is absent.
A big, mild man is tenderly led 15

to his chair. He has never spoken.
His labourer's hands on his knees, he rocks
gently to the rhythms of the poems.
I read to their presences, absences,
to the big, dumb labouring man as he rocks. 20

He is suddenly standing, silently,
huge and mild, but I feel afraid. Like slow
movement of spring water or the first bird
of the year in the breaking darkness,
the labourer's voice recites 'The Daffodils'. 25

The nurses are frozen, alert; the patients
seem to listen. He is hoarse but word-perfect.
Outside the daffodils are still as wax,
a thousand, ten thousand, their syllables
unspoken, their creams and yellows still. 30

Forty years ago, in a Valleys school,
the class recited poetry by rote.
Since the dumbness of misery fell
he has remembered there was a music
of speech and that once he had something to say. 35

When he's done, before the applause, we observe
the flowers' silence. A thrush sings
and the daffodils are flame.

SECTION B: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

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

Mr Rushworth was from the first struck with the beauty of Miss Bertram, and being inclined to marry, soon fancied himself in love. He was a heavy young man, with not more than common sense, but as there was nothing disagreeable in his figure or address, the young lady was well pleased with her conquest. Being now in her twenty-first year, Maria Bertram was beginning to think matrimony a duty; and as a marriage with Mr Rushworth would give her the enjoyment of a larger income than her father's, as well as ensure her the house in town, which was now a prime object, it became by the same rule of moral obligation, her evident duty to marry Mr Rushworth if she could. Mrs Norris was most zealous in promoting the match, by every suggestion and contrivance, likely to enhance its desirableness to either party; and among other means by seeking an intimacy with the gentleman's mother, who at present lived with him, and to whom she even forced Lady Bertram to go through ten miles of indifferent road, to pay a morning visit. It was not long before a good understanding took place between this lady and herself. Mrs Rushworth acknowledged herself very desirous that her son should marry, and declared that of all the young ladies she had ever seen, Miss Bertram seemed, by her amiable qualities and accomplishments, the best adapted to make him happy. Mrs Norris accepted the compliment, and admired the nice discernment of character which could so well distinguish merit. Maria was indeed the pride and delight of them all—perfectly faultless—an angel; and of course, so surrounded by admirers, must be difficult in her choice; but yet as far as Mrs Norris could allow herself to decide on so short an acquaintance, Mr Rushworth appeared precisely the young man to deserve and attach her.

After dancing with each other at a proper number of balls, the young people justified these opinions, and an engagement, with a due reference to the absent Sir Thomas, was entered into, much to the satisfaction of their respective families, and of the general lookers-on of the neighbourhood, who had, for many weeks past, felt the expediency of Mr Rushworth's marrying Miss Bertram.

It was some months before Sir Thomas's consent could be received; but in the mean while, as no one felt a doubt of his most cordial pleasure in the connection, the intercourse of the two families was carried on without restraint, and no other attempt made at secrecy, than Mrs Norris's talking of it every where as a matter not to be talked of at present.

Edmund was the only one of the family who could see a fault in the business; but no representation of his aunt's could induce him to find Mr Rushworth a desirable companion. He could allow his sister to be the best judge of her own happiness, but he was not pleased that her happiness should centre in a large income; nor could he refrain from often saying to himself, in Mr Rushworth's company, 'If this man had not twelve thousand a year, he would be a very stupid fellow.'

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Sir Thomas, however, was truly happy in the prospect of an alliance so unquestionably advantageous, and of which he heard nothing but the perfectly good and agreeable. It was a connection exactly of the right sort; in the same county, and the same interest; and his most hearty concurrence was conveyed as soon as possible. He only conditioned that the marriage should not take place before his return, which he was again looking eagerly forward to. He wrote in April, and had strong hopes of settling every thing to his entire satisfaction, and leaving Antigua before the end of the summer.

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[from Chapter 4]

How does Austen amusingly present the engagement of Maria Bertram and Mr Rushworth at this moment in the novel?

- Or** **8** Does Austen's writing encourage you to have any sympathy for Mary and Henry Crawford?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

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

It was pleasant there in the kitchen. The sun shone into my bath-water through the west half-window, and a big Maltese cat came up and rubbed himself against the tub, watching me curiously. While I scrubbed, my grandmother busied herself in the dining-room until I called anxiously, 'Grandmother, I'm afraid the cakes are burning!' Then she came laughing, waving her apron before her as if she were shooing chickens. 5

She was a spare, tall woman, a little stooped, and she was apt to carry her head thrust forward in an attitude of attention, as if she were looking at something, or listening to something, far away. As I grew older, I came to believe that it was only because she was so often thinking of things that were far away. She was quick-footed and energetic in all her movements. Her voice was high and rather shrill, and she often spoke with an anxious inflection, for she was exceedingly desirous that everything should go with due order and decorum. Her laugh, too, was high, and perhaps a little strident, but there was a lively intelligence in it. She was then fifty-five years old, a strong woman, of unusual endurance. 10 15

After I was dressed, I explored the long cellar next the kitchen. It was dug out under the wing of the house, was plastered and cemented, with a stairway and an outside door by which the men came and went. Under one of the windows there was a place for them to wash when they came in from work. 20

While my grandmother was busy about supper, I settled myself on the wooden bench behind the stove and got acquainted with the cat — he caught not only rats and mice, but gophers, I was told. The patch of yellow sunlight on the floor travelled back toward the stairway, and grandmother and I talked about my journey, and about the arrival of the new Bohemian family; she said they were to be our nearest neighbours. We did not talk about the farm in Virginia, which had been her home for so many years. But after the men came in from the fields, and we were all seated at the supper table, then she asked Jake about the old place and about our friends and neighbours there. 25 30

My grandfather said little. When he first came in he kissed me and spoke kindly to me, but he was not demonstrative. I felt at once his deliberateness and personal dignity, and was a little in awe of him. The thing one immediately noticed about him was his beautiful, crinkly, snow-white beard. I once heard a missionary say it was like the beard of an Arabian sheik. His bald crown only made it more impressive. 35

Grandfather's eyes were not at all like those of an old man; they were bright blue, and had a fresh, frosty sparkle. His teeth were white and regular — so sound that he had never been to a dentist in his life. He had a delicate skin, easily roughened by sun and wind. When he was a young man his hair and beard were red; his eyebrows were still coppery. 40

As we sat at the table, Otto Fuchs and I kept stealing covert glances at each other. Grandmother had told me while she was getting supper that he was an Austrian who came to this country a young boy and had led an adventurous life in the Far West among mining-camps and cow outfits. His iron constitution was somewhat broken by mountain pneumonia, and he 45

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had drifted back to live in a milder country for a while. He had relatives in Bismarck, a German settlement to the north of us, but for a year now he had been working for grandfather.

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[from Book 1 Chapter 2]

How does Cather make this such a vivid introduction to Jim's grandparents?

- Or** **10** Explore the ways in which Cather strikingly portrays the relationship between Mr and Mrs Shimerda.

ANITA DESAI: *In Custody*

Remember to support your ideas with details from the writing.

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

She pointed dramatically at Nur who was huddled, whimpering, on the mattress, holding his knees to his chest and rocking from side to side in agony. ‘Do you call that a poet, or even a man? All of you – you *followers* of his – you have reduced him to that, making him eat and drink like some animal, like a pig, laughing at your jokes, singing your crude songs, when he should be at work, or resting to prepare himself for work – ’ 5

Deven dropped his eyes and his head sank in admission of this indubitable truth. His submission seemed to enrage her and throw her into another paroxysm. Marching across the room to a shelf where books and papers were stacked, she began to fling them at him, saying, ‘See what you’ve done to him? See what he’s done in my room? Am I to stand for this in my room, in my house? Did he marry me to make me live in a pigsty with him? Am I to live like a pig with all the rest of you?’ With each question she flung another handful of papers at Deven and when he was deep in them, turning his head from side to side to avoid their impact, growing giddy and muddled and frantic as more and more descended on him, she screamed, ‘Don’t you see? It is *there!*’ and pointed at a pool of yellow vomit in a corner of the room. He stared across it and only then noticed the crying child – the little fat boy who had thrown down the coins the poet had given him, now sitting against the wall with his legs stretched out before him and his fists thrust into his eyes, howling with sleepiness and terror. Following the direction of Deven’s eyes, she too stared at the child, then swooped down upon him and picked him up in a fierce embrace. ‘See what my child has to witness – the depths to which his father has been brought by you – you – ’ 10 15 20 25

‘No, no,’ Deven protested, and to remove any such signs of the poet’s degradation, he grabbed some handfuls of paper she had flung at him and, crawling forwards to the tell-tale stain, began to scrub the floor with them, made desperate in his movements by the sobbing of the terrified child and the retching of the poet at the other end of the room as well as the outrage that the woman exhaled as though she were a fire-eater in the middle of a performance. 30

‘Take it away from here,’ she commanded, standing by the bookshelf and holding the child as if out of the swill. ‘Go fetch water. Wash the floor. I want it washed and polished. I will have my room clean, my house clean. D’you hear? D’you think I entered this house to keep company with swine?’ 35

‘No, *janum*, no,’ wept the poet, in between retching sounds that were tearing him to pieces. ‘I tell you – I had this pain here – my ulcers – ’ 40

‘Don’t talk to me!’ her voice rose hysterically. ‘Don’t talk to me about ulcers. It was drink, it was your party, your friends, your horrible, inferior life – ’ 45

‘He is ill,’ Deven protested, and crept towards the door with the dirty sheets of paper in his hand. ‘Please, please, he is ill, and aged. I beg you – ’ 45

‘Ill? He is *foolish*, foolish to spend time with you, to have friends like you, to ignore his wife and child – ’ here the woman stopped her high-pitched abuse as her voice broke, and she turned her face away as if to

hide a moment of weakness. Deven took her momentary inattention as an opportunity to slip out of the room with the sopping bundle of paper, desperate to get rid of it.

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[from Chapter 3]

How does Desai make this moment in the novel both vivid and revealing?

Or **12** Does Desai's writing encourage you to have any sympathy for Deven?

Do **not** use the extract in **Question 11** in answering this question.

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:

‘It would be a fine thing to be you, Miss Louisa!’ she said, one night, when Louisa had endeavoured to make her perplexities for next day something clearer to her.

‘Do you think so?’

‘I should know so much, Miss Louisa. All that is difficult to me now, would be so easy then.’ 5

‘You might not be the better for it, Sissy.’

Sissy submitted, after a little hesitation, ‘I should not be the worse, Miss Louisa.’ To which Miss Louisa answered, ‘I don’t know that.’

There had been so little communication between these two – both because life at Stone Lodge went monotonously round like a piece of machinery which discouraged human interference, and because of the prohibition relative to Sissy’s past career – that they were still almost strangers. Sissy, with her dark eyes wonderingly directed to Louisa’s face, was uncertain whether to say more or to remain silent. 10

‘You are more useful to my mother, and more pleasant with her than I can ever be,’ Louisa resumed. ‘You are pleasanter to yourself, than I am to *my* self.’ 15

‘But, if you please Miss Louisa,’ Sissy pleaded, ‘I am – O so stupid!’

Louisa, with a brighter laugh than usual, told her she would be wiser by and by. 20

‘You don’t know,’ said Sissy, half crying, ‘what a stupid girl I am. All through school hours I make mistakes. Mr and Mrs M’Choakumchild call me up, over and over again, regularly to make mistakes. I can’t help them. They seem to come natural to me.’ 25

‘Mr and Mrs M’Choakumchild never make any mistakes themselves, I suppose, Sissy?’

‘O no!’ she eagerly returned. ‘They know everything.’

‘Tell me some of your mistakes.’

‘I am almost ashamed,’ said Sissy, with reluctance. ‘But today, for instance, Mr M’Choakumchild was explaining to us about Natural Prosperity.’ 30

‘National, I think it must have been,’ observed Louisa.

‘Yes, it was. – But isn’t it the same?’ she timidly asked.

‘You had better say, National, as he said so,’ returned Louisa, with her dry reserve. 35

‘National Prosperity. And he said, Now, this schoolroom is a Nation. And in this nation, there are fifty millions of money. Isn’t this a prosperous nation? Girl number twenty, isn’t this a prosperous nation, and a’n’t you in a thriving state?’

‘What did you say?’ asked Louisa. 40

‘Miss Louisa, I said I didn’t know. I thought I couldn’t know whether it was a prosperous nation or not, and whether I was in a thriving state or not, unless I knew who had got the money, and whether any of it was mine. But that had nothing to do with it. It was not in the figures at all,’ said Sissy, wiping her eyes. 45

‘That was a great mistake of yours,’ observed Louisa.

‘Yes, Miss Louisa, I know it was, now. Then Mr M’Choakumchild said he would try me again. And he said, This schoolroom is an immense town,

and in it there are a million of inhabitants, and only five-and-twenty are starved to death in the streets, in the course of a year. What is your remark on that proportion? And my remark was – for I couldn't think of a better one – that I thought it must be just as hard upon those who were starved, whether the others were a million, or a million million. And that was wrong, too.' 50

'Of course it was.'

'Then Mr M'Choakumchild said he would try me once more. And he said, Here are the stutterings –'

'Statistics,' said Louisa. 55

'Yes, Miss Louisa – they always remind me of stutterings, and that's another of my mistakes – of accidents upon the sea. And I find (Mr M'Choakumchild said) that in a given time a hundred thousand persons went to sea on long voyages, and only five hundred of them were drowned or burnt to death. What is the percentage? And I said, Miss;' here Sissy fairly sobbed as confessing with extreme contrition to her greatest error; 'I said it was nothing.' 60 65

[from Book 1 Chapter 9]

How does Dickens create sympathy for both Sissy and Louisa at this moment in the novel?

- Or** **14** In what ways does Dickens make the relationship between Louisa and her brother Tom so memorable?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

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

The felons were being pushed and prodded over the plank onto the wharf and stood bowed under the ferocity of light, awkward in their irons. Their heads had been recently cropped so their necks were pale like sprouted potatoes, the scabby skin showing where the shears had bitten too deep. They stood on the wharf in a tight bunch, afraid of so much space. 5

Thornhill had looked forward to this moment. He had pictured how he would stride and point at the men he wanted. But he hung back now, so he would not have to face Suckling's smirk.

The Governor's man had already creamed off the prisoners with skills: the carpenters and builders, the sawyers and farmers. Now the gentleman settlers, with their braying voices and their coats that fitted as if they had been born in them, were singling out the strong ones and the ones on whose faces life had not laid too hard a stamp. Then the emancipist settlers made their choices, and there was not much left when Suckling was beside him again out of nowhere. *Take your pick, Thornhill*, he said, and made a shopkeeper's expansive gesture. His smile was yellow in the blaze of sun. *Feel free, won't you?* he said, and gave *free* a little lingering weight. 10

The two that Thornhill chose were the best of a bad lot. The one who called himself Ned, no other name forthcoming, was a dim thin soul with a long jaw like the heel of a foot, and a wet red mouth and eyes too far back in his head. He reminded Thornhill of poor Rob back in London, a few bricks short of a load, but he seemed willing enough. The other had been a barrow-boy at Covent Garden, he said, although he was no longer a boy. He was haggard in the bright glare of the day. 15

They were a miserable enough pair. But his own. 20

The barrow-boy was squinting at him through the painful light. *Why, Will Thornhill, is it?* he said, coming up closer so Thornhill caught the smell of the ship on him. *Will! Dan Oldfield, remember?*

Thornhill looked at him: the gaunt face, black whiskers beneath the milky skin giving him a starved look, the mouth, starting a grin, ajar on gappy teeth. He remembered Dan Oldfield now. He had seen his father laid out dead on Herring Wharf full of river-water. He remembered the hunger they had shared together, and the cold, and the way they had stood one day pissing on their own feet, just for the moment's warmth of it. 25

The old place sends its regards, Will, Dan cried. His voice was louder than necessary. *Wapping New Stairs ain't the same without our Will Thornhill!* In the face of Thornhill's lack of response, his smile was stiffening.

Thornhill spoke as mildly as a man might who has nothing to prove. *Forgetting your manners are you, Dan Oldfield*, he said, and saw the grin close down. He thought of the way Suckling smiled, not showing any teeth, and tried it himself. *It is Mr Thornhill, Dan*, he said. *You would do well to remember.* 30

Dan looked away, blankly, at the headlands across Port Jackson, the thick-packed bush, the trembling silver of the water. *Mr Thornhill, then*, he said, his voice emptied of expression. Thornhill watched him staring down at the water, where shafts of sunlight sent pale fingers into the glassy green depths, saw the way he was clenching his jaw. He kept shading his eyes with one hand, then the other, his head down. The sunlight showed 35

how thin the wisps of hair were on his pointed head.

Thornhill remembered how he had stared down at the water in just that way, the day the man with the beard full of breadcrumbs had assigned him to Sal. It was a way of not being present at what was happening. Staring into the depths of the water, a man could become a fish, or the water itself.

50

He knew what it was like to be Dan. That was the trouble. He might be entitled to stand in power over him, but in the eyes of men like Suckling, he and Dan Oldfield were the same. He saw what he had never seen before: that there could be no future for the Thornhills back in London.

55

[from Part 3]

How does Grenville make this such a vivid and significant moment in the novel?

- Or** **16** In what ways does Grenville vividly depict the problems that the Thornhills face at Thornhill's Point?

JOHN KNOWLES: *A Separate Peace*

Remember to support your ideas with details from the writing.

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

The beach was hours away by bicycle, forbidden, completely out of all bounds. Going there risked expulsion, destroyed the studying I was going to do for an important test the next morning, blasted the reasonable amount of order I wanted to maintain in my life, and it also involved the kind of long, laboured bicycle ride I hated. 'All right,' I said. 5

We got our bikes and slipped away from Devon along a back road. Having invited me Finny now felt he had to keep me entertained. He told long, wild stories about his childhood; as I pumped panting up steep hills he glided along beside me, joking steadily. He analysed my character, and he insisted on knowing what I disliked most about him ('You're too conventional,' I said). He rode backward with no hands, he rode on his own handlebars, he jumped off and back on his moving bike as he had seen trick horseback riders do in the movies. He sang. Despite the steady musical undertone in his speaking voice Finny couldn't carry a tune, and he couldn't remember the melody or the words to any song. But he loved listening to music, any music, and he liked to sing. 10 15

We reached the beach late in the afternoon. The tide was high and the surf was heavy. I dived in and rode a couple of waves, but they had reached that stage of power in which you could feel the whole strength of the ocean in them. The second wave, as it tore toward the beach with me, spewed me a little ahead of it, encroaching rapidly; suddenly it was immeasurably bigger than I was, it rushed me from the control of gravity and took control of me itself; the wave threw me down in a primitive plunge without a bottom, then there was a bottom, grinding sand, and I skidded onto the shore. The wave hesitated, balanced there, and then hissed back toward the deep water, its tentacles not quite interested enough in me to drag me with it. 20 25

I made my way up on the beach and lay down. Finny came, ceremoniously took my pulse, and then went back into the ocean. He stayed in an hour, breaking off every few minutes to come back to me and talk. The sand was so hot from the all-day sunshine that I had to brush the top layer away in order to lie down on it, and Finny's progress across the beach became a series of high, startled leaps. 30

The ocean, throwing up foaming sun-sprays across some nearby rocks, was winter cold. This kind of sunshine and ocean, with the accumulating roar of the surf and the salty, adventurous, flirting wind from the sea, always intoxicated Phineas. He was everywhere, he enjoyed himself hugely, he laughed out loud at passing sea gulls. And he did everything he could think of for me. 35

We had dinner at a hot dog stand, with our backs to the ocean and its now cooler wind, our faces toward the heat of the cooking range. Then we walked on toward the centre of the beach, where there was a subdued New England strip of honky-tonks. The Boardwalk lights against the deepening blue sky gained an ideal, starry beauty and the lights from the belt of honky-tonks and shooting galleries and beer gardens gleamed with a quiet purity in the clear twilight. 40 45

Finny and I went along the Boardwalk in our sneakers and white slacks, Finny in a light blue polo shirt and I in a T-shirt. I noticed that people were

looking fixedly at him, so I took a look myself to see why. His skin radiated a reddish copper glow of tan, his brown hair had been a little bleached by the sun, and I noticed that the tan made his eyes shine with a cool blue-green fire. 50

‘Everybody’s staring at you,’ he suddenly said to me. ‘It’s because of that movie-star tan you picked up this afternoon ... showing off again.’

Enough broken rules were enough that night. Neither of us suggested going into any of the honky-tonks or beer gardens. We did have one glass of beer each at a fairly respectable-looking bar, convincing, or seeming to convince the bartender that we were old enough by a show of forged draft cards. Then we found a good spot among some sand dunes at the lonely end of the beach, and there we settled down to sleep for the night. The last words of Finny’s usual nighttime monologue were, ‘I hope you’re having a pretty good time here. I know I kind of dragged you away at the point of a gun, but after all you can’t come to the shore with just anybody and you can’t come by yourself, and at this teen-age period in life the proper person is your best pal.’ He hesitated and then added, ‘which is what you are,’ and there was silence on his dune. 55

It was a courageous thing to say. Exposing a sincere emotion nakedly like that at the Devon School was the next thing to suicide. I should have told him then that he was my best friend also and rounded off what he had said. I started to; I nearly did. But something held me back. Perhaps I was stopped by that level of feeling, deeper than thought, which contains the truth. 60

65

[from Chapter 3]

Explore the ways in which Knowles creates such a moving portrayal of the boys’ friendship at this moment in the novel.

Or 18 How does Knowles make you feel sorry for Leper?

ALAN PATON: *Cry, the Beloved Country*

Remember to support your ideas with details from the writing.

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

– Where is this place?
 – It is not far from here. I shall take you tomorrow.
 – I have another great sorrow.
 – You may tell me.
 – I should be glad to tell you. 5

But then he was silent, and tried to speak and could not, so Msimangu said to him, Take your time, my brother.

– It is not easy. It is our greatest sorrow.
 – A son, maybe? Or a daughter?
 – It is a son. 10
 – I am listening.
 – Absalom was his name. He too went away, to look for my sister, but he never returned, nor after a while did he write any more. Our letters, his mother's and mine, all came back to us. And now after what you tell me, I am still more afraid. 15

– We shall try to find him, my brother. Perhaps your sister will know. You are tired, and I should take you to the room I have got for you.
 – Yes, that would be better.

They rose, and Kumalo said, It is my habit to pray in the church. Maybe you will show me. 20

– It is on the way.
 Kumalo said humbly, Maybe you will pray for me.
 – I shall do it gladly. My brother, I have of course my work to do, but so long as you are here, my hands are yours. 25

– You are kind.

Something in the humble voice must have touched Msimangu, for he said, I am not kind. I am a selfish and sinful man, but God put his hands on me, that is all.

He picked up Kumalo's bag, but before they reached the door Kumalo stopped him. 30

– I have one more thing to tell you.
 – Yes.
 – I have a brother also, here in Johannesburg. He too does not write any more. John Kumalo, a carpenter.

Msimangu smiled. I know him, he said. He is too busy to write. He is one of our great politicians. 35

– A politician? My brother?
 – Yes, he is a great man in politics.

Msimangu paused. I hope I shall not hurt you further. Your brother has no use for the Church any more. He says that what God has not done for South Africa, man must do. That is what he says. 40

– This is a bitter journey.
 – I can believe it.
 – Sometimes I fear – what will the Bishop say when he hears? One of his priests. 45

– What can a Bishop say? Something is happening that no Bishop can stop. Who can stop these things from happening? They must go on.
 – How can you say so? How can you say they must go on?

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- They must go on, said Msimangu gravely. You cannot stop the world from going on. My friend, I am a Christian. It is not in my heart to hate a white man. It was a white man who brought my father out of darkness. But you will pardon me if I talk frankly to you. The tragedy is not that things are broken. The tragedy is that they are not mended again. The white man has broken the tribe. And it is my belief – and again I ask your pardon – that it cannot be mended again. But the house that is broken, and the man that falls apart when the house is broken, these are the tragic things. That is why children break the law, and old white people are robbed and beaten. 50
- He passed his hand across his brow. 55
- It suited the white man to break the tribe, he continued gravely. But it has not suited him to build something in the place of what is broken. I have pondered this for many hours and must speak it, for it is the truth for me. They are not all so. There are some white men who give their lives to build up what is broken. 60
- But they are not enough, he said. They are afraid, that is the truth. It is fear that rules this land. 65

[from Book 1 Chapter 5]

What vivid impressions does Paton create for you of Msimangu at this moment in the novel?

Or **20** How does Paton make Mrs Lithebe such a memorable character?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21** Read this extract from *The Moving Finger* (by Edith Wharton), and then answer the question that follows it:

The next Sunday I travelled down to Grancy's alone. He met me at the station and I saw at once that he had changed since our last meeting. Then he had been in fighting array, but now if he and grief still housed together it was no longer as enemies. Physically the transformation was as marked but less reassuring. If the spirit triumphed the body showed its scars. At five-and-forty he was gray and stooping, with the tired gait of an old man. His serenity, however, was not the resignation of age. I saw that he did not mean to drop out of the game. Almost immediately he began to speak of our old interests; not with an effort, as at our former meeting, but simply and naturally, in the tone of a man whose life has flowed back into its normal channels. I remembered, with a touch of self-reproach, how I had distrusted his reconstructive powers; but my admiration for his reserved force was now tinged by the sense that, after all, such happiness as his ought to have been paid with his last coin. The feeling grew as we neared the house and I found how inextricably his wife was interwoven with my remembrance of the place: how the whole scene was but an extension of that vivid presence. 5

Within doors nothing was changed, and my hand would have dropped without surprise into her welcoming clasp. It was luncheon-time, and Grancy led me at once to the dining-room, where the walls, the furniture, the very plate and porcelain, seemed a mirror in which a moment since her face had been reflected. I wondered whether Grancy, under the recovered tranquillity of his smile, concealed the same sense of her nearness, saw perpetually between himself and the actual her bright unappeasable ghost. He spoke of her once or twice, in an easy incidental way, and her name seemed to hang in the air after he had uttered it, like a chord that continues to vibrate. If he felt her presence it was evidently as an enveloping medium, the moral atmosphere in which he breathed. I had never before known how completely the dead may survive. 10

After luncheon we went for a long walk through the autumnal fields and woods, and dusk was falling when we re-entered the house. Grancy led the way to the library, where, at this hour, his wife had always welcomed us back to a bright fire and a cup of tea. The room faced the west, and held a clear light of its own after the rest of the house had grown dark. I remembered how young she had looked in this pale gold light, which irradiated her eyes and hair, or silhouetted her girlish outline as she passed before the windows. Of all the rooms the library was most peculiarly hers; and here I felt that her nearness might take visible shape. Then, all in a moment, as Grancy opened the door, the feeling vanished and a kind of resistance met me on the threshold. I looked about me. Was the room changed? Had some desecrating hand effaced the traces of her presence? No; here too the setting was undisturbed. My feet sank into the same deep-piled Daghestan; the book-shelves took the firelight on the same rows of rich subdued bindings; her arm-chair stood in its old place near the tea-table; and from the opposite wall her face confronted me. 15

Her face – but was it hers? I moved nearer and stood looking up at the 20

portrait. Grancy's glance had followed mine and I heard him move to my side.

'You see a change in it?' he said.

50

'What does it mean?' I asked.

'It means – that five years have passed.'

'Over *her*?'

'Why not? – Look at me!' He pointed to his gray hair and furrowed temples. 'What do you think kept *her* so young? It was happiness! But now—' he looked up at her with infinite tenderness. 'I like her better so,' he said. 'It's what she would have wished.'

55

'Have wished?'

'That we should grow old together. Do you think she would have wanted to be left behind?'

60

I stood speechless, my gaze travelling from his worn grief-beaten features to the painted face above.

How does Wharton vividly convey the narrator's thoughts and feelings at this moment in the story?

Or **22** In what ways does Crane memorably portray the relationships between the men in *The Open Boat*?

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LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

May/June 2019

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:

For Heidi With Blue Hair

When you dyed your hair blue
 (or, at least, ultramarine
 for the clipped sides, with a crest
 of jet-black spikes on top)
 you were sent home from school 5

because, as the headmistress put it,
 although dyed hair was not
 specifically forbidden, yours
 was, apart from anything else,
 not done in the school colours. 10

Tears in the kitchen, telephone-calls
 to school from your freedom-loving father:
 ‘She’s not a punk in her behaviour;
 it’s just a style.’ (You wiped your eyes,
 also not in a school colour.) 15

‘She discussed it with me first –
 we checked the rules.’ ‘And anyway, Dad,
 it cost twenty-five dollars.
 Tell them it won’t wash out –
 not even if I wanted to try.’ 20

It would have been unfair to mention
 your mother’s death, but that
 shimmered behind the arguments.
 The school had nothing else against you;
 the teachers twittered and gave in. 25

Next day your black friend had hers done
 in grey, white and flaxen yellow –
 the school colours precisely:
 an act of solidarity, a witty
 tease. The battle was already won. 30

(Fleur Adcock)

How does Adcock make this poem so moving?

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Or 2 How does Browning create a vivid atmosphere in *Meeting at Night*?

Meeting at Night

The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed i' the slushy sand.

5

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

10

(*Robert Browning*)

SONGS OF OURSELVES VOLUME 2: from Part 2

Remember to support your ideas with details from the writing.

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

London Snow

When men were all asleep the snow came flying,
 In large white flakes falling on the city brown,
 Stealthily and perpetually settling and loosely lying,
 Hushing the latest traffic of the drowsy town;
 Deadening, muffling, stifling its murmurs failing; 5
 Lazily and incessantly floating down and down:
 Silently sifting and veiling road, roof and railing;
 Hiding difference, making unevenness even,
 Into angles and crevices softly drifting and sailing. 10
 All night it fell, and when full inches seven
 It lay in the depth of its uncompacted lightness,
 The clouds blew off from a high and frosty heaven;
 And all woke earlier for the unaccustomed brightness
 Of the winter dawning, the strange unheavenly glare:
 The eye marvelled—marvelled at the dazzling whiteness; 15
 The ear hearkened to the stillness of the solemn air;
 No sound of wheel rumbling nor of foot falling,
 And the busy morning cries came thin and spare.
 Then boys I heard, as they went to school, calling, 20
 They gathered up the crystal manna to freeze
 Their tongues with tasting, their hands with snowballing;
 Or rioted in a drift, plunging up to the knees;
 Or peering up from under the white-mossed wonder,
 ‘O look at the trees!’ they cried, ‘O look at the trees!’
 With lessened load a few carts creak and blunder, 25
 Following along the white deserted way,
 A country company long dispersed asunder:
 When now already the sun, in pale display
 Standing by Paul’s high dome, spread forth below
 His sparkling beams, and awoke the stir of the day. 30
 For now doors open, and war is waged with the snow;
 And trains of sombre men, past tale of number,
 Tread long brown paths, as toward their toil they go:
 But even for them awhile no cares encumber 35
 Their minds diverted; the daily word is unspoken,
 The daily thoughts of labour and sorrow slumber
 At the sight of the beauty that greets them, for the charm they have broken.

(Robert Bridges)

How does Bridges vividly convey the effects of the snowfall in this poem?

- Or 4 Explore the ways in which Millay makes *The Buck in the Snow* such a sad poem.

The Buck in the Snow

White sky, over the hemlocks bowed with snow,
 Saw you not at the beginning of evening the antlered buck and his doe
 Standing in the apple-orchard? I saw them. I saw them suddenly go,
 Tails up, with long leaps lovely and slow,
 Over the stone-wall into the wood of hemlocks bowed with snow. 5

Now he lies here, his wild blood scalding the snow.

How strange a thing is death, bringing to his knees, bringing to his antlers
 The buck in the snow.
 How strange a thing--a mile away by now, it may be,
 Under the heavy hemlocks that as the moments pass 10
 Shift their loads a little, letting fall a feather of snow--
 Life, looking out attentive from the eyes of the doe.

(*Edna St Vincent Millay*)

- Or 6 In what ways does Clarke make the visit to Port Talbot so dramatic in *Heron at Port Talbot*?

Heron at Port Talbot

Snow falls on the cooling towers
delicately settling on cranes.
Machinery's old bones whiten; death
settles with its rusts, its erosions.

Warning of winds off the sea 5
the motorway dips to the dock's edge.
My hands tighten on the wheel against
the white steel of the wind.

Then we almost touch, both braking flight, 10
bank on the air and feel that shocking
intimacy of near-collision,
animal tracks that cross in snow.

I see his living eye, his change of mind,
feel pressure as we bank, the force
of his beauty. We might have died 15
in some terrible conjunction.

The steel town's sulphurs billow
like dirty washing. The sky stains
with steely inks and fires, chemical
rustings, salt-grains, sand under snow. 20

And the bird comes, a surveyor
calculating space between old workings
and the mountain hinterland, archangel
come to re-open the heron-roads,

meets me at an inter-section 25
where wind comes flashing off water
interrupting the warp of the snow
and the broken rhythms of blood.

SECTION B: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

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

‘You are not serious, Tom, in meaning to act?’ said Edmund in a low voice, as his brother approached the fire.

‘Not serious! never more so, I assure you. What is there to surprise you in it?’

‘I think it would be very wrong. In a *general* light, private theatricals are open to some objections, but as *we* are circumstanced, I must think it would be highly injudicious, and more than injudicious, to attempt any thing of the kind. It would show great want of feeling on my father’s account, absent as he is, and in some degree of constant danger; and it would be imprudent, I think, with regard to Maria, whose situation is a very delicate one, considering every thing, extremely delicate.’ 5

‘You take up a thing so seriously! as if we were going to act three times a week till my father’s return, and invite all the country. But it is not to be a display of that sort. We mean nothing but a little amusement among ourselves, just to vary the scene, and exercise our powers in something new. We want no audience, no publicity. We may be trusted, I think, in chusing some play most perfectly unexceptionable, and I can conceive no greater harm or danger to any of us in conversing in the elegant written language of some respectable author than in chattering in words of our own. I have no fears, and no scruples. And as to my father’s being absent, it is so far from an objection that I consider it rather as a motive; for the expectation of his return must be a very anxious period to my mother, and if we can be the means of amusing that anxiety, and keeping up her spirits for the next few weeks, I shall think our time very well spent, and so I am sure will he.—It is a *very* anxious period for her.’ 10

As he said this, each looked towards their mother. Lady Bertram, sunk back in one corner of the sofa, the picture of health, wealth, ease, and tranquillity, was just falling into a gentle doze, while Fanny was getting through the few difficulties of her work for her. 15

Edmund smiled and shook his head. 30

‘By Jove! this wont do’—cried Tom, throwing himself into a chair with a hearty laugh. ‘To be sure, my dear Mother, your anxiety—I was unlucky there.’

‘What is the matter?’ asked her Ladyship in the heavy tone of one half roused—‘I was not asleep.’ 35

‘Oh! dear, no Ma’am—Nobody suspected you—Well Edmund,’ he continued, returning to the former subject, posture, and voice, as soon as Lady Bertram began to nod again—‘But *this* I *will* maintain—that we shall be doing no harm.’

‘I cannot agree with you—I am convinced that my Father would totally disapprove it.’ 40

‘And I am convinced to the contrary.—Nobody is fonder of the exercise of talent in young people or promotes it more than my father, and for any thing of the Acting, Spouting, Reciting kind, I think he has always a decided

taste. I am sure he encouraged it in us as boys. How many a time have we mourned over the dead body of Julius Caesar, and *to be'd* and *not to be'd*, in this very room, for his amusement. And I am sure, *my name was Norval*, every evening of my life through one Christmas holidays.' 45

'It was a very different thing.—You must see the difference yourself. My Father wished us, as school-boys, to speak well, but he would never wish his grown up daughters to be acting plays. His sense of decorum is strict.' 50

'I know all that,' said Tom displeas'd. 'I know my Father as well as you do, and I'll take care that his daughters do nothing to distress him. Manage your own concerns, Edmund, and I'll take care of the rest of the family.'

[from Chapter 13]

How does Austen strikingly convey the conflict between Tom and Edmund at this moment in the novel?

Or 8 What does Austen's portrayal of Mrs Norris encourage you to feel about her?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

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

All those fall afternoons were the same, but I never got used to them. As far as we could see, the miles of copper-red grass were drenched in sunlight that was stronger and fiercer than at any other time of the day. The blond cornfields were red gold, the haystacks turned rosy and threw long shadows. The whole prairie was like the bush that burned with fire and was not consumed. That hour always had the exultation of victory, of triumphant ending, like a hero's death — heroes who died young and gloriously. It was a sudden transfiguration, a lifting-up of day. 5

How many an afternoon Ántonia and I have trailed along the prairie under that magnificence! And always two long black shadows flitted before us or followed after, dark spots on the ruddy grass. 10

We had been silent a long time, and the edge of the sun sank nearer and nearer the prairie floor, when we saw a figure moving on the edge of the upland, a gun over his shoulder. He was walking slowly, dragging his feet along as if he had no purpose. We broke into a run to overtake him. 15

'My papa sick all the time,' Tony panted as we flew. 'He not look good, Jim.'

As we neared Mr Shimerda she shouted, and he lifted his head and peered about. Tony ran up to him, caught his hand and pressed it against her cheek. She was the only one of his family who could rouse the old man from the torpor in which he seemed to live. He took the bag from his belt and showed us three rabbits he had shot, looked at Ántonia with a wintry flicker of a smile and began to tell her something. She turned to me. 20

'My *tatine* make me little hat with the skins, little hat for win-ter!' she exclaimed joyfully. 'Meat for eat, skin for hat' — she told off these benefits on her fingers. 25

Her father put his hand on her hair, but she caught his wrist and lifted it carefully away, talking to him rapidly. I heard the name of old Hata. He untied the handkerchief, separated her hair with his fingers, and stood looking down at the green insect. When it began to chirp faintly, he listened as if it were a beautiful sound. 30

I picked up the gun he had dropped; a queer piece from the old country, short and heavy, with a stag's head on the cock. When he saw me examining it, he turned to me with his far-away look that always made me feel as if I were down at the bottom of a well. He spoke kindly and gravely, and Ántonia translated: 35

'My *tatine* say when you are big boy, he give you his gun. Very fine, from Bohemie. It was belong to a great man, very rich, like what you not got here; many fields, many forests, many big house. My papa play for his wedding, and he give my papa fine gun, and my papa give you.' 40

I was glad that this project was one of futurity. There never were such people as the Shimerdas for wanting to give away everything they had. Even the mother was always offering me things, though I knew she expected substantial presents in return. We stood there in friendly silence, while the feeble minstrel sheltered in Ántonia's hair went on with its scratchy chirp. The old man's smile, as he listened, was so full of sadness, of pity for things, that I never afterward forgot it. As the sun sank there 45

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came a sudden coolness and the strong smell of earth and drying grass. Ántonia and her father went off hand in hand, and I buttoned up my jacket and raced my shadow home.

50

[from Book 1 Chapter 6]

How does Cather make this such a dramatic and unsettling moment in the novel?

Or **10** How far does Cather persuade you that Ántonia has a happy and satisfying life?

ANITA DESAI: *In Custody*

Remember to support your ideas with details from the writing.

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

Deven had been more a poet than a professor when he married Sarla – he had only been taken on as a temporary lecturer and still had confidence in his verse – and for the wife of a poet she seemed too prosaic. Of course she had not been his choice but that of his mother and aunts, crafty and cautious women; she was the daughter of a friend of an aunt's, she lived on the same street as that family, they had observed her for years and found her suitable in every way: plain, penny-pinching and congenitally pessimistic. What they had not suspected was that Sarla, as a girl and as a new bride, had aspirations, too; they had not understood because within the grim boundaries of their own penurious lives they had never entertained anything so abstract. Sarla's home had been scarcely less grim but on the edges of it there flowered such promises of Eden as could be held out by advertisements, cinema shows and the gossip of girl friends. So she had dared to aspire towards a telephone, a refrigerator, even a car. Did not the smiling lady on the signboard lean seductively upon her crowded refrigerator, promising 'Yours, in easy instalments'? And the saucy girl in the magazine step into a car as though there were no such things in her life as bills, instalments or debts? Her girl friends had a joke about it – 'Fan, 'phone, frigidaire!' they would shout whenever anyone mentioned a wedding, a bridegroom, a betrothal, and dissolve in hectic laughter. While her mother collected stainless steel cooking pots and her sisters embroidered pillowcases and anti-macassars for her, she dreamt the magazine dream of marriage: herself, stepping out of a car with a plastic shopping bag full of groceries and filling them into the gleaming refrigerator, then rushing to the telephone placed on a lace doily upon a three-legged table and excitedly ringing up her friends to invite them to see a picture show with her and her husband who was beaming at her from behind a flowered curtain. 5
10
15
20
25

But by marrying into the academic profession and moving to a small town outside the capital, none of these dreams had materialized, and she was naturally embittered. The thwarting of her aspirations had cut two dark furrows from the corners of her nostrils to the corners of her mouth, as deep and permanent as surgical scars. The droop of her thin, straight hair on either side of her head repeated these twin lines of disappointment. They made her look forbidding, and perhaps that was why her husband looked so perpetually forbidden, even if he understood their cause. He understood because, like her, he had been defeated too; like her, he was a victim. Although each understood the secret truth about the other, it did not bring about any closeness of spirit, any comradeship, because they also sensed that two victims ought to avoid each other, not yoke together their joint disappointments. A victim does not look to help from another victim; he looks for a redeemer. At least Deven had his poetry; she had nothing, and so there was an added accusation and bitterness in her look. 30
35
40

Usually he was enraged by her tacit accusations that added to the load on his back. To relieve it, he would hurl away dishes that had not been cooked to his liking, bawl uncontrollably if meals were not ready when he wanted them or the laundry not done or a button missing or their small son noisy or unwashed; it was to lay the blame upon her, remove its clinging 45

skin from him. Tearing up a shirt she had not washed, or turning the boy out of the room because he was crying, he was really protesting against her disappointment; he was out to wreck it, take his revenge upon her for harbouring it. Why should it blight his existence that had once shown promise and had a future? 50

But now the blight settled on his own existence and he submitted to it; it suited his mood, it seemed fitting. Sprawled upon the broken cane chair in the veranda, he listened to Sarla moving about the house inside, and watched his son playing on the steps. They were busy, he idle. They were alive, he in a limbo. If he made no effort to rise from it, there he would remain. 55

[from Chapter 4]

How does Desai memorably reveal Deven's thoughts and feelings about his marriage at this moment in the novel?

Or **12** Does Desai's writing make it possible for you to have any admiration for Murad?

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:

‘Are you in pain, dear mother?’

‘I think there’s a pain somewhere in the room,’ said Mrs Gradgrind, ‘but I couldn’t positively say that I have got it.’

After this strange speech, she lay silent for some time. Louisa holding her hand, could feel no pulse; but kissing it, could see a slight thin thread of life in fluttering motion. 5

‘You very seldom see your sister,’ said Mrs Gradgrind. ‘She grows like you. I wish you would look at her. Sissy, bring her here.’

She was brought, and stood with her hand in her sister’s. Louisa had observed her with her arm round Sissy’s neck, and she felt the difference of this approach. 10

‘Do you see the likeness, Louisa?’

‘Yes, mother. I should think her like me. But’ –

‘Eh? Yes, I always say so,’ Mrs Gradgrind cried, with unexpected quickness. ‘And that reminds me. I – I want to speak to you, my dear. Sissy, my good girl, leave us alone a minute.’ 15

Louisa had relinquished the hand: had thought that her sister’s was a better and brighter face than hers had ever been: had seen in it, not without a rising feeling of resentment, even in that place and at that time, something of the gentleness of the other face in the room: the sweet face with the trusting eyes, made paler than watching and sympathy made it, by the rich dark hair. 20

Left alone with her mother, Louisa saw her lying with an awful lull upon her face, like one who was floating away upon some great water, all resistance over, content to be carried down the stream. She put the shadow of a hand to her lips again, and recalled her. 25

‘You were going to speak to me, mother.’

‘Eh? Yes, to be sure, my dear. You know your father is almost always away now, and therefore I must write to him about it.’

‘About what, mother? Don’t be troubled. About what?’ 30

‘You must remember, my dear, that whenever I have said anything, on any subject, I have never heard the last of it; and consequently, that I have long left off saying anything.’

‘I can hear you, mother.’ But, it was only by dint of bending down to her ear, and at the same time attentively watching the lips as they moved, that she could link such faint and broken sounds into any chain of connexion. 35

‘You learnt a great deal, Louisa, and so did your brother. Ologies of all kinds, from morning to night. If there is any Ology left, of any description, that has not been worn to rags in this house, all I can say is, I hope I shall never hear its name.’ 40

‘I can hear you, mother, when you have strength to go on.’ This, to keep her from floating away.

‘But there is something – not an Ology at all – that your father has missed, or forgotten, Louisa. I don’t know what it is. I have often sat with Sissy near me, and thought about it. I shall never get its name now. But your father may. It makes me restless. I want to write to him, to find out for God’s sake, what it is. Give me a pen, give me a pen.’ 45

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Even the power of restlessness was gone, except from the poor head, which could just turn from side to side. 50

She fancied, however, that her request had been complied with, and that the pen she could not have held was in her hand. It matters little what figures of wonderful no-meaning she began to trace upon her wrappers. The hand soon stopped in the midst of them; the light that had always been feeble and dim behind the weak transparency, went out; and even Mrs Gradgrind, emerged from the shadow in which man walketh and disquieteth himself in vain, took upon her the dread solemnity of the sages and patriarchs. 55

[from Book 2 Chapter 9]

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

- Or** **14** In what ways does Dickens make the marriage between Louisa and Bounderby so disturbing?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

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

They had their meal early that night. There was a feeling of needing to be ready.

Thornhill did not ask himself, ready for what?

It was only just dusk when Sal got the children into bed and sang to them. *When I grow rich, say the bells of Shoreditch. When will that be, say the bells of Stepney. I do not know, says the great bell at Bow.* Her voice sounded parched. He heard in it a quaver of tenderness.

5

Or perhaps of fear.

The two of them sat up late over the last of the fire, watching in silence as the draughts flickered over the coals. In their corner the children snuffled and sighed. Dick flung himself over and called out something in a blurred voice. From the lean-to Ned was snoring with a noise like a shuddering saw. They heard him cough, could imagine Dan turning him over, and in the silence that fell they could hear the sounds coming from the camp.

10

At first it was a sharp clapping, insistent as a heartbeat. Sal turned her face to Thornhill's. In the firelight her eyes were pools of shadow but he saw how her mouth was tight. Before he could think of reassurance, the singing started: a high strong wailing of a man's voice, and other voices in a kind of drone underneath. It was not a tune, nothing cheerful that you might listen to like Oranges and Lemons, more a kind of chant as you might hear in a church. It was a sound that worked its way under the skin.

15

Thornhill tried to speak up loud. *Having a bit of a sing-song*, he said, but his mouth had gone dry. He tried again: *Like that Scabby Bill. Remember Scabby Bill?* Of course she remembered him. But she knew, as well as he did, that this authoritative chorus of noise was very different from the thin song that Scabby Bill had managed in return for a mouthful of liquor.

20

He had to force himself not to whisper. *They'll get sick of it by and by.*

Out there, between the cracks in the walls, the night was as black as the inside of an ear. The huge air stirred, full of hostile life. He imagined it: the blacks creeping up to the hut, silent as lizards on their wide quiet feet. They might at this very moment be peering in at them. The noises were getting louder, the sort of sound it would take an army to make.

25

The words not said were like a creature pacing up and down between them.

30

Now Ned and Dan, woken out of their sleep, came in. Ned went over to the lamp and stood beside it as if the glow would keep him safe. *They coming to get us, Mr Thornhill*, he said.

Hear them laughing, Dan added. *They can't hardly wait.*

It was true, they could hear distant laughter. Thornhill felt fear cold on his skin at the picture in his mind of them preparing their spears with a butcher's glee, how sharp they were, how quick they would kill a white man.

35

Ned's voice was on the edge of panic. *They coming to spear us in the guts, ain't they*, and Bub's voice came quavery, *Don't let them spear me Da!* He could hear Johnny catch the fear and set up a snivelling that set Mary off too. Sal went over to where they lay and wrapped her arms around them.

40

45

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If they'd a wanted to spear us they'd a done it ten times over by now, Thornhill said. Then he thought that might not be the best argument to follow. *We got no call to worry,* he announced, but no one seemed convinced. 50

Now Willie was speaking up. *They get away with it, we'll never see the end of it, Da,* he said. *We best show them good and proper.* To Thornhill's ears, the words had a secondhand feel about them, borrowed from someone else. Smasher perhaps, or Sagitty Birtles. 55

He saw the boy anew: a mulish skinny lad who had outgrown his strength, all bony neck and bat-ears and a mouth that was trying to be strong. Willie stood squinting at him, scratching the back of one leg with a long bare foot. *Get the gun, Da, why'n't you get the gun?* 60

But Dick had got up from the stool and faced up to his brother. *Ain't no call for the gun, Willie,* he said. *They just having a get-together, like Da says.* Willie grabbed his shoulder and shook it. *Bulldust,* he cried. *Bloody bulldust that is, we got to get the bloody gun.*

[from Part 5]

In what ways does Grenville vividly convey the Thornhills' fear at this moment in the novel?

- Or 16 How does Grenville strikingly convey the growing conflict between Will and Sal at Thornhill's Point?

JOHN KNOWLES: *A Separate Peace*

Remember to support your ideas with details from the writing.

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

Gradually the noise in the room, which had revived when the three of them came in, subsided again.

Brinker managed it. He never raised his voice, but instead he let the noise surrounding it gradually sink so that his voice emerged in the ensuing silence without any emphasis on his part—‘so that you were standing next to the river bank, watching Phineas climb the tree?’ he was saying, and had waited, I knew, until this silence to say.

5

‘Sure. Right there by the trunk of the tree. I was looking up. It was almost sunset, and I remember the way the sun was shining in my eyes.’

‘So you couldn’t ...’ I began before I could stop myself.

10

There was a short pause during which every ear and no eyes were directed toward me, and then Brinker went on. ‘And what did you see? Could you see anything with the sun in your eyes?’

‘Oh sure,’ said Leper in his new, confident, false voice. ‘I just shaded my eyes a little, like this,’ he demonstrated how a hand shades the eyes, ‘and then I could see. I could see both of them clearly enough because the sun was blazing all around them,’ a certain singsong sincerity was developing in his voice, as though he were trying to hold the interest of young children, ‘and the rays of the sun were shooting past them, millions of rays shooting past them like—like golden machine-gun fire.’ He paused to let us consider the profoundly revealing exactness of this phrase. ‘That’s what it was like, if you want to know. The two of them looked as black as—as black as death standing up there with this fire burning all around them.’

15

Everyone could hear, couldn’t they? the derangement in his voice. Everyone must be able to see how false his confidence was. Any fool could see that. But whatever I said would be a self-indictment; others would have to fight for me.

20

‘Up there where?’ said Brinker brusquely. ‘Where were the two of them standing up there?’

‘On the limb!’ Leper’s annoyed, this-is-obvious tone would discount what he said in their minds; they would know that he had never been like this before, that he had changed and was not responsible.

30

‘Who was where on the limb? Was one of them ahead of the other?’

‘Well of course.’

‘Who was ahead?’

35

Leper smiled waggishly. ‘I couldn’t see *that*. There were just two shapes, and with that fire shooting past them they looked as black as—’

‘You’ve already told us that. You couldn’t see who was ahead?’

‘No, naturally I couldn’t.’

‘But you could see how they were standing. Where were they exactly?’

40

‘One of them was next to the trunk, holding the trunk of the tree. I’ll never forget that because the tree was a huge black shape too, and his hand touching the black trunk anchored him, if you see what I mean, to something solid in all the bright fire they were standing in up there. And the other one was a little farther out on the limb.’

45

‘Then what happened?’

‘Then they both moved.’

‘How did they move?’

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‘They moved,’ now Leper was smiling, a charming and slightly arch smile, like a child who knows he is going to say something clever, ‘they moved like an engine.’ 50

In the baffled silence I began to uncoil slowly.

‘Like an engine!’ Brinker’s expression was a struggle between surprise and disgust.

‘I can’t think of the name of the engine. But it has two pistons. What is that engine? Well anyway, in this engine first one piston sinks, and then the next one sinks. The one holding on to the trunk sank for a second, up and down like a piston, and then the other one sank and fell.’ 55

Someone on the platform exclaimed, ‘The one who moved first shook the other one’s balance!’ 60

‘I suppose so.’ Leper seemed to be rapidly losing interest.

[from Chapter 11]

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

Or **18** Does Knowles convince you that Gene is entirely honest in his feelings towards Finny?

ALAN PATON: *Cry, the Beloved Country*

Remember to support your ideas with details from the writing.

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

Outside the pleasant-faced man came and spoke to them and hearing their plans, invited them to his house, where he and his wife had a number of boys in their charge, boys who had left the big reformatory building and were living outside in these free houses. He gave them some tea and food, and he too told them that Absalom had become a head-boy, and had behaved well during his stay at the reformatory. So they talked about the reformatory, and the children that were growing up in Johannesburg without home or school or custom, and about the broken tribe and the sickness of the land, until a messenger came from the young man to say that he was ready. 5

It was not long before the motor-car had reached Pimville, which is a village of half-tanks used as houses, set up many years before in emergency, and used ever since. For there have never been houses enough for all the people who came to Johannesburg. At the gate they asked permission to enter, for a white man may not go into these places without permission. 10

They stopped at one of these half-tank houses, and the young white man took them in, where they were greeted by a young girl, who herself seemed no more than a child.

– We have come to inquire after Absalom, said the young white man. This umfundisi is his father. 20

– He went on Saturday to Springs, she said, and he has not yet returned.

The young man was silent awhile, and he frowned in perplexity or anger.

– But this is Tuesday, he said. Have you heard nothing from him? 25

– Nothing, she said.

– When will he return? he asked.

– I do not know, she said.

– Will he ever return? he asked, indifferently, carelessly.

– I do not know, she said. She said it tonelessly, hopelessly, as one who is used to waiting, to desertion. She said it as one who expects nothing from her seventy years upon the earth. No rebellion will come out of her, no demands, no fierceness. Nothing will come out of her at all, save the children of men who will use her, leave her, forget her. And so slight was her body, and so few her years, that Kumalo for all his suffering was moved to compassion. 30

– What will you do? he said.

– I do not know, she said.

– Perhaps you will find another man, said Msimangu bitterly. And before Kumalo could speak, to steal away the bitterness and hide it from her – I do not know, she said. 35

And again before Kumalo could speak, Msimangu turned his back on the girl, and spoke to him privately.

– You can do nothing here, he said. Let us go.

– My friend ... 45

– I tell you, you can do nothing. Have you not troubles enough of your own? I tell you there are thousands such in Johannesburg. And were your back as broad as heaven, and your purse full of gold, and did your

compassion reach from here to hell itself, there is nothing you can do.

Silently they withdrew. All of them were silent, the young white man heavy with failure, the old man with grief, Msimangu still bitter with his words. Kumalo stood at the car though the others were already seated.

50

– You do not understand, he said. The child will be my grandchild.

– Even that you do not know, said Msimangu angrily. His bitterness mastered him again. And if he were, he said, how many such more have you? Shall we search them out, day after day, hour after hour? Will it ever end?

55

Kumalo stood in the dust like one who has been struck. Then without speaking any more he took his seat in the car.

[from Book 1 Chapter 10]

How does Paton make this moment in the novel so dramatic?

Or **20** In what ways does Paton's writing create a vivid picture of Ndotsheni?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21 Read this extract from *The Lemon Orchard* (by Alex La Guma), and then answer the question that follows it:

‘Are you cold, hotnot?’ the man with the light jeered.

The coloured man did not reply. He was afraid, but his fear was mixed with a stubbornness which forbade him to answer them.

‘He is not cold,’ the fifth man in the party said. ‘He is shivering with fear. Is it not so, hotnot?’

5

The coloured man said nothing, but stared ahead of himself into the half-light made by the small lantern. He could see the silhouette of the man who carried the light, but he did not want to look at the two who flanked him, the one who had complained of the cold, and the one who had spoken of his fear. They each carried a sjambok and every now and then one of them slapped a corduroy leg with his.

10

‘He is dumb also,’ the one who had spoken last chuckled.

‘No, Andries. Wait a minute,’ the leader who carried the shotgun said, and they all stopped between the row of trees. The man with the lantern turned and put the light on the rest of the party.

15

‘What is it?’ he asked.

‘Wag’n oomblikkie. Wait a moment,’ the leader said, speaking with forced casualness. ‘He is not dumb. He is a slim hotnot; one of those educated bushmen. Listen, hotnot,’ he addressed the coloured man, speaking angrily now. ‘When a baas speaks to you, you answer him. Do you hear?’ The coloured man’s wrists were tied behind him with a riem and the leader brought the muzzle of the shotgun down, pressing it hard into the small of the man’s back above where the wrists met. ‘Do you hear, hotnot? Answer me or I will shoot a hole through your spine.’

20

The bound man felt the hard round metal of the gun muzzle through the loose raincoat and clenched his teeth. He was cold and tried to prevent himself from shivering in case it should be mistaken for cowardice. He heard the small metallic noise as the man with the gun thumbed back the hammer of the shotgun. In spite of the cold little drops of sweat began to form on his upper lip under the overnight stubble.

25

30

‘For God’s sake, don’t shoot him,’ the man with the light said, laughing a little nervously. ‘We don’t want to be involved in any murder.’

‘What are you saying, man?’ the leader asked. Now with the beam of the battery-lamp on his face the shadows in it were washed away to reveal the mass of tiny wrinkled and deep creases which covered the red-clay complexion of his face like the myriad lines which indicate rivers, streams, roads and railways on a map. They wound around the ridges of his chin and climbed the sharp range of his nose and the peaks of his chin and cheekbones, and his eyes were hard and blue like two frozen lakes.

35

40

‘This is mos a slim hotnot,’ he said again. ‘A teacher in a school for which we pay. He lives off our sweat, and he had the audacity to be cheeky and uncivilised towards a minister of our church and no hotnot will be cheeky to a white man while I live.’

‘Ja, man,’ the lantern-bearer agreed. ‘But we are going to deal with him. There is no necessity to shoot him. We don’t want that kind of trouble.’

45

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‘I will shoot whatever hotnot or kaffir I desire, and see me get into trouble over it. I demand respect from these donders. Let them answer when they’re spoken to.’ 50

He jabbed the muzzle suddenly into the coloured man’s back so that he stumbled struggling to keep his balance. ‘Do you hear, jong? Did I not speak to you?’ The man who had jeered about the prisoner’s fear stepped up then, and hit him in the face, striking him on a cheekbone with the clenched fist which still held the sjambok. He was angry over the delay and wanted the man to submit so that they could proceed. ‘Listen you hotnot bastard,’ he said loudly. ‘Why don’t you answer?’ 55

The man stumbled, caught himself and stood in the rambling shadow of one of the lemon trees. The lantern-light swung on him and he looked away from the centre of the beam. He was afraid the leader would shoot him in anger and he had no wish to die. He straightened up and looked away from them. 60

‘Well?’ demanded the man who had struck him.

‘Yes, baas,’ the bound man said, speaking with a mixture of dignity and contempt which was missed by those who surrounded him. 65

How does La Guma’s writing make this such a powerful part of the story?

- Or** **22** In what ways does MacLaverty powerfully convey tensions in the relationship between the boy and his Aunt Mary in *Secrets*?

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LITERATURE (ENGLISH)

0486/13

Paper 1 Poetry and Prose

May/June 2019

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:

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

20

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)

How does Tuwhare use words and images to evoke the past in this poem?

- Or 2 Explore the ways in which Tennyson conveys strong feelings about the past in Song: *Tears, Idle Tears*.

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*)

SONGS OF OURSELVES VOLUME 2: from Part 2

Remember to support your ideas with details from the writing.

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

You will Know When You Get There

Nobody comes up from the sea as late as this
in the day and the season, and nobody else goes down

the last steep kilometre, wet-metalled where
a shower passed shredding the light which keeps

pouring out of its tank in the sky, through summits,
trees, vapours thickening and thinning. Too

5

credibly by half celestial, the dammed
reservoir up there keeps emptying while the light lasts

over the sea, where it 'gathers the gold against
it'. The light is bits of crushed rock randomly

10

glinting underfoot, wetted by the short
shower, and down you go and so in its way does

the sun which gets there first. Boys, two of them,
turn campfirelit faces, a hesitancy to speak

is a hesitancy of the earth rolling back and away
behind this man going down to the sea with a bag

15

to pick mussels, having an arrangement with the tide,
the ocean to be shallowed three point seven metres,

one hour's light to be left, and there's the excrescent
moon sponging off the last of it. A door

20

slams, a heavy wave, a door, the sea-floor shudders.
Down you go alone, so late, into the surge-black fissure.

(Allen Curnow)

In what ways does Curnow create a mysterious atmosphere in this poem?

Or 4 What does Constantine's writing make you feel about the people in *Watching for Dolphins*?

Watching for Dolphins

In the summer months on every crossing to Piraeus
 One noticed that certain passengers soon rose
 From seats in the packed saloon and with serious
 Looks and no acknowledgement of a common purpose
 Passed forward through the small door into the bows
 To watch for dolphins. One saw them lose 5

Every other wish. Even the lovers
 Turned their desires on the sea, and a fat man
 Hung with equipment to photograph the occasion
 Stared like a saint, through sad bi-focals; others, 10
 Hopeless themselves, looked to the children for they
 Would see dolphins if anyone would. Day after day

Or on their last opportunity all gazed
 Undecided whether a flat calm were favourable
 Or a sea the sun and the wind between them raised 15
 To a likeness of dolphins. Were gulls a sign, that fell
 Screeching from the sky or over an unremarkable place
 Sat in a silent school? Every face

After its character implored the sea.
 All, unaccustomed, wanted epiphany, 20
 Praying the sky would clang and the abused Aegean
 Reverberate with cymbal, gong and drum.
 We could not imagine more prayer, and had they then
 On the waves, on the climax of our longing come

Smiling, snub-nosed, domed like satyrs, oh 25
 We should have laughed and lifted the children up
 Stranger to stranger, pointing how with a leap
 They left their element, three or four times, centred
 On grace, and heavily and warm re-entered,
 Looping the keel. We should have felt them go 30

Further and further into the deep parts. But soon
 We were among the great tankers, under their chains
 In black water. We had not seen the dolphins
 But woke, blinking. Eyes cast down
 With no admission of disappointment the company 35
 Dispersed and prepared to land in the city.

(David Constantine)

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:

Family House

I slept in a room in the roof,
the white planes of its ceiling
freckled with light from the sea,
or at night leaf shadows
from the street-lamp in the lane. 5

Below, the flame of her hair,
and the gleam of a colander
as she bent among the pea-rows,
or pulled a lettuce from the black earth,
wearing silly shoes to make her taller. 10

Even in summer, sometimes, salt on the air,
I'd hear far off that faltered heartbeat
of the Breaksea lightship,
then the held breath of silence
to the count of ten. 15

Now the vegetable garden is a lawn,
and they sold the coach house, pigsty,
the old stable where in wet summers
we crouched over our cache of secrets
under the cidery air of an apple-loft. 20

From a hundred miles and thirty years away
I smell long rows of fruit,
turned to rotten gourds of juice
soft-skinned as toads.

In what ways does Clarke create vivid impressions of the house and its meaning for her in this poem?

Or 6 How does Clarke create striking impressions of the bird 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.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

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

Miss Crawford made her first essay with great credit to herself, and no inconvenience to Fanny. Edmund, who had taken down the mare and presided at the whole, returned with it in excellent time, before either Fanny or the steady old coachman, who always attended her when she rode without her cousins, were ready to set forward. The second day's trial was not so guiltless. Miss Crawford's enjoyment of riding was such, that she did not know how to leave off. Active and fearless, and, though rather small, strongly made, she seemed formed for a horse woman; and to the pure genuine pleasure of the exercise, something was probably added in Edmund's attendance and instructions, and something more in the conviction of very much surpassing her sex in general by her early progress, to make her unwilling to dismount. Fanny was ready and waiting, and Mrs Norris was beginning to scold her for not being gone, and still no horse was announced, no Edmund appeared. To avoid her aunt, and look for him, she went out. 5 10 15

The houses, though scarcely half a mile apart, were not within sight of each other; but by walking fifty yards from the hall door, she could look down the park, and command a view of the parsonage and all its demesnes, gently rising beyond the village road; and in Dr Grant's meadow she immediately saw the group—Edmund and Miss Crawford both on horseback, riding side by side, Dr and Mrs Grant, and Mr Crawford, with two or three grooms, standing about and looking on. A happy party it appeared to her—all interested in one object—cheerful beyond a doubt, for the sound of merriment ascended even to her. It was a sound which did not make *her* cheerful; she wondered that Edmund should forget her, and felt a pang. She could not turn her eyes from the meadow, she could not help watching all that passed. At first Miss Crawford and her companion made the circuit of the field, which was not small, at a foot's pace; then, at *her* apparent suggestion, they rose into a canter; and to Fanny's timid nature it was most astonishing to see how well she sat. After a few minutes, they stopt entirely, Edmund was close to her, he was speaking to her, he was evidently directing her management of the bridle, he had hold of her hand; she saw it, or the imagination supplied what the eye could not reach. She must not wonder at all this; what could be more natural than that Edmund should be making himself useful, and proving his good-nature by any one? She could not but think indeed that Mr Crawford might as well have saved him the trouble; that it would have been particularly proper and becoming in a brother to have done it himself; but Mr Crawford, with all his boasted good nature, and all his coachmanship, probably knew nothing of the matter, and had no active kindness in comparison of Edmund. She began to think it rather hard upon the mare to have such double duty; if she were forgotten the poor mare should be remembered. 20 25 30 35 40

Her feelings for one and the other were soon a little tranquillized, by seeing the party in the meadow disperse, and Miss Crawford still on

horseback, but attended by Edmund on foot, pass through a gate into the lane, and so into the park, and make towards the spot where she stood. She began then to be afraid of appearing rude and impatient; and walked to meet them with a great anxiety to avoid the suspicion. 45

‘My dear Miss Price,’ said Miss Crawford, as soon as she was at all within hearing, ‘I am come to make my own apologies for keeping you waiting—but I have nothing in the world to say for myself—I knew it was very late, and that I was behaving extremely ill; and, therefore, if you please, you must forgive me. Selfishness must always be forgiven you know, because there is no hope of a cure.’ 50

[from Chapter 7]

Explore the ways in which Austen portrays Mary Crawford at this moment in the novel.

Or 8 What does Austen’s portrayal of Sir Thomas make you feel about him?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

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

After Ántonia went to live with the Cutters, she seemed to care about nothing but picnics and parties and having a good time. When she was not going to a dance, she sewed until midnight. Her new clothes were the subject of caustic comment. Under Lena's direction she copied Mrs Gardener's new party dress and Mrs Smith's street costume so ingeniously in cheap materials that those ladies were greatly annoyed, and Mrs Cutter, who was jealous of them, was secretly pleased. 5

Tony wore gloves now, and high-heeled shoes and feathered bonnets, and she went downtown nearly every afternoon with Tiny and Lena and the Marshalls' Norwegian Anna. We high-school boys used to linger on the playground at the afternoon recess to watch them as they came tripping down the hill along the board sidewalk, two and two. They were growing prettier every day, but as they passed us, I used to think with pride that Ántonia, like Snow-White in the fairy tale, was still 'fairest of them all.' 10

Being a senior now, I got away from school early. Sometimes I overtook the girls downtown and coaxed them into the ice-cream parlour, where they would sit chattering and laughing, telling me all the news from the country. 15

I remember how angry Tiny Soderball made me one afternoon. She declared she had heard grandmother was going to make a Baptist preacher of me. 'I guess you'll have to stop dancing and wear a white necktie then. Won't he look funny, girls?' 20

Lena laughed. 'You'll have to hurry up, Jim. If you're going to be a preacher, I want you to marry me. You must promise to marry us all, and then baptize the babies.' 25

Norwegian Anna, always dignified, looked at her reprovingly.

'Baptists don't believe in christening babies, do they, Jim?'

I told her I didn't know what they believed, and didn't care, and that I certainly wasn't going to be a preacher.

'That's too bad,' Tiny simpered. She was in a teasing mood. 'You'd make such a good one. You're so studious. Maybe you'd like to be a professor. You used to teach Tony, didn't you?' 30

Ántonia broke in. 'I've set my heart on Jim being a doctor. You'd be good with sick people, Jim. Your grandmother's trained you up so nice. My papa always said you were an awful smart boy.' 35

I said I was going to be whatever I pleased. 'Won't you be surprised, Miss Tiny, if I turn out to be a regular devil of a fellow?'

They laughed until a glance from Norwegian Anna checked them; the high-school principal had just come into the front part of the shop to buy bread for supper. Anna knew the whisper was going about that I was a sly one. People said there must be something queer about a boy who showed no interest in girls of his own age, but who could be lively enough when he was with Tony and Lena or the three Marys. 40

The enthusiasm for the dance, which the Vannis had kindled, did not at once die out. After the tent left town, the Euchre Club became the Owl Club, and gave dances in the Masonic Hall once a week. I was invited to join, but declined. I was moody and restless that winter, and tired of the 45

people I saw every day. Charley Harling was already at Annapolis, while I was still sitting in Black Hawk, answering to my name at roll-call every morning, rising from my desk at the sound of a bell and marching out like the grammar-school children. Mrs Harling was a little cool toward me, because I continued to champion Ántonia. What was there for me to do after supper? Usually I had learned next day's lessons by the time I left the school building, and I couldn't sit still and read forever.'

50

[from Book 2 Chapter 12]

How does Cather vividly reveal Jim's thoughts and feelings at this moment in the novel?

Or **10** Explore the ways in which Cather makes Tiny Soderball such a memorable character.

Do **not** use the extract printed for **Question 9** in answering this question.

ANITA DESAI: *In Custody*

Remember to support your ideas with details from the writing.

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

When his mother took him for a walk, it was invariably to the market or to a friend's house, but his father seemed to be launched upon a more adventurous expedition. They had left behind the colony of low-grade employees' quarters. They were walking past the back of Lala Ram Lal College and its barbed wire fencing through which could be seen the dusty empty playing fields where no one ever played and the row of whitewashed huts where the non-teaching staff lived amidst buffaloes, washing, string cots and buckets of water. Then the path veered away from the barbed wire fence that marched through rough grass and patches of saltpetre, and ran down to the canal that separated the town proper from the chemically lush grounds of the Agricultural and Veterinary College whose purple bougainvilleas crept down to the canal bank and flowered profusely behind clumps of pampas grass. Here the path narrowed to a muddy track that was used by the college servants who came to squat behind the bushes and the buffaloes that came to drink. The clay had dried and was pleasant to walk on as it cracked beneath their feet. The canal was narrow but deep and never ran dry, even in the hottest weather. Pampas grass grew thickly along the bank and buffaloes and bees stirred in the reeds at its edges. 5

'Look at the parrots,' Deven instructed his son and pointed at a flock that exploded out of an acacia tree and streaked over the fields, acid green against the pale yellow of the western sky. 10

'I know a song about a parrot,' Manu claimed at once, and launched lustily into a nursery rhyme familiar even to Deven who laughed with delight at being reminded of its simple nonsense. 'My father taught me that,' he said lightly. It was perhaps not strictly true, he could not honestly claim to remember, but it could be true because he did remember it and felt his father's apologetic smile somewhere in it. His father, who had been a chronic sufferer from asthma, and whose career had foundered upon his invalidism, had appeared always to be apologizing to his wife who had expected more from a husband and felt grievously disappointed at the little he had made of his life; as a child Deven had barely understood this but now that he himself occupied a not very dissimilar position at home, he felt protective towards the dead man, and in his imagination glorified and deified him as he had not done when he was living. At magical moments like this the fantasy took on the stuff of truth. It positively glowed – like the sunset. 15

Then the flock of parrots wheeled around, perhaps on finding the fields bare of grain, and returned to the tree above their heads, screaming and quarrelling as they settled amongst the thorns. One brilliant feather of spring green fluttered down through the air and fell at their feet in the grey clay. Deven bent to pick it up and presented it to his son who stuck it behind his ear in imitation of his schoolteacher with the pencil. 'Look, now I'm master-ji,' he screamed excitedly. 20

Yes, that was the climax of that brief halcyon passage. It was as if the evening star shone through at that moment, casting a small pale illumination upon Deven's flattened grey world. Of course it could not be maintained, of course it had to diminish and decline. Yes. 25

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When they got back to their house – DII/69 in that colony named after a leader of Harijans – the careful brown paper parcel that Deven had been making of the evening and tying up with care, came apart. Sarla handed him a postcard that had arrived by the evening post with fingers damp from a bucket of washing. ‘Here,’ she said with an eloquent sniff. She had read it, obviously. He took it and knew his doom had searched him out and found him after all. 50

‘Dear Sir,’ said the small, precise handwriting, in English. ‘I’m happy to learn of your decision to work as my secretary. Please report earliest date convenient. I am wanting to dictate some poems to you. Murad Sahib is wanting to publish same. Time is fleeting. Yours faithfully ...’ The name was signed in elegant, elaborate Urdu. 55 60

[from Chapter 4]

Explore the ways in which Desai captures Deven’s feelings at this moment in the novel.

Or **12** How does Desai powerfully portray the relationships between Nur and his wives?

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:

Thus easily did Stephen Blackpool fall into the loneliest of lives, the life of solitude among a familiar crowd. The stranger in the land who looks into ten thousand faces for some answering look and never finds it, is in cheering society as compared with him who passes ten averted faces daily, that were once the countenances of friends. Such experience was to be Stephen's now, in every waking moment of his life; at his work, on his way to it and from it, at his door, at his window, everywhere. By general consent, they even avoided that side of the street on which he habitually walked; and left it, of all the working men, to him only. 5

He had been for many years, a quiet silent man, associating but little with other men, and used to companionship with his own thoughts. He had never known before, the strength of the want in his heart for the frequent recognition of a nod, a look, a word; or the immense amount of relief that had been poured into it by drops, through such small means. It was even harder than he could have believed possible, to separate in his own conscience his abandonment by all his fellows, from a baseless sense of shame and disgrace. 10 15

The first four days of his endurance were days so long and heavy, that he began to be appalled by the prospect before him. Not only did he see no Rachael all the time, but he avoided every chance of seeing her; for, although he knew that the prohibition did not yet formally extend to the women working in the factories, he found that some of them with whom he was acquainted were changed to him, and he feared to try others, and dreaded that Rachael might be even singled out from the rest if she were seen in his company. So he had been quite alone during the four days, and had spoken to no one, when, as he was leaving his work at night, a young man of a very light complexion accosted him in the street. 20 25

'Your name's Blackpool, an't it?' said the young man.

Stephen coloured to find himself with his hat in his hand, in his gratitude for being spoken to, or in the suddenness of it, or both. He made a feint of adjusting the lining, and said, 'Yes.' 30

'You are the Hand they have sent to Coventry, I mean?' said Bitzer, the very light young man in question.

Stephen answered 'Yes,' again.

'I supposed so, from their all appearing to keep away from you. Mr Bounderby wants to speak to you. You know his house, don't you?' 35

Stephen said 'Yes,' again.

'Then go straight up there, will you?' said Bitzer. 'You're expected, and have only to tell the servant it's you. I belong to the Bank; so, if you go straight up without me (I was sent to fetch you), you'll save me a walk.' 40

Stephen, whose way had been in the contrary direction, turned about, and betook himself as in duty bound, to the red brick castle of the giant Bounderby.

[from Book 2 Chapter 4]

How does Dickens make you feel sad for Stephen at this moment in the novel?

Or 14 To what extent does Dickens make you feel that Louisa is admirable?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

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

Beyond the cluster of people waiting for him to speak, the cliffs hung over the river, mysterious, colourless in the early morning shadows. At this hour the cliffs were a coarse cloth, the weft of the layers of rock, the warp of the trees straggling upwards. Beyond the ragged line of tree-tops, the sky was a sweet blue. A sudden gust of wind on the river ruffled it into points of light and the forest heaved under the morning breeze. 5

I can have us packed in an hour, Sal said. Be miles away by dinner-time. She was holding out her hand for Johnny to come with her, but the calm knowing angle of her mouth as she spoke lit a flame of rage inside Thornhill. *They ain't never done a hand's turn,* he said. He could feel himself swelling into his own indignation. *They got no rights to any of this place. No more than a sparrow.* He heard the echo of Smasher's phrases in his own words. They sat there smiling and plausible. 10

That's as may be, Will, she said in her matter-of-fact way. *All I know is, better even Butler's bloody Buildings than creep around the rest of our lives waiting for a spear in the back.* Little Johnny was picking his nose with one hand and scratching at a mosquito bite with the other. Bub and Dick and Willie stood together with their bare feet broad on the dust. None of the children was looking at their father. 15

He jerked at Sal, at the arm still reaching out for Johnny. *We ain't going,* he shouted. *It's them or us and by Jesus Sal it won't be us!* He saw her stagger as he grabbed her, but she would not look at him. He took her by the shoulders, and the puniness of them filled him with despair. She stood there, frail as a bubble, but stone-hard too. *Them blacks ain't going to stand in my way!* He came at her hard, yanking her around, her face next to his. *Nor you neither, Sal!* 20

We ain't staying here and that's flat, she cried back. She sounded like someone shouting into a gale. He found himself taking a step and standing over her, tall so she had to tilt her face to look at him. *Damn your eyes,* he shouted. *We ain't going nowhere.* His arm moved up and his hand opened itself out, almost of its own accord, to strike her. 25

She looked up at him, at his raised hand, with something like astonishment. He saw that she did not recognise him. Some violent man was pulling at her, shouting at her, the stranger within the heart of her husband. 35

But the stranger was not going to cow her. *Hit me if you please, Will,* she cried. *But it won't change nothing.*

He saw her as she had been in that other life, with her saucy look. The picture as clear as a glimpse through a door. Then it went. This moment, with his hand raised against her, was all there was. 40

He dropped his arm. The heat of his anger was gone as quickly as it had come. What curse had come down on his life, that he was full of rage at his own Sal? He had a piercing wish to go back, do everything different from the start. It was too late, it was all gone too far. His life was a skiff with no oar, caught on the tide. He had got them into this place, and it had pushed them into a corner from which there was no way out. 45

Look Sal, he started, but now Dan was there with them, panting and red in the face, trying to tell them something. They had to wait while he bent

over, heaving, to catch his breath. *They're burning Sagitty out*, he gasped. *I seen the smoke from down on the point.*

50

Thornhill waited for Sal to look at him, but she would not. *Willie*, she called, *bundle up all our things, there's a lad, and get them down to the river. And you, Dick, gather up all them tools.*

She set off for the hut, getting a fresh grip on Mary and snatching Johnny's hand. Thornhill had to take hold of her arm to make her stop. *Look Sal*, he said again, but she spoke over him. *You go and help Sagitty out*, she said. *The minute you get back but, we're on our way.* At last she looked at him, full in the face. *With you or without you, Will, take your pick.*

55

[from Part 6]

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

- Or** **16** Does Grenville's writing suggest that the aboriginal people and the white settlers have anything in common?

Do **not** use the extract printed for **Question 15** in answering this question.

JOHN KNOWLES: *A Separate Peace*

Remember to support your ideas with details from the writing.

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

Finny couldn't, after all, always keep his voice under control. 'What'd you come around here for last night?'

'I don't know.' I went over to the window and placed my hands on the sill. I looked down at them with a sense of detachment, as though they were hands somebody had sculptured and put on exhibition somewhere. 'I had to.' Then I added, with great difficulty, 'I thought I belonged here.'

5

I felt him turning to look at me, and so I looked up. He had a particular expression which his face assumed when he understood but didn't think he should show it, a settled, enlightened look; its appearance now was the first decent thing I had seen in a long time.

10

He suddenly slammed his fist against the suitcase. 'I wish to God there wasn't any war.'

I looked sharply at him. 'What made you say that?'

'I don't know if I can take this with a war on. I don't know.'

15

'If you can take—'

'What good are you in a war with a busted leg!'

'Well you—why there are lots—you can—'

He bent over the suitcase again. 'I've been writing to the Army and the Navy and the Marines and the Canadians and everybody else all winter. Did you know that? No, you didn't know that. I used the Post Office in town for my return address. They all gave me the same answer after they saw the medical report on me. The answer was no soap. We can't use you. I also wrote the Coast Guard, the Merchant Marine, I wrote to General de Gaulle personally, I also wrote Chiang Kai-shek, and I was about ready to write somebody in Russia.'

20

I made an attempt at a grin. 'You wouldn't like it in Russia.'

'I'll *hate it everywhere* if I'm not in this war! Why do you think I kept saying there wasn't any war all winter? I was going to keep on saying it until two seconds after I got a letter from Ottawa or Chungking or some place saying, 'Yes, you can enlist with us.'" A look of pleased achievement flickered over his face momentarily, as though he had really gotten such a letter. 'Then there would have been a war.'

30

'Finny,' my voice broke but I went on, 'Phineas, you wouldn't be any good in the war, even if nothing had happened to your leg.'

35

A look of amazement fell over him. It scared me, but I knew what I said was important and right, and my voice found that full tone voices have when they are expressing something long-felt and long-understood and released at last. 'They'd get you some place at the front and there'd be a lull in the fighting, and the next thing anyone knew you'd be over with the Germans or the Japs, asking if they'd like to field a baseball team against our side. You'd be sitting in one of their command posts, teaching them English. Yes, you'd get confused and borrow one of their uniforms, and you'd lend them one of yours. Sure, that's just what would happen. You'd get things so scrambled up nobody would know who to fight any more. You'd make a mess, a terrible mess, Finny, out of the war.'

40

45

His face had been struggling to stay calm as he listened to me, but now he was crying but trying to control himself. 'It was just some kind of blind

impulse you had in the tree there, you didn't know what you were doing. Was that it?' 50

'Yes, yes, that was it. Oh that was it, but how can you believe that? How can you believe that? I can't even make myself pretend that you could believe that.'

'I do, I think I can believe that. I've gotten awfully mad sometimes and almost forgotten what I was doing. I think I believe you, I think I can believe that. Then that was it. Something just seized you. It wasn't anything you really felt against me, it wasn't some kind of hate you've felt all along. It wasn't anything personal.' 55

'No, I don't know how to show you, how can I show you, Finny? Tell me how to show you. It was just some ignorance inside me, some crazy thing inside me, something blind, that's all it was.' 60

He was nodding his head, his jaw tightening and his eyes closed on the tears. 'I believe you. It's okay because I understand and I believe you. You've already shown me and I believe you.'

[from Chapter 12]

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

Or 18 In what ways does Knowles convey such memorable impressions of Devon School?

ALAN PATON: *Cry, the Beloved Country*

Remember to support your ideas with details from the writing.

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

Yes, it was to the small serious boy that he turned for his enjoyment. He had bought the child some cheap wooden blocks, and with these the little one played endlessly and intently, with a purpose obscure to the adult mind, but completely absorbing. Kumalo would pick the child up, and put his hand under the shirt to feel the small warm back, and tickle and poke him, till the serious face relaxed into smiles, and the smiles grew into uncontrollable laughter. Or he would tell him of the great valley where he was born, and the names of hills and rivers, and the school that he would go to, and the mist that shrouded the tops above Ndotsheni. Of this the child understood nothing; yet something he did understand, for he would listen solemnly to the deep melodious names, and gaze at his uncle out of wide and serious eyes. And this to the uncle was pleasure indeed, for he was homesick in the great city; and something inside him was deeply satisfied by this recital. Sometimes Gertrude would hear him, and come to the door and stand shyly there, and listen to the tale of the beauties of the land where she was born. This enriched his pleasure, and sometimes he would say to her, do you remember, and she would answer, yes, I remember, and be pleased that he had asked her.

But there were times, some in the very midst of satisfaction, where the thought of his son would come to him. And then in one fraction of time the hills with the deep melodious names stood out waste and desolate beneath the pitiless sun, the streams ceased to run, the cattle moved thin and listless over the red and rootless earth. It was a place of old women and mothers and children, from each house something was gone. His voice would falter and die away, and he would fall silent and muse. Perhaps it was that, or perhaps he clutched suddenly at the small listening boy, for the little one would break from the spell, and wriggle in his arms to be put down, to play again with his blocks on the floor. As though he was searching for something that would put an end to this sudden unasked-for pain, the thought of his wife would come to him, and of many a friend that he had, and the small children coming down the hills, dropping sometimes out of the very mist, on their way to the school. These things were so dear to him that the pain passed, and he contemplated them in quiet, and some measure of peace.

Who indeed knows the secret of the earthly pilgrimage? Who indeed knows why there can be comfort in a world of desolation? Now God be thanked that there is a beloved one who can lift up the heart in suffering, that one can play with a child in the face of such misery. Now God be thanked that the name of a hill is such music, that the name of a river can heal. Aye, even the name of a river that runs no more.

Who indeed knows the secret of the earthly pilgrimage? Who knows for what we live, and struggle and die? Who knows what keeps us living and struggling, while all things break about us? Who knows why the warm flesh of a child is such comfort, when one's own child is lost and cannot be recovered? Wise men write many books, in words too hard to understand. But this, the purpose of our lives, the end of all our struggle, is beyond all human wisdom. Oh God, my God, do not Thou forsake me. Yea, though I

walk through the valley of the shadow of death, I shall fear no evil, if Thou art with me....

50

But he stood up. That was Msimangu talking at the door. It was time to continue the search.

[from Book 1 Chapter 10]

Explore the ways in which Paton vividly conveys Stephen Kumalo's thoughts and feelings at this moment in the novel.

Or **20** How do you think Paton's portrayal of James Jarvis contributes to the impact of the novel?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21 Read this extract from *There Will Come Soft Rains* (by Ray Bradbury), and then answer the question that follows it:

In the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*

In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunnyside up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

'Today is August 4, 2026,' said a second voice from the kitchen ceiling, 'in the city of Allendale, California.' It repeated the date three times for memory's sake. 'Today is Mr Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills.'

Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

Eight-one, tick-tock, eight-one o'clock, off to school, off to work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: 'Rain, rain, go away; rubbers, raincoats for today . . .' And the rain tapped on the empty house, echoing.

Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

Nine-fifteen, sang the clock, time to clean.

Out of warrens in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

Ten o'clock. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

Ten-fifteen. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down.

The five spots of paint – the man, the woman, the children, the ball –

remained. The rest was a thin charcoaled layer.

The gentle sprinkler rain filled the garden with falling light.

Until this day, how well the house had kept its peace. How carefully it had inquired, 'Who goes there? What's the password?' and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old-maidenly preoccupation with self-protection which bordered on a mechanical paranoia. 50

It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house! 55

The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly. 60

Twelve noon.

A dog whined, shivering, on the front porch.

How does Bradbury make this such a fascinating opening to the story?

- Or 22 In what ways does McGahern make the relationship between father and son so memorable in *The Stoat*?

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LITERATURE (ENGLISH)

0486/21

Paper 2 Drama

May/June 2019

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.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either * 1

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

- Mama* [kindly]: 'Course you going to be a doctor, honey, God willing.
- Beneatha* [drily]: God hasn't got a thing to do with it.
- Mama*: Beneatha – that just wasn't necessary.
- Beneatha*: Well – neither is God. I get sick of hearing about God.
- Mama*: Beneatha! 5
- Beneatha*: I mean it! I'm just tired of hearing about God all the time. What has He got to do with anything? Does He pay tuition?
- Mama*: You 'bout to get your fresh little jaw slapped!
- Ruth*: That's just what she needs, all right!
- Beneatha*: Why? Why can't I say what I want to around here, like everybody else? 10
- Mama*: It don't sound nice for a young girl to say things like that – you wasn't brought up that way. Me and your father went to trouble to get you and Brother to church every Sunday.
- Beneatha*: Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't even think about it. It's just that I get tired of Him getting credit for all the things the human race achieves through its own stubborn effort. There simply is no blasted God – there is only man and it is he who makes miracles! 15
- [MAMA absorbs this speech, studies her daughter and rises slowly and crosses to BENEATHA and slaps her powerfully across the face. After, there is only silence and the daughter drops her eyes from her mother's face, and MAMA is very tall before her.] 20
- Mama*: Now – you say after me, in my mother's house there is still God. [There is a long pause and BENEATHA stares at the floor wordlessly. MAMA repeats the phrase with precision and cool emotion.] In my mother's house there is still God. 25
- Beneatha*: In my mother's house there is still God.
- [A long pause.]
- Mama* [walking away from BENEATHA, too disturbed for triumphant posture. Stopping and turning back to her daughter]: There are some ideas we ain't going to have in this house. Not long as I am at the head of this family. 30
- Beneatha*: Yes, ma'am.
- [MAMA walks out of the room.]

- Ruth* [almost gently, with profound understanding]: You think you a woman, Bennie – but you still a little girl. What you did was childish – so you got treated like a child. 35
- Beneatha:* I see. [Quietly.] I also see that everybody thinks it's all right for Mama to be a tyrant. But all the tyranny in the world will never put a God in the heavens!
[She picks up her books and goes out.]
- Ruth* [goes to MAMA's door]: She said she was sorry. 40
- Mama* [coming out, going to her plant]: They frightens me, Ruth. My children.
- Ruth:* You got good children, Lena. They just a little off sometimes – but they're good.
- Mama:* No – there's something come down between me and them that don't let us understand each other and I don't know what it is. One done almost lost his mind thinking 'bout money all the time and the other done commence to talk about things I can't seem to understand in no form or fashion. What is it that's changing, Ruth? 45
- Ruth* [soothingly, older than her years]: Now... you taking it all too seriously. You just got strong-willed children and it takes a strong woman like you to keep 'em in hand. 50
- Mama* [looking at her plant and sprinkling a little water on it]: They spirited all right, my children. Got to admit they got spirit – Bennie and Walter. Like this little old plant that ain't never had enough sunshine or nothing – and look at it...
[She has her back to RUTH, who has to stop ironing and lean against something and put the back of her hand to her forehead.] 55
- Ruth* [trying to keep MAMA from noticing]: You... sure... loves that little old thing, don't you?...
- Mama:* Well, I always wanted me a garden like I used to see sometimes at the back of the houses down home. This plant is close as I ever got to having one. [She looks out of the window as she replaces the plant.] Lord, ain't nothing as dreary as the view from this window on a dreary day, is there? Why ain't you singing this morning, Ruth? Sing that 'No Ways Tired'. That song always lifts me up so.
[She turns at last to see that RUTH has slipped quietly into a chair, in a state of semi-consciousness.] 60
- Ruth! Ruth honey - what's the matter with you... Ruth! 65

Curtain

[from Act 1 Scene 1]

How does Hansberry make this a powerfully dramatic moment in the play?

Or † 2

How does Hansberry movingly portray the difficulties Ruth faces in the play?

Do **not** use the passage in **Question *1** when answering this question.

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:

Light rises on the street.

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You hear me? Alone.

[from Act 2]

In what ways does Miller make this such a disturbing moment in the play?

Or † 4

Which character does Miller's writing persuade you is most responsible for Eddie's death?

Do **not** use the passage 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:

- Arthur:* I want to ask you a question, but before I do, I must impress on you the urgent necessity for an absolutely truthful answer.
- Dickie:* Naturally.
- Arthur:* Naturally means by nature, and I'm afraid I have not yet noticed that it has invariably been your nature to answer my questions truthfully. 5
- Dickie:* Oh. Well, I will this one Father. I promise.
- Arthur:* Very well. [*He stares at him for a moment.*] What do you suppose one of your bookmaker friends would lay in the way of odds against you getting a degree?
[*There is a pause.*] 10
- Dickie:* Oh. Well, let's think. Say—about evens.
- Arthur:* Hm. I rather doubt if at that price your friend would find many takers.
- Dickie:* Well—perhaps seven to four against.
- Arthur:* I see. And what about the odds against your eventually becoming a civil servant? 15
- Dickie:* Well—a bit steeper I suppose.
- Arthur:* Exactly. Quite a bit steeper.
[*There is a pause.*]
- Dickie:* You don't want to have a bet, do you?
- Arthur:* No, Dickie. I'm not a gambler. And that's exactly the trouble. Unhappily, I'm no longer in a position to gamble two hundred pounds a year on what you yourself admit is an outside chance. 20
- Dickie:* Not an outside chance, Father. A good chance.
- Arthur:* Not good enough, Dickie, I'm afraid—with things as they are at the moment. Definitely not good enough. I fear my mind is finally made up. 25
[*There is a long pause.*]
- Dickie:* You want me to leave Oxford—is that it?
- Arthur:* I'm afraid so, Dickie.
- Dickie:* Oh. Straight away?
- Arthur:* No. You can finish your second year. 30
- Dickie:* And what then?

- Arthur:* I can get you a job in the bank.
- Dickie* [*quietly*]: Oh, Lord!
- Arthur* [*after a pause: rather apologetically*]: It'll be quite a good job, you know. Luckily, my influence in the bank still counts for something. 35
- Dickie:* Father—if I promised you—I mean, *really* promised you—that from now on I'll work like a black—
[ARTHUR *shakes his head slowly.*]
It's the case, I suppose?
- Arthur:* It's costing me a lot of money. 40
- Dickie:* I know. It must be. Still, couldn't you—I mean, isn't there any way—
[ARTHUR *again shakes his head.*]
Oh, Lord!
- Arthur:* I'm afraid this is rather a shock for you. I'm sorry.
- Dickie:* What? No. No, it isn't really. I've been rather expecting it as a matter of fact—especially since I hear you are hoping to brief Sir Robert Morton. Still, I can't say but what it isn't a bit of a slap in the face— 45
[*The front door bell rings.*]
- Arthur:* There is a journalist coming to see me. Do you mind if we talk about this some other time? 50
- Dickie:* No. Of course not, Father. [*He begins forlornly to gather his books.*]

[*from Act 1 Scene 2*]

What vivid impressions does Rattigan give you of the relationship between Arthur and Dickie at this moment in the play?

Or † 6

How does Rattigan's portrayal of Violet, the parlourmaid, contribute to your enjoyment of the play?

WILLIAM SHAKESPEARE: *Macbeth*

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>Doctor:</i>	A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumb'ry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?	
<i>Gentlewoman:</i>	That, sir, which I will not report after her.	5
<i>Doctor:</i>	You may to me; and 'tis most meet you should.	
<i>Gentlewoman:</i>	Neither to you nor any one, having no witness to confirm my speech. [Enter LADY MACBETH, with a taper.]	
	Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.	10
<i>Doctor:</i>	How came she by that light?	
<i>Gentlewoman:</i>	Why, it stood by her. She has light by her continually; 'tis her command.	
<i>Doctor:</i>	You see her eyes are open.	
<i>Gentlewoman:</i>	Ay, but their sense is shut.	
<i>Doctor:</i>	What is it she does now? Look how she rubs her hands.	15
<i>Gentlewoman:</i>	It is an accustomed action with her, to seem thus washing her hands; I have known her continue in this a quarter of an hour.	
<i>Lady Macbeth:</i>	Yet here's a spot.	
<i>Doctor:</i>	Hark, she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.	20
<i>Lady Macbeth:</i>	Out, damned spot! out, I say! One, two; why then 'tis time to do't. Hell is murky. Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to account? Yet who would have thought the old man to have had so much blood in him?	
<i>Doctor:</i>	Do you mark that?	25
<i>Lady Macbeth:</i>	The Thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that; you mar all with this starting.	
<i>Doctor:</i>	Go to, go to; you have known what you should not.	
<i>Gentlewoman:</i>	She has spoke what she should not, I am sure of that. Heaven knows what she has known.	30
<i>Lady Macbeth:</i>	Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!	

<i>Doctor:</i>	What a sigh is there! The heart is sorely charg'd.	
<i>Gentlewoman:</i>	I would not have such a heart in my bosom for the dignity of the whole body.	35
<i>Doctor:</i>	Well, well, well.	
<i>Gentlewoman:</i>	Pray God it be, sir.	
<i>Doctor:</i>	This disease is beyond my practice. Yet I have known those which have walk'd in their sleep who have died holily in their beds.	40
<i>Lady Macbeth:</i>	Wash your hands, put on your nightgown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.	
<i>Doctor:</i>	Even so?	
<i>Lady Macbeth:</i>	To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed.	45
		[Exit.
<i>Doctor:</i>	Will she go now to bed?	
<i>Gentlewoman:</i>	Directly.	
<i>Doctor:</i>	Foul whisp'rings are abroad. Unnatural deeds Do breed unnatural troubles; infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician. God, God forgive us all. Look after her; Remove from her the means of all annoyance, And still keep eyes upon her. So, good night. My mind she has mated, and amaz'd my sight. I think, but dare not speak.	50 55

[from Act 5 Scene 1]

In what ways does Shakespeare make this moment in the play so disturbing?

Or † 8

In what ways does Shakespeare make the murder of King Duncan such a shocking part of the play?

Do **not** use the passage in **Question *7** when answering this question.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Benvolio:</i>	Good morrow, cousin.	
<i>Romeo:</i>	Is the day so young?	
<i>Benvolio:</i>	But new struck nine.	
<i>Romeo:</i>	Ay me! sad hours seem long. Was that my father that went hence so fast?	5
<i>Benvolio:</i>	It was. What sadness lengthens Romeo's hours?	
<i>Romeo:</i>	Not having that which having makes them short.	
<i>Benvolio:</i>	In love?	
<i>Romeo:</i>	Out –	
<i>Benvolio:</i>	Of love?	10
<i>Romeo:</i>	Out of her favour where I am in love.	
<i>Benvolio:</i>	Alas that love, so gentle in his view, Should be so tyrannous and rough in proof!	
<i>Romeo:</i>	Alas that love, whose view is muffled still, Should without eyes see pathways to his will! Where shall we dine? O me! What fray was here? Yet tell me not, for I have heard it all. Here's much to do with hate, but more with love. Why then, O brawling love! O loving hate! O anything, of nothing first create!	15
	O heavy lightness! serious vanity! Mis-shapen chaos of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health! Still-waking sleep, that is not what it is! This love feel I, that feel no love in this.	20
	Dost thou not laugh?	25
<i>Benvolio:</i>	No, coz, I rather weep.	
<i>Romeo:</i>	Good heart, at what?	
<i>Benvolio:</i>	At thy good heart's oppression.	

<i>Romeo:</i>	Why, such is love's transgression. Griefs of mine own lie heavy in my breast, Which thou wilt propagate, to have it prest With more of thine. This love that thou hast shown Doth add more grief to too much of mine own. Love is a smoke rais'd with the fume of sighs; Being purg'd, a fire sparkling in lovers' eyes; Being vex'd, a sea nourish'd with loving tears. What is it else? A madness most discreet, A choking gall, and a preserving sweet. Farewell, my coz.	30 35 40
<i>Benvolio:</i>	Soft! I will go along; An if you leave me so, you do me wrong.	
<i>Romeo:</i>	Tut, I have lost myself; I am not here: This is not Romeo, he's some other where.	
<i>Benvolio:</i>	Tell me in sadness who is that you love.	45
<i>Romeo:</i>	What, shall I groan and tell thee?	
<i>Benvolio:</i>	Groan! Why, no; But sadly tell me who.	
<i>Romeo:</i>	Bid a sick man in sadness make his will. Ah, word ill urg'd to one that is so ill! In sadness, cousin, I do love a woman.	50
<i>Benvolio:</i>	I aim'd so near when I suppos'd you lov'd.	
<i>Romeo:</i>	A right good markman! And she's fair I love.	
<i>Benvolio:</i>	A right fair mark, fair coz, is soonest hit.	
<i>Romeo:</i>	Well, in that hit you miss: she'll not be hit With Cupid's arrow. She hath Dian's wit, And in strong proof of chastity well arm'd, From Love's weak childish bow she lives unharm'd. She will not stay the siege of loving terms, Nor bide th' encounter of assailing eyes, Nor ope her lap to saint-seducing gold. O, she is rich in beauty; only poor That, when she dies, with beauty dies her store.	55 60

[from Act 1 Scene 1]

How does Shakespeare make this such a vivid introduction to Romeo?

Or † 10

Explore **two** moments in which Shakespeare makes the relationship between Romeo and Juliet particularly moving.

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LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

May/June 2019

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 **13** printed pages and **3** blank pages.

LORRAINE HANSBERRY: *A Raisin in the Sun*

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>Walter</i>	[to RUTH]: Well, they look crazy as hell—white shoes, cold as it is.	
<i>Ruth</i>	[<i>crushed</i>]: You have to excuse him—	
<i>Walter:</i>	No, he don't! Excuse me for what? What you always excusing me for! I'll excuse myself when I needs to be excused! [<i>Pause.</i>] They look as funny as them black knee socks Beneatha wears out of here all the time.	5
<i>Ruth:</i>	It's the college <i>style</i> , Walter.	
<i>Walter:</i>	Style, hell. She looks like she got burnt legs or something!	
<i>Ruth:</i>	Oh, Walter—	
<i>Walter</i>	[<i>an irritable mimic</i>]: Oh, Walter! Oh, Walter! [to GEORGE]: How's your old man making out? I understand you all going to buy that big hotel on the Drive? [<i>He finds a beer in the refrigerator, wanders over to GEORGE, sipping and wiping his lips with the back of his hand and straddling a chair backwards to talk to the other man.</i>] Shrewd move. Your old man is all right, man. [<i>Tapping his head and half winking for emphasis.</i>] I mean he knows how to operate. I mean he thinks <i>big</i> , you know what I mean, I mean for a <i>home</i> , you know? But I think he's kind of running out of ideas now. I'd like to talk to him. Listen, man, I got some plans that could turn this city upside down. I mean I think like he does. <i>Big</i> . Invest big, gamble big, hell, lose <i>big</i> if you have to, you know what I mean. It's hard to find a man on this whole Southside who understands my kind of thinking—you dig? [<i>He scrutinises GEORGE again, drinks his beer, squints his eyes and leans in close, confidential, man to man.</i>] Me and you ought to sit down and talk sometimes, man. Man, I got me some ideas...	10 15 20
<i>George</i>	[<i>with boredom</i>]: Yeah—sometimes we'll have to do that, Walter.	
<i>Walter</i>	[<i>understanding the indifference, and offended</i>]: Yeah—well, when you get the time, man. I know you a busy little boy.	25
<i>Ruth:</i>	Walter, please—	
<i>Walter</i>	[<i>bitterly, hurt</i>]: I know ain't nothing in this world as busy as you coloured college boys with your fraternity pins and white shoes...	
<i>Ruth</i>	[<i>covering her face with humiliation</i>]: Oh, Walter Lee—	30
<i>Walter:</i>	I see you all all the time—with the books tucked under your arms—going to your—[<i>He mimics the British 'a'.</i>] 'clahsses'. And for what? What the hell you learning over there? Filling up your heads—[<i>counting off on his fingers.</i>] —with the sociology and the psychology. But they teaching you how to be a man? How to take over and run the world? They teaching you how to run a rubber plantation or a steel mill? Naw—just to talk proper and read books and wear them faggoty-looking white shoes...	35

- George* [looking at him with distaste, a little above it all]: You're all whacked up with bitterness, man.
- Walter* [intently, almost quietly, between the teeth, glaring at the boy]: And you – ain't you bitter, man? Ain't you just about had it yet? Don't you see no stars gleaming that you can't reach out and grab? You happy? –you contented son-of-a-bitch –you happy? You got it made? Bitter? Man, I'm a volcano. Bitter? Here I am a giant –surrounded by ants! Ants who can't even understand what it is the giant is talking about. 40
45
- Ruth* [passionately and suddenly]: Oh, Walter –ain't you with nobody?
- Walter* [violently]: No! 'Cause ain't nobody with me! Not even my own mother!
- Ruth*: Walter, that's a terrible thing to say!

[from Act 2 Scene 1]

What does Hansberry's writing make you feel about Walter at this moment in the play?

Or † 2

Explore the ways in which Hansberry makes the generation gap between Mama and her children such a powerful part of the play.

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:

Beatrice [*never losing her aroused alarm*]: Sit down, honey, I want to tell you something.

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Catherine: Okay.

[from Act 1]

How does Miller strikingly reveal the characters' thoughts and feelings at this moment in the play?

Or † 4

How does Miller make betrayal such a powerful part 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:

<i>John:</i>	What about the way your father looks at me! Tell me, are all your family as scared of him as I am?	
<i>Catherine:</i>	Dickie is, of course; and Ronnie, though he doesn't need to be. Father worships him. I don't know about Mother being scared of him. Sometimes, perhaps. I'm not—ever	5
<i>John:</i>	You're not scared of anything, are you?	
<i>Catherine:</i>	Oh yes. Heaps of things.	
<i>John:</i>	Such as?	
<i>Catherine</i>	[<i>with a smile</i>]: Oh... They're nearly all concerned with you. [RONNIE <i>looks cautiously in at the French windows. He now presents a very bedraggled and woe-begone appearance, with his uniform wringing wet, and his damp hair over his eyes.</i>]	10
<i>John:</i>	You might be a little more explicit...	
<i>Ronnie</i>	[<i>in a low voice</i>]: Kate! [CATHERINE <i>turns and sees him.</i>]	15
<i>Catherine</i>	[<i>amazed</i>]: Ronnie! What on earth—	
<i>Ronnie:</i>	Where's Father?	
<i>Catherine:</i>	I'll go and tell him— [<i>She moves towards the door.</i>]	
<i>Ronnie</i>	[<i>urgently</i>]: No, don't; please, Kate, don't! [CATHERINE <i>stops, puzzled.</i>]	20
<i>Catherine:</i>	What's the trouble, Ronnie? [RONNIE, <i>trembling on the edge of tears, does not answer her. She goes to him.</i>] You're wet through. You'd better go and change.	
<i>Ronnie:</i>	No.	25
<i>Catherine</i>	[<i>gently</i>]: What's the trouble, darling? You can tell me. [RONNIE <i>looks at JOHN.</i>] You know John Watherstone, Ronnie. You met him last holidays, don't you remember? [RONNIE <i>remains silent, obviously reluctant to talk in front of a comparative stranger.</i>]	30

- John* [tactfully]: I'll disappear.
- Catherine* [pointing to the dining-room door]: In there, do you mind?
[JOHN goes out quietly.]
Now, darling, tell me. What is it? Have you run away? 35
[RONNIE shakes his head, evidently not trusting himself to speak.]
What is it then?
[RONNIE pulls out the letter from his pocket and slowly hands it to her.
CATHERINE reads it quietly.]
Oh, God! 40
- Ronnie*: I didn't do it.
[CATHERINE re-reads the letter in silence.]
Kate, I didn't. Really, I didn't.
- Catherine* [abstractedly]: No, darling. [She seems uncertain of what to do.] This letter is addressed to Father. Did you open it? 45
- Ronnie*: Yes.
- Catherine*: You shouldn't have done that—
- Ronnie*: I was going to tear it up. Then I heard you come in from church and ran into the garden—I didn't know what to do—
- Catherine* [still distracted]: Did they send you up alone? 50
- Ronnie*: They sent a Petty Officer up with me. He was supposed to wait and see Father, but I sent him away. [Indicating the letter] Kate—shall we tear it up, now?
- Catherine*: No, darling.
- Ronnie*: We could tell Father term had ended two days sooner— 55
- Catherine*: No, darling.
- Ronnie*: I didn't do it, Kate, really I didn't—
[DICKIE comes in from the hall. He does not seem surprised to see RONNIE.]
- Dickie* [cheerfully]: Hullo, Ronnie, old lad. How's everything? 60
[RONNIE turns away from him.]
- Catherine* [to DICKIE]: You knew he was here?
- Dickie*: Oh yes. His trunks and things are all over our room. Trouble?
- Catherine*: Yes.

[from Act 1 Scene 1]

In what ways does Rattigan make this such a dramatic moment in the play?

Or † 6

How does Rattigan make the Winslow family's employment of Sir Robert Morton a striking part of the play?

Turn to page 10 for Question *7

WILLIAM SHAKESPEARE: *Macbeth*

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>Lady Macbeth:</i>	Nought's had, all's spent, Where our desire is got without content. 'Tis safer to be that which we destroy, Than by destruction dwell in doubtful joy.	
	[Enter MACBETH.]	5
	How now, my lord! Why do you keep alone, Of sorriest fancies your companions making, Using those thoughts which should indeed have died With them they think on? Things without all remedy Should be without regard. What's done is done.	10
<i>Macbeth:</i>	We have scotch'd the snake, not kill'd it; She'll close, and be herself, whilst our poor malice Remains in danger of her former tooth. But let the frame of things disjoint, both the worlds suffer, Ere we will eat our meal in fear and sleep	15
	In the affliction of these terrible dreams That shake us nightly. Better be with the dead, Whom we, to gain our peace, have sent to peace, Than on the torture of the mind to lie In restless ecstasy. Duncan is in his grave;	20
	After life's fitful fever he sleeps well; Treason has done his worst; nor steel, nor poison, Malice domestic, foreign levy, nothing, Can touch him further.	
<i>Lady Macbeth:</i>	Come on.	25
	Gentle my lord, sleek o'er your rugged looks; Be bright and jovial among your guests to-night.	
<i>Macbeth:</i>	So shall I, love; and so, I pray, be you. Let your remembrance apply to Banquo; Present him eminence, both with eye and tongue –	30
	Unsafe the while, that we Must lave our honours in these flattering streams, And make our faces vizards to our hearts, Disguising what they are.	
<i>Lady Macbeth:</i>	You must leave this.	35
<i>Macbeth:</i>	O, full of scorpions is my mind, dear wife! Thou know'st that Banquo, and his Fleance, lives.	
<i>Lady Macbeth:</i>	But in them nature's copy's not eterne.	

<i>Macbeth:</i>	There's comfort yet; they are assailable. Then be thou jocund. Ere the bat hath flown His cloister'd flight; ere to black Hecate's summons The shard-borne beetle with his drowsy hums Hath rung night's yawning peal, there shall be done A deed of dreadful note.	40
<i>Lady Macbeth:</i>	What's to be done?	45
<i>Macbeth:</i>	Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come, seeling night, Scarf up the tender eye of pitiful day, And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me pale. Light thickens, and the crow Makes wing to th'rooky wood; Good things of day begin to droop and drowse, Whiles night's black agents to their preys do rouse. Thou marvell'st at my words; but hold thee still: Things bad begun make strong themselves by ill. So, prithee go with me.	50 55

[from Act 3 Scene 2]

How does Shakespeare vividly reveal the troubled thoughts and feelings of Macbeth and Lady Macbeth at this moment in the play?

Or † 8

At the end of the play Malcolm describes Macbeth as a 'butcher'.

To what extent does Shakespeare's portrayal of Macbeth make you agree with this description?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Juliet:</i>	Now, good sweet nurse — O Lord, why look'st thou sad? Though news be sad, yet tell them merrily; If good, thou shamest the music of sweet news By playing it to me with so sour a face.	
<i>Nurse:</i>	I am aweary, give me leave a while; Fie, how my bones ache! What a jaunce have I had!	5
<i>Juliet:</i>	I would thou hadst my bones and I thy news. Nay, come, I pray thee speak; good, good nurse, speak.	
<i>Nurse:</i>	Jesu, what haste? Can you not stay a while? Do you not see that I am out of breath?	10
<i>Juliet:</i>	How art thou out of breath, when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay Is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that; Say either, and I'll stay the circumstance. Let me be satisfied, is't good or bad?	15
<i>Nurse:</i>	Well, you have made a simple choice; you know not how to choose a man. Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talk'd on, yet they are past compare. He is not the flower of courtesy, but I'll warrant him as gentle as a lamb. Go thy ways, wench; serve God. What, have you din'd at home?	20
<i>Juliet:</i>	No, no. But all this did I know before. What says he of our marriage? What of that?	25
<i>Nurse:</i>	Lord, how my head aches! What a head have I! It beats as it would fall in twenty pieces. My back a t'other side — ah, my back, my back! Beshrew your heart for sending me about To catch my death with jauncing up and down!	30
<i>Juliet:</i>	I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love?	
<i>Nurse:</i>	Your love says like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous — Where is your mother?	35
<i>Juliet:</i>	Where is my mother! Why, she is within; Where should she be? How oddly thou repliest! 'Your love says like an honest gentleman, Where is your mother?'	

Nurse:

O God's lady dear!
Are you so hot? Marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward, do your messages yourself.

40

[from Act 2 Scene 5]

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

Or † 10

In what ways does Shakespeare make Mercutio such a compelling character?

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LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

May/June 2019

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

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

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either * 1

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

- Bobo:* I'm talking about the fact that when I got to the train station yesterday morning - eight o'clock like we planned ... Man - *Willy didn't never show up.*
- Walter:* Why ... where was he ... where is he?
- Bobo:* That's what I'm trying to tell you ... I don't know ... I waited six hours ... I called his house ... and I waited ... six hours ... I waited in that train station six hours ... *[Breaking into tears.]* That was all the extra money I had in the world ... *[Looking up at WALTER with the tears running down his face.]* Man, *Willy is gone.* 5
- Walter:* Gone, what you mean Willy is gone? Gone where? You mean he went by himself. You mean he went off to Springfield by himself - to take care of getting the licence - *[Turns and looks anxiously at RUTH.]* You mean maybe he didn't want too many people in on the business down there? *[Looks to RUTH again, as before.]* You know Willy got his own ways. *[Looks back to BOBO.]* Maybe you was late yesterday and he just went on down there without you. Maybe - maybe - he's been callin' you at home tryin' to tell you what happened or something. Maybe - maybe - he just got sick. He's somewhere - he's got to be somewhere. We just got to find him - me and you got to find him. *[Grabs BOBO senselessly by the collar and starts to shake him.]* We got to! 10 15
- Bobo* *[in sudden angry, frightened agony]:* What's the matter with you, Walter! *When a cat take off with your money he don't leave no maps!*
- Walter* *[turning madly, as though he is looking for WILLY in the very room]:* Willy! ... Willy ... don't do it ... Please don't do it ... Man, not with that money ... Man, please, not with that money ... Oh, God ... Don't let it be true ... *[He is wandering around, crying out for WILLY and looking for him or perhaps for help from God.]* Man ... I trusted you ... Man, I put my life in your hands ... *[He starts to crumple down on the floor as RUTH just covers her face in horror. MAMA opens the door and comes into the room, with BENEATHA behind her.]* Man ... *[He starts to pound the floor with his fists, sobbing wildly.]* *That money is made out of my father's flesh ...* 20 25
- Bobo* *[standing over him helplessly]:* I'm sorry, Walter ... *[Only WALTER's sobs reply. BOBO puts on his hat.]* I had my life staked on this deal, too ... 30
[He goes.]
- Mama* *[to WALTER]:* Son - *[She goes to him, bends down to him, talks to his bent head.]* Son ... Is it gone? Son, I gave you sixty-five hundred dollars. Is it gone? All of it? Beneatha's money too?
- Walter* *[lifting his head slowly]:* Mama ... I never ... went to the bank at all ... 35
- Mama* *[not wanting to believe him]:* You mean ... your sister's school money ... you used that too ... Walter?...

- Walter: Yessss! ... All of it ... It's all gone ...
 [There is total silence. RUTH stands with her face covered with her hands; BENEATHA leans forlornly against a wall, fingering a piece of red ribbon from the mother's gift. MAMA stops and looks at her son without recognition and then, quite without thinking about it, starts to beat him senselessly in the face. BENEATHA goes to them and stops it.] 40
- Beneatha: Mama!
 [MAMA stops and looks at both her children and rises slowly and wanders vaguely, aimlessly away from them.] 45
- Mama: I seen ... him ... night after night ... come in ... and look at that rug ... and then look at me ... the red showing in his eyes ... the veins moving his head ... I seen him grow thin and old before he was forty ... working and working and working like somebody's old horse ... killing himself ... and you - you give it all away in a day ... 50
- Beneatha: Mama -
- Mama: Oh, God ... [She looks up to Him.] Look down here - and show me the strength.
- Beneatha: Mama -
- Mama [folding over]: Strength ... 55
- Beneatha [plaintively]: Mama ...
- Mama: Strength!

Curtain

[from Act 2 Scene 3]

In what ways does Hansberry make this moment in the play so shocking?

Or † 2

How far does Hansberry's portrayal of Mama lead you to admire her?

Do not use the passage printed in Question *1 when answering this question.

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:

Beatrice: You gotta push a taxi?

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Catherine: I know, I just thought maybe he got married recently.

[from Act 1]

How does Miller make this both an entertaining and serious moment in the play?

Or † 4

How does Miller make Eddie's relationship with Rodolpho such a striking part of the play?

Do not use the passage 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:

- Catherine:* Yes, Desmond. Well?
- Desmond:* I have a taxi-cab waiting at the end of the street.
- Catherine* [*smiling*]: How very extravagant of you, Desmond.
- Desmond* [*also smiling*]: Yes. But it shows you how rushed this visit must necessarily be. The fact of the matter is—it suddenly occurred to me during the lunch adjournment that I had better see you to-day— 5
- Catherine* [*her thoughts far distant*]: Why?
- Desmond:* I have a question to put to you, Kate, which, if I had postponed putting until after the verdict, you might—who knows—have thought had been prompted by pity—if we had lost. Or—if we had won, your reply might—again who knows—have been influenced by gratitude. Do you follow me, Kate? 10
- Catherine:* Yes, Desmond. I think I do.
- Desmond:* Ah. Then possibly you have some inkling of what the question is I have to put to you?
- Catherine:* Yes, I think I have. 15
- Desmond* [*a trifle disconcerted*]: Oh.
- Catherine:* I'm sorry, Desmond. I ought, I know, to have followed the usual practice in such cases, and told you I had no inkling whatever.
- Desmond:* No, no. Your directness and honesty are two of the qualities I so much admire in you. I am glad you have guessed. It makes my task the easier— 20
- Catherine* [*in a matter-of-fact voice*]: Will you give me a few days to think it over?
- Desmond:* Of course. Of course.
- Catherine:* I need hardly tell you how grateful I am, Desmond.
- Desmond* [*a trifle bewildered*]: There is no need, Kate, no need at all—
- Catherine:* You mustn't keep your taxi waiting. 25
- Desmond* [*fiercely*]: Oh, bother my taxi. [*Recovering himself.*] Forgive me, Kate, but you see I know very well what your feelings for me really are.
- Catherine* [*gently*]: You do, Desmond?
- Desmond:* Yes, Kate. I know quite well they have never amounted to much more than a sort of—well—shall we say, friendliness? A warm friendliness, I hope. 30
Yes, I think perhaps we can definitely say, warm. But no more than that. That's true, isn't it?

Catherine [quietly]: Yes, Desmond.

Desmond: I know, I know. Of course, the thing is that even if I proved the most devoted and adoring husband that ever lived—which, I may say, if you give me the chance, I intend to be—your feelings for me would never—could never—amount to more than that. When I was younger it might, perhaps, have been a different story. When I played cricket for England— 35

[DESMOND notices the faintest expression of pity that has crossed CATHERINE's face.] 40

[Apologetically.] And of course, perhaps even that would not have made so much difference. Perhaps you feel I cling too much to my past athletic prowess. I feel it myself, sometimes—but the truth is I have not much else to cling to save that and my love for you. The athletic prowess is fading, I'm afraid, with the years and the stiffening of the muscles—but my love for you will never fade. 45

Catherine [smiling]: That's very charmingly said, Desmond.

[from Act 2 Scene 2]

In what ways does Rattigan make this moment in the play so moving?

Or † 6

How does Rattigan's portrayal of the relationship between John Watherstone and Catherine Winslow contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

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>Lady Macduff:</i>	Sirrah, your father's dead; And what will you do now? How will you live?	
<i>Son:</i>	As birds do, mother.	
<i>Lady Macduff:</i>	What, with worms and flies?	
<i>Son:</i>	With what I get, I mean; and so do they.	5
<i>Lady Macduff:</i>	Poor bird! thou'dst never fear the net nor lime, The pitfall nor the gin.	
<i>Son:</i>	Why should I, mother? Poor birds they are not set for. My father is not dead, for all your saying.	
<i>Lady Macduff:</i>	Yes, he is dead. How wilt thou do for a father?	10
<i>Son:</i>	Nay, how will you do for a husband?	
<i>Lady Macduff:</i>	Why, I can buy me twenty at any market.	
<i>Son:</i>	Then you'll buy'em to sell again.	
<i>Lady Macduff:</i>	Thou speak'st with all thy wit; and yet, i' faith, With wit enough for thee.	15
<i>Son:</i>	Was my father a traitor, mother?	
<i>Lady Macduff:</i>	Ay, that he was.	
<i>Son:</i>	What is a traitor?	
<i>Lady Macduff:</i>	Why, one that swears and lies.	
<i>Son:</i>	And be all traitors that do so?	20
<i>Lady Macduff:</i>	Every one that does so is a traitor, and must be hang'd.	
<i>Son:</i>	And must they all be hang'd that swear and lie?	
<i>Lady Macduff:</i>	Every one.	
<i>Son:</i>	Who must hang them?	
<i>Lady Macduff:</i>	Why, the honest men.	25
<i>Son:</i>	Then the liars and swearers are fools; for there are liars and swearers enow to beat the honest men and hang up them.	
<i>Lady Macduff:</i>	Now, God help thee, poor monkey! But how wilt thou do for a father?	
<i>Son:</i>	If he were dead, you'd weep for him; if you would not, it were a good sign that I should quickly have a new father.	30

<i>Lady Macduff:</i>	Poor prattler, how thou talk'st! [Enter a Messenger.]	
<i>Messenger:</i>	Bless you, fair dame! I am not to you known, Though in your state of honour I am perfect. I doubt some danger does approach you nearly. If you will take a homely man's advice, Be not found here; hence, with your little ones. To fright you thus, methinks, I am too savage; To do worse to you were fell cruelty, Which is too nigh your person. Heaven preserve you! I dare abide no longer. [Exit.]	35 40
<i>Lady Macduff:</i>	Whither should I fly? I have done no harm. But I remember now I am in this earthly world, where to do harm Is often laudable, to do good sometime Accounted dangerous folly. Why then, alas, Do I put up that womanly defence To say I have done no harm? [Enter MURDERERS.]	45 50
<i>1 Murderer:</i>	Where is your husband?	
<i>Lady Macduff:</i>	I hope, in no place so unsanctified Where such as thou mayst find him.	
<i>1 Murderer:</i>	He's a traitor.	55
<i>Son:</i>	Thou liest, thou shag-ear'd villain.	
<i>1 Murderer:</i>	What, you egg? [Stabbing him.] Young fry of treachery!	
<i>Son:</i>	He has kill'd me, mother. Run away, I pray you. [Dies.] [Exit LADY MACDUFF, crying 'Murder!']	60

[from Act 4 Scene 2]

How does Shakespeare's writing make this moment in the play so moving?

Or † 8

How does Shakespeare vividly portray the unhappiness of Macbeth and Lady Macbeth after they become King and Queen?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Romeo:</i>	O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop's ear - Beauty too rich for use, for earth too dear! So shows a snowy dove trooping with crows As yonder lady o'er her fellows shows. The measure done, I'll watch her place of stand, And, touching hers, make blessed my rude hand. Did my heart love till now? Forswear it, sight; For I ne'er saw true beauty till this night.	5 10
<i>Tybalt:</i>	This, by his voice, should be a Montague. Fetch me my rapier, boy. What, dares the slave Come hither, cover'd with an antic face, To fleer and scorn at our solemnity? Now, by the stock and honour of my kin, To strike him dead I hold it not a sin.	 15
<i>Capulet:</i>	Why, how now, kinsman! Wherefore storm you so?	
<i>Tybalt:</i>	Uncle, this is a Montague, our foe; A villain, that is hither come in spite To scorn at our solemnity this night.	20
<i>Capulet:</i>	Young Romeo, is it?	
<i>Tybalt:</i>	'Tis he, that villain Romeo.	
<i>Capulet:</i>	Content thee, gentle coz, let him alone. 'A bears him like a portly gentleman; And, to say truth, Verona brags of him To be a virtuous and well-govern'd youth. I would not for the wealth of all this town Here in my house do him disparagement. Therefore be patient, take no note of him; It is my will; the which if thou respect, Show a fair presence and put off these frowns, An ill-beseeming semblance for a feast.	25 30
<i>Tybalt:</i>	It fits, when such a villain is a guest. I'll not endure him.	
<i>Capulet:</i>	He shall be endur'd. What, Goodman boy! I say he shall. Go to; Am I the master here or you? Go to. You'll not endure him! God shall mend my soul! You'll make a mutiny among my guests! You will set cock-a-hoop! You'll be the man!	35 40

Tybalt: Why, uncle, 'tis a shame.

Capulet: Go to, go to;
 You are a saucy boy. Is't so, indeed?
 This trick may chance to scathe you. I know what:
 You must contrary me. Marry, 'tis time. - 45
 Well said, my hearts! - You are a princox; go.
 Be quiet, or - More light, more light! - For shame!
 I'll make you quiet. What! - Cheerly, my hearts!

Tybalt: Patience perforce with wilful choler meeting
 Makes my flesh tremble in their different greeting. 50
 I will withdraw; but this intrusion shall,
 Now seeming sweet, convert to bitt' rest gall.
 [Exit.]

[from Act 1 Scene 5]

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

Or † 10

How does Shakespeare's portrayal of Lady Capulet and her relationship with Juliet contribute to the dramatic impact of the play ?

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LITERATURE (ENGLISH)

Paper 3 Drama (Open Text)

0486/31

May/June 2019

45 minutes

Additional Materials: Answer Booklet/Paper

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.



LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1

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

- Mama* [kindly]: 'Course you going to be a doctor, honey, God willing.
- Beneatha* [drily]: God hasn't got a thing to do with it.
- Mama*: Beneatha – that just wasn't necessary.
- Beneatha*: Well – neither is God. I get sick of hearing about God.
- Mama*: Beneatha! 5
- Beneatha*: I mean it! I'm just tired of hearing about God all the time. What has He got to do with anything? Does He pay tuition?
- Mama*: You 'bout to get your fresh little jaw slapped!
- Ruth*: That's just what she needs, all right!
- Beneatha*: Why? Why can't I say what I want to around here, like everybody else? 10
- Mama*: It don't sound nice for a young girl to say things like that – you wasn't brought up that way. Me and your father went to trouble to get you and Brother to church every Sunday.
- Beneatha*: Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't even think about it. It's just that I get tired of Him getting credit for all the things the human race achieves through its own stubborn effort. There simply is no blasted God – there is only man and it is he who makes miracles! 15
- [MAMA absorbs this speech, studies her daughter and rises slowly and crosses to BENEATHA and slaps her powerfully across the face. After, there is only silence and the daughter drops her eyes from her mother's face, and MAMA is very tall before her.] 20
- Mama*: Now – you say after me, in my mother's house there is still God. [There is a long pause and BENEATHA stares at the floor wordlessly. MAMA repeats the phrase with precision and cool emotion.] In my mother's house there is still God. 25
- Beneatha*: In my mother's house there is still God.
[A long pause.]
- Mama* [walking away from BENEATHA, too disturbed for triumphant posture. Stopping and turning back to her daughter]: There are some ideas we ain't going to have in this house. Not long as I am at the head of this family. 30
- Beneatha*: Yes, ma'am.
[MAMA walks out of the room.]

<i>Ruth</i>	[almost gently, with profound understanding]: You think you a woman, Bennie – but you still a little girl. What you did was childish – so you got treated like a child.	35
<i>Beneatha:</i>	I see. [Quietly.] I also see that everybody thinks it's all right for Mama to be a tyrant. But all the tyranny in the world will never put a God in the heavens! [She picks up her books and goes out.]	
<i>Ruth</i>	[goes to MAMA's door]: She said she was sorry.	40
<i>Mama</i>	[coming out, going to her plant]: They frightens me, Ruth. My children.	
<i>Ruth:</i>	You got good children, Lena. They just a little off sometimes – but they're good.	
<i>Mama:</i>	No – there's something come down between me and them that don't let us understand each other and I don't know what it is. One done almost lost his mind thinking 'bout money all the time and the other done commence to talk about things I can't seem to understand in no form or fashion. What is it that's changing, Ruth?	45
<i>Ruth</i>	[soothingly, older than her years]: Now... you taking it all too seriously. You just got strong-willed children and it takes a strong woman like you to keep 'em in hand.	50
<i>Mama</i>	[looking at her plant and sprinkling a little water on it]: They spirited all right, my children. Got to admit they got spirit – Bennie and Walter. Like this little old plant that ain't never had enough sunshine or nothing – and look at it... [She has her back to RUTH, who has to stop ironing and lean against something and put the back of her hand to her forehead.]	55
<i>Ruth</i>	[trying to keep MAMA from noticing]: You... sure... loves that little old thing, don't you?...	
<i>Mama:</i>	Well, I always wanted me a garden like I used to see sometimes at the back of the houses down home. This plant is close as I ever got to having one. [She looks out of the window as she replaces the plant.] Lord, ain't nothing as dreary as the view from this window on a dreary day, is there? Why ain't you singing this morning, Ruth? Sing that 'No Ways Tired'. That song always lifts me up so. [She turns at last to see that RUTH has slipped quietly into a chair, in a state of semi-consciousness.]	60
	Ruth! Ruth honey - what's the matter with you... Ruth!	65

Curtain

[from Act 1 Scene 1]

How does Hansberry make this a powerfully dramatic moment in the play?

Or 2

How does Hansberry movingly portray the difficulties Ruth faces in the play?

Do **not** use the passage in **Question 1** when answering this question.

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:

Light rises on the street.

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You hear me? Alone.

[from Act 2]

In what ways does Miller make this such a disturbing moment in the play?

Or 4

Which character does Miller's writing persuade you is most responsible for Eddie's death?

Do **not** use the passage 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:

- Arthur:* I want to ask you a question, but before I do, I must impress on you the urgent necessity for an absolutely truthful answer.
- Dickie:* Naturally.
- Arthur:* Naturally means by nature, and I'm afraid I have not yet noticed that it has invariably been your nature to answer my questions truthfully. 5
- Dickie:* Oh. Well, I will this one Father. I promise.
- Arthur:* Very well. [*He stares at him for a moment.*] What do you suppose one of your bookmaker friends would lay in the way of odds against you getting a degree?
[*There is a pause.*] 10
- Dickie:* Oh. Well, let's think. Say—about evens.
- Arthur:* Hm. I rather doubt if at that price your friend would find many takers.
- Dickie:* Well—perhaps seven to four against.
- Arthur:* I see. And what about the odds against your eventually becoming a civil servant? 15
- Dickie:* Well—a bit steeper I suppose.
- Arthur:* Exactly. Quite a bit steeper.
[*There is a pause.*]
- Dickie:* You don't want to have a bet, do you?
- Arthur:* No, Dickie. I'm not a gambler. And that's exactly the trouble. Unhappily, I'm no longer in a position to gamble two hundred pounds a year on what you yourself admit is an outside chance. 20
- Dickie:* Not an outside chance, Father. A good chance.
- Arthur:* Not good enough, Dickie, I'm afraid—with things as they are at the moment. Definitely not good enough. I fear my mind is finally made up. 25
[*There is a long pause.*]
- Dickie:* You want me to leave Oxford—is that it?
- Arthur:* I'm afraid so, Dickie.
- Dickie:* Oh. Straight away?
- Arthur:* No. You can finish your second year. 30
- Dickie:* And what then?

- Arthur:* I can get you a job in the bank.
- Dickie* [*quietly*]: Oh, Lord!
- Arthur* [*after a pause: rather apologetically*]: It'll be quite a good job, you know. Luckily, my influence in the bank still counts for something. 35
- Dickie:* Father—if I promised you—I mean, *really* promised you—that from now on I'll work like a black—
[ARTHUR *shakes his head slowly.*]
It's the case, I suppose?
- Arthur:* It's costing me a lot of money. 40
- Dickie:* I know. It must be. Still, couldn't you—I mean, isn't there any way—
[ARTHUR *again shakes his head.*]
Oh, Lord!
- Arthur:* I'm afraid this is rather a shock for you. I'm sorry.
- Dickie:* What? No. No, it isn't really. I've been rather expecting it as a matter of fact—especially since I hear you are hoping to brief Sir Robert Morton. Still, I can't say but what it isn't a bit of a slap in the face— 45
[*The front door bell rings.*]
- Arthur:* There is a journalist coming to see me. Do you mind if we talk about this some other time? 50
- Dickie:* No. Of course not, Father. [*He begins forlornly to gather his books.*]

[*from Act 1 Scene 2*]

What vivid impressions does Rattigan give you of the relationship between Arthur and Dickie at this moment in the play?

Or 6

How does Rattigan's portrayal of Violet, the parlourmaid, contribute to your enjoyment of the play?

WILLIAM SHAKESPEARE: *Macbeth*

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>Doctor:</i>	A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumb'ry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?	
<i>Gentlewoman:</i>	That, sir, which I will not report after her.	5
<i>Doctor:</i>	You may to me; and 'tis most meet you should.	
<i>Gentlewoman:</i>	Neither to you nor any one, having no witness to confirm my speech. [Enter LADY MACBETH, with a taper.]	
	Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.	10
<i>Doctor:</i>	How came she by that light?	
<i>Gentlewoman:</i>	Why, it stood by her. She has light by her continually; 'tis her command.	
<i>Doctor:</i>	You see her eyes are open.	
<i>Gentlewoman:</i>	Ay, but their sense is shut.	
<i>Doctor:</i>	What is it she does now? Look how she rubs her hands.	15
<i>Gentlewoman:</i>	It is an accustomed action with her, to seem thus washing her hands; I have known her continue in this a quarter of an hour.	
<i>Lady Macbeth:</i>	Yet here's a spot.	
<i>Doctor:</i>	Hark, she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.	20
<i>Lady Macbeth:</i>	Out, damned spot! out, I say! One, two; why then 'tis time to do't. Hell is murky. Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to account? Yet who would have thought the old man to have had so much blood in him?	
<i>Doctor:</i>	Do you mark that?	25
<i>Lady Macbeth:</i>	The Thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that; you mar all with this starting.	
<i>Doctor:</i>	Go to, go to; you have known what you should not.	
<i>Gentlewoman:</i>	She has spoke what she should not, I am sure of that. Heaven knows what she has known.	30
<i>Lady Macbeth:</i>	Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!	

<i>Doctor:</i>	What a sigh is there! The heart is sorely charg'd.	
<i>Gentlewoman:</i>	I would not have such a heart in my bosom for the dignity of the whole body.	35
<i>Doctor:</i>	Well, well, well.	
<i>Gentlewoman:</i>	Pray God it be, sir.	
<i>Doctor:</i>	This disease is beyond my practice. Yet I have known those which have walk'd in their sleep who have died holily in their beds.	40
<i>Lady Macbeth:</i>	Wash your hands, put on your nightgown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.	
<i>Doctor:</i>	Even so?	
<i>Lady Macbeth:</i>	To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed.	45
		<i>[Exit.</i>
<i>Doctor:</i>	Will she go now to bed?	
<i>Gentlewoman:</i>	Directly.	
<i>Doctor:</i>	Foul whisp'rings are abroad. Unnatural deeds Do breed unnatural troubles; infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician. God, God forgive us all. Look after her; Remove from her the means of all annoyance, And still keep eyes upon her. So, good night. My mind she has mated, and amaz'd my sight. I think, but dare not speak.	50 55

[from Act 5 Scene 1]

In what ways does Shakespeare make this moment in the play so disturbing?

Or 8

In what ways does Shakespeare make the murder of King Duncan such a shocking part of the play?

Do **not** use the passage in **Question 7** when answering this question.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Benvolio:</i>	Good morrow, cousin.	
<i>Romeo:</i>	Is the day so young?	
<i>Benvolio:</i>	But new struck nine.	
<i>Romeo:</i>	Ay me! sad hours seem long. Was that my father that went hence so fast?	5
<i>Benvolio:</i>	It was. What sadness lengthens Romeo's hours?	
<i>Romeo:</i>	Not having that which having makes them short.	
<i>Benvolio:</i>	In love?	
<i>Romeo:</i>	Out –	
<i>Benvolio:</i>	Of love?	10
<i>Romeo:</i>	Out of her favour where I am in love.	
<i>Benvolio:</i>	Alas that love, so gentle in his view, Should be so tyrannous and rough in proof!	
<i>Romeo:</i>	Alas that love, whose view is muffled still, Should without eyes see pathways to his will! Where shall we dine? O me! What fray was here? Yet tell me not, for I have heard it all. Here's much to do with hate, but more with love. Why then, O brawling love! O loving hate! O anything, of nothing first create!	15
	O heavy lightness! serious vanity! Mis-shapen chaos of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health! Still-waking sleep, that is not what it is! This love feel I, that feel no love in this.	20
	Dost thou not laugh?	25
<i>Benvolio:</i>	No, coz, I rather weep.	
<i>Romeo:</i>	Good heart, at what?	
<i>Benvolio:</i>	At thy good heart's oppression.	

<i>Romeo:</i>	Why, such is love's transgression. Griefs of mine own lie heavy in my breast, Which thou wilt propagate, to have it prest With more of thine. This love that thou hast shown Doth add more grief to too much of mine own. Love is a smoke rais'd with the fume of sighs; Being purg'd, a fire sparkling in lovers' eyes; Being vex'd, a sea nourish'd with loving tears. What is it else? A madness most discreet, A choking gall, and a preserving sweet. Farewell, my coz.	30 35 40
<i>Benvolio:</i>	Soft! I will go along; An if you leave me so, you do me wrong.	
<i>Romeo:</i>	Tut, I have lost myself; I am not here: This is not Romeo, he's some other where.	
<i>Benvolio:</i>	Tell me in sadness who is that you love.	45
<i>Romeo:</i>	What, shall I groan and tell thee?	
<i>Benvolio:</i>	Groan! Why, no; But sadly tell me who.	
<i>Romeo:</i>	Bid a sick man in sadness make his will. Ah, word ill urg'd to one that is so ill! In sadness, cousin, I do love a woman.	50
<i>Benvolio:</i>	I aim'd so near when I suppos'd you lov'd.	
<i>Romeo:</i>	A right good markman! And she's fair I love.	
<i>Benvolio:</i>	A right fair mark, fair coz, is soonest hit.	
<i>Romeo:</i>	Well, in that hit you miss: she'll not be hit With Cupid's arrow. She hath Dian's wit, And in strong proof of chastity well arm'd, From Love's weak childish bow she lives unharm'd. She will not stay the siege of loving terms, Nor bide th' encounter of assailing eyes, Nor ope her lap to saint-seducing gold. O, she is rich in beauty; only poor That, when she dies, with beauty dies her store.	55 60

[from Act 1 Scene 1]

How does Shakespeare make this such a vivid introduction to Romeo?

Or 10

Explore **two** moments in which Shakespeare makes the relationship between Romeo and Juliet particularly moving.

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LITERATURE (ENGLISH)

Paper 3 Drama (Open Text)

0486/32

May/June 2019

45 minutes

Additional Materials: Answer Booklet/Paper

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 **13** printed pages and **3** blank pages.



LORRAINE HANSBERRY: *A Raisin in the Sun*

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>Walter</i>	[to RUTH]: Well, they look crazy as hell—white shoes, cold as it is.	
<i>Ruth</i>	[<i>crushed</i>]: You have to excuse him—	
<i>Walter:</i>	No, he don't! Excuse me for what? What you always excusing me for! I'll excuse myself when I needs to be excused! [<i>Pause.</i>] They look as funny as them black knee socks Beneatha wears out of here all the time.	5
<i>Ruth:</i>	It's the college <i>style</i> , Walter.	
<i>Walter:</i>	Style, hell. She looks like she got burnt legs or something!	
<i>Ruth:</i>	Oh, Walter—	
<i>Walter</i>	[<i>an irritable mimic</i>]: Oh, Walter! Oh, Walter! [to GEORGE]: How's your old man making out? I understand you all going to buy that big hotel on the Drive? [<i>He finds a beer in the refrigerator, wanders over to GEORGE, sipping and wiping his lips with the back of his hand and straddling a chair backwards to talk to the other man.</i>] Shrewd move. Your old man is all right, man. [<i>Tapping his head and half winking for emphasis.</i>] I mean he knows how to operate. I mean he thinks <i>big</i> , you know what I mean, I mean for a <i>home</i> , you know? But I think he's kind of running out of ideas now. I'd like to talk to him. Listen, man, I got some plans that could turn this city upside down. I mean I think like he does. <i>Big</i> . Invest big, gamble big, hell, lose <i>big</i> if you have to, you know what I mean. It's hard to find a man on this whole Southside who understands my kind of thinking—you dig? [<i>He scrutinises GEORGE again, drinks his beer, squints his eyes and leans in close, confidential, man to man.</i>] Me and you ought to sit down and talk sometimes, man. Man, I got me some ideas...	10 15 20
<i>George</i>	[<i>with boredom</i>]: Yeah—sometimes we'll have to do that, Walter.	
<i>Walter</i>	[<i>understanding the indifference, and offended</i>]: Yeah—well, when you get the time, man. I know you a busy little boy.	25
<i>Ruth:</i>	Walter, please—	
<i>Walter</i>	[<i>bitterly, hurt</i>]: I know ain't nothing in this world as busy as you coloured college boys with your fraternity pins and white shoes...	
<i>Ruth</i>	[<i>covering her face with humiliation</i>]: Oh, Walter Lee—	30
<i>Walter:</i>	I see you all all the time—with the books tucked under your arms—going to your—[<i>He mimics the British 'a'.</i>] 'clahsses'. And for what? What the hell you learning over there? Filling up your heads—[<i>counting off on his fingers.</i>] —with the sociology and the psychology. But they teaching you how to be a man? How to take over and run the world? They teaching you how to run a rubber plantation or a steel mill? Naw—just to talk proper and read books and wear them faggoty-looking white shoes...	35

- George* [looking at him with distaste, a little above it all]: You're all whacked up with bitterness, man.
- Walter* [intently, almost quietly, between the teeth, glaring at the boy]: And you – ain't you bitter, man? Ain't you just about had it yet? Don't you see no stars gleaming that you can't reach out and grab? You happy? –you contented son-of-a-bitch –you happy? You got it made? Bitter? Man, I'm a volcano. Bitter? Here I am a giant –surrounded by ants! Ants who can't even understand what it is the giant is talking about. 40
45
- Ruth* [passionately and suddenly]: Oh, Walter –ain't you with nobody?
- Walter* [violently]: No! 'Cause ain't nobody with me! Not even my own mother!
- Ruth*: Walter, that's a terrible thing to say!

[from Act 2 Scene 1]

What does Hansberry's writing make you feel about Walter at this moment in the play?

Or 2

Explore the ways in which Hansberry makes the generation gap between Mama and her children such a powerful part of the play.

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:

Beatrice [*never losing her aroused alarm*]: Sit down, honey, I want to tell you something.

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Catherine: Okay.

[from Act 1]

How does Miller strikingly reveal the characters' thoughts and feelings at this moment in the play?

Or 4

How does Miller make betrayal such a powerful part 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:

<i>John:</i>	What about the way your father looks at me! Tell me, are all your family as scared of him as I am?	
<i>Catherine:</i>	Dickie is, of course; and Ronnie, though he doesn't need to be. Father worships him. I don't know about Mother being scared of him. Sometimes, perhaps. I'm not—ever	5
<i>John:</i>	You're not scared of anything, are you?	
<i>Catherine:</i>	Oh yes. Heaps of things.	
<i>John:</i>	Such as?	
<i>Catherine</i>	[<i>with a smile</i>]: Oh... They're nearly all concerned with you. [RONNIE <i>looks cautiously in at the French windows. He now presents a very bedraggled and woe-begone appearance, with his uniform wringing wet, and his damp hair over his eyes.</i>]	10
<i>John:</i>	You might be a little more explicit...	
<i>Ronnie</i>	[<i>in a low voice</i>]: Kate! [CATHERINE <i>turns and sees him.</i>]	15
<i>Catherine</i>	[<i>amazed</i>]: Ronnie! What on earth—	
<i>Ronnie:</i>	Where's Father?	
<i>Catherine:</i>	I'll go and tell him— [<i>She moves towards the door.</i>]	
<i>Ronnie</i>	[<i>urgently</i>]: No, don't; please, Kate, don't! [CATHERINE <i>stops, puzzled.</i>]	20
<i>Catherine:</i>	What's the trouble, Ronnie? [RONNIE, <i>trembling on the edge of tears, does not answer her. She goes to him.</i>] You're wet through. You'd better go and change.	
<i>Ronnie:</i>	No.	25
<i>Catherine</i>	[<i>gently</i>]: What's the trouble, darling? You can tell me. [RONNIE <i>looks at JOHN.</i>] You know John Watherstone, Ronnie. You met him last holidays, don't you remember? [RONNIE <i>remains silent, obviously reluctant to talk in front of a comparative stranger.</i>]	30

- John* [tactfully]: I'll disappear.
- Catherine* [pointing to the dining-room door]: In there, do you mind?
[JOHN goes out quietly.]
Now, darling, tell me. What is it? Have you run away? 35
[RONNIE shakes his head, evidently not trusting himself to speak.]
What is it then?
[RONNIE pulls out the letter from his pocket and slowly hands it to her.
CATHERINE reads it quietly.]
Oh, God! 40
- Ronnie*: I didn't do it.
[CATHERINE re-reads the letter in silence.]
Kate, I didn't. Really, I didn't.
- Catherine* [abstractedly]: No, darling. [She seems uncertain of what to do.] This letter is addressed to Father. Did you open it? 45
- Ronnie*: Yes.
- Catherine*: You shouldn't have done that—
- Ronnie*: I was going to tear it up. Then I heard you come in from church and ran into the garden—I didn't know what to do—
- Catherine* [still distracted]: Did they send you up alone? 50
- Ronnie*: They sent a Petty Officer up with me. He was supposed to wait and see Father, but I sent him away. [Indicating the letter] Kate—shall we tear it up, now?
- Catherine*: No, darling.
- Ronnie*: We could tell Father term had ended two days sooner— 55
- Catherine*: No, darling.
- Ronnie*: I didn't do it, Kate, really I didn't—
[DICKIE comes in from the hall. He does not seem surprised to see RONNIE.]
- Dickie* [cheerfully]: Hullo, Ronnie, old lad. How's everything? 60
[RONNIE turns away from him.]
- Catherine* [to DICKIE]: You knew he was here?
- Dickie*: Oh yes. His trunks and things are all over our room. Trouble?
- Catherine*: Yes.

[from Act 1 Scene 1]

In what ways does Rattigan make this such a dramatic moment in the play?

Or 6

How does Rattigan make the Winslow family's employment of Sir Robert Morton a striking part of the play?

Turn to page 10 for Question 7

WILLIAM SHAKESPEARE: *Macbeth*

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>Lady Macbeth:</i>	Nought's had, all's spent, Where our desire is got without content. 'Tis safer to be that which we destroy, Than by destruction dwell in doubtful joy.	
	[Enter MACBETH.]	5
	How now, my lord! Why do you keep alone, Of sorriest fancies your companions making, Using those thoughts which should indeed have died With them they think on? Things without all remedy Should be without regard. What's done is done.	10
<i>Macbeth:</i>	We have scotch'd the snake, not kill'd it; She'll close, and be herself, whilst our poor malice Remains in danger of her former tooth. But let the frame of things disjoint, both the worlds suffer, Ere we will eat our meal in fear and sleep	15
	In the affliction of these terrible dreams That shake us nightly. Better be with the dead, Whom we, to gain our peace, have sent to peace, Than on the torture of the mind to lie In restless ecstasy. Duncan is in his grave; After life's fitful fever he sleeps well; Treason has done his worst; nor steel, nor poison, Malice domestic, foreign levy, nothing, Can touch him further.	20
<i>Lady Macbeth:</i>	Come on. Gentle my lord, sleek o'er your rugged looks; Be bright and jovial among your guests to-night.	25
<i>Macbeth:</i>	So shall I, love; and so, I pray, be you. Let your remembrance apply to Banquo; Present him eminence, both with eye and tongue – Unsafe the while, that we Must lave our honours in these flattering streams, And make our faces vizards to our hearts, Disguising what they are.	30
<i>Lady Macbeth:</i>	You must leave this.	35
<i>Macbeth:</i>	O, full of scorpions is my mind, dear wife! Thou know'st that Banquo, and his Fleance, lives.	
<i>Lady Macbeth:</i>	But in them nature's copy's not eterne.	

<i>Macbeth:</i>	There's comfort yet; they are assailable. Then be thou jocund. Ere the bat hath flown His cloister'd flight; ere to black Hecate's summons The shard-borne beetle with his drowsy hums Hath rung night's yawning peal, there shall be done A deed of dreadful note.	40
<i>Lady Macbeth:</i>	What's to be done?	45
<i>Macbeth:</i>	Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come, seeling night, Scarf up the tender eye of pitiful day, And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me pale. Light thickens, and the crow Makes wing to th'rooky wood; Good things of day begin to droop and drowse, Whiles night's black agents to their preys do rouse. Thou marvell'st at my words; but hold thee still: Things bad begun make strong themselves by ill. So, prithee go with me.	50 55

[from Act 3 Scene 2]

How does Shakespeare vividly reveal the troubled thoughts and feelings of Macbeth and Lady Macbeth at this moment in the play?

Or 8

At the end of the play Malcolm describes Macbeth as a 'butcher'.

To what extent does Shakespeare's portrayal of Macbeth make you agree with this description?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Juliet:</i>	Now, good sweet nurse — O Lord, why look'st thou sad? Though news be sad, yet tell them merrily; If good, thou shamest the music of sweet news By playing it to me with so sour a face.	
<i>Nurse:</i>	I am aweary, give me leave a while; Fie, how my bones ache! What a jaunce have I had!	5
<i>Juliet:</i>	I would thou hadst my bones and I thy news. Nay, come, I pray thee speak; good, good nurse, speak.	
<i>Nurse:</i>	Jesu, what haste? Can you not stay a while? Do you not see that I am out of breath?	10
<i>Juliet:</i>	How art thou out of breath, when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay Is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that; Say either, and I'll stay the circumstance. Let me be satisfied, is't good or bad?	15
<i>Nurse:</i>	Well, you have made a simple choice; you know not how to choose a man. Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talk'd on, yet they are past compare. He is not the flower of courtesy, but I'll warrant him as gentle as a lamb. Go thy ways, wench; serve God. What, have you din'd at home?	20
<i>Juliet:</i>	No, no. But all this did I know before. What says he of our marriage? What of that?	25
<i>Nurse:</i>	Lord, how my head aches! What a head have I! It beats as it would fall in twenty pieces. My back a t'other side — ah, my back, my back! Beshrew your heart for sending me about To catch my death with jauncing up and down!	30
<i>Juliet:</i>	I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love?	
<i>Nurse:</i>	Your love says like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous — Where is your mother?	35
<i>Juliet:</i>	Where is my mother! Why, she is within; Where should she be? How oddly thou repliest! 'Your love says like an honest gentleman, Where is your mother?'	

Nurse:

O God's lady dear!
Are you so hot? Marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward, do your messages yourself.

40

[from Act 2 Scene 5]

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

Or 10

In what ways does Shakespeare make Mercutio such a compelling character?

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LITERATURE (ENGLISH)

0486/33

Paper 3 Drama (Open Text)

May/June 2019

45 minutes

Additional Materials: Answer Booklet/Paper

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.



LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1

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

- Bobo:** I'm talking about the fact that when I got to the train station yesterday morning - eight o'clock like we planned ... Man - *Willy didn't never show up.*
- Walter:** Why ... where was he ... where is he?
- Bobo:** That's what I'm trying to tell you ... I don't know ... I waited six hours ... I called his house ... and I waited ... six hours ... I waited in that train station six hours ... *[Breaking into tears.]* That was all the extra money I had in the world ... *[Looking up at WALTER with the tears running down his face.]* Man, *Willy is gone.* 5
- Walter:** Gone, what you mean Willy is gone? Gone where? You mean he went by himself. You mean he went off to Springfield by himself - to take care of getting the licence - *[Turns and looks anxiously at RUTH.]* You mean maybe he didn't want too many people in on the business down there? *[Looks to RUTH again, as before.]* You know Willy got his own ways. *[Looks back to BOBO.]* Maybe you was late yesterday and he just went on down there without you. Maybe - maybe - he's been callin' you at home tryin' to tell you what happened or something. Maybe - maybe - he just got sick. He's somewhere - he's got to be somewhere. We just got to find him - me and you got to find him. *[Grabs BOBO senselessly by the collar and starts to shake him.]* We got to! 10
15
- Bobo** *[in sudden angry, frightened agony]:* What's the matter with you, Walter! *When a cat take off with your money he don't leave no maps!*
- Walter** *[turning madly, as though he is looking for WILLY in the very room]:* Willy! ... Willy ... don't do it ... Please don't do it ... Man, not with that money ... Man, please, not with that money ... Oh, God ... Don't let it be true ... *[He is wandering around, crying out for WILLY and looking for him or perhaps for help from God.]* Man ... I trusted you ... Man, I put my life in your hands ... *[He starts to crumple down on the floor as RUTH just covers her face in horror. MAMA opens the door and comes into the room, with BENEATHA behind her.]* Man ... *[He starts to pound the floor with his fists, sobbing wildly.]* *That money is made out of my father's flesh ...* 20
25
- Bobo** *[standing over him helplessly]:* I'm sorry, Walter ... *[Only WALTER's sobs reply. BOBO puts on his hat.]* I had my life staked on this deal, too ... 30
[He goes.]
- Mama** *[to WALTER]:* Son - *[She goes to him, bends down to him, talks to his bent head.]* Son ... Is it gone? Son, I gave you sixty-five hundred dollars. Is it gone? All of it? Beneatha's money too?
- Walter** *[lifting his head slowly]:* Mama ... I never ... went to the bank at all ... 35
- Mama** *[not wanting to believe him]:* You mean ... your sister's school money ... you used that too ... Walter?...

- Walter: Yesss! ... All of it ... It's all gone ...
- [*There is total silence. RUTH stands with her face covered with her hands; BENEATHA leans forlornly against a wall, fingering a piece of red ribbon from the mother's gift. MAMA stops and looks at her son without recognition and then, quite without thinking about it, starts to beat him senselessly in the face. BENEATHA goes to them and stops it.*]
- Beneatha: Mama!
- [*MAMA stops and looks at both her children and rises slowly and wanders vaguely, aimlessly away from them.*]
- Mama: I seen ... him ... night after night ... come in ... and look at that rug ... and then look at me ... the red showing in his eyes ... the veins moving his head ... I seen him grow thin and old before he was forty ... working and working and working like somebody's old horse ... killing himself ... and you - you give it all away in a day ...
- Beneatha: Mama -
- Mama: Oh, God ... [*She looks up to Him.*] Look down here - and show me the strength.
- Beneatha: Mama -
- Mama [*folding over*]: Strength ...
- Beneatha [*plaintively*]: Mama ...
- Mama: Strength!

Curtain

[*from Act 2 Scene 3*]

In what ways does Hansberry make this moment in the play so shocking?

Or 2

How far does Hansberry's portrayal of Mama lead you to admire her?

Do not use the passage printed in Question 1 when answering this question.

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:

Beatrice: You gotta push a taxi?

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Catherine: I know, I just thought maybe he got married recently.

[from Act 1]

How does Miller make this both an entertaining and serious moment in the play?

Or 4

How does Miller make Eddie's relationship with Rodolpho such a striking part of the play?

Do not use the passage 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:

- Catherine:* Yes, Desmond. Well?
- Desmond:* I have a taxi-cab waiting at the end of the street.
- Catherine* [*smiling*]: How very extravagant of you, Desmond.
- Desmond* [*also smiling*]: Yes. But it shows you how rushed this visit must necessarily be. The fact of the matter is—it suddenly occurred to me during the lunch adjournment that I had better see you to-day— 5
- Catherine* [*her thoughts far distant*]: Why?
- Desmond:* I have a question to put to you, Kate, which, if I had postponed putting until after the verdict, you might—who knows—have thought had been prompted by pity—if we had lost. Or—if we had won, your reply might—again who knows—have been influenced by gratitude. Do you follow me, Kate? 10
- Catherine:* Yes, Desmond. I think I do.
- Desmond:* Ah. Then possibly you have some inkling of what the question is I have to put to you?
- Catherine:* Yes, I think I have. 15
- Desmond* [*a trifle disconcerted*]: Oh.
- Catherine:* I'm sorry, Desmond. I ought, I know, to have followed the usual practice in such cases, and told you I had no inkling whatever.
- Desmond:* No, no. Your directness and honesty are two of the qualities I so much admire in you. I am glad you have guessed. It makes my task the easier— 20
- Catherine* [*in a matter-of-fact voice*]: Will you give me a few days to think it over?
- Desmond:* Of course. Of course.
- Catherine:* I need hardly tell you how grateful I am, Desmond.
- Desmond* [*a trifle bewildered*]: There is no need, Kate, no need at all—
- Catherine:* You mustn't keep your taxi waiting. 25
- Desmond* [*fiercely*]: Oh, bother my taxi. [*Recovering himself.*] Forgive me, Kate, but you see I know very well what your feelings for me really are.
- Catherine* [*gently*]: You do, Desmond?
- Desmond:* Yes, Kate. I know quite well they have never amounted to much more than a sort of—well—shall we say, friendliness? A warm friendliness, I hope. 30
Yes, I think perhaps we can definitely say, warm. But no more than that. That's true, isn't it?

Catherine [quietly]: Yes, Desmond.

Desmond: I know, I know. Of course, the thing is that even if I proved the most devoted and adoring husband that ever lived—which, I may say, if you give me the chance, I intend to be—your feelings for me would never—could never—amount to more than that. When I was younger it might, perhaps, have been a different story. When I played cricket for England— 35

[DESMOND notices the faintest expression of pity that has crossed CATHERINE's face.] 40

[Apologetically.] And of course, perhaps even that would not have made so much difference. Perhaps you feel I cling too much to my past athletic prowess. I feel it myself, sometimes—but the truth is I have not much else to cling to save that and my love for you. The athletic prowess is fading, I'm afraid, with the years and the stiffening of the muscles—but my love for you will never fade. 45

Catherine [smiling]: That's very charmingly said, Desmond.

[from Act 2 Scene 2]

In what ways does Rattigan make this moment in the play so moving?

Or 6

How does Rattigan's portrayal of the relationship between John Watherstone and Catherine Winslow contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

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>Lady Macduff:</i>	Sirrah, your father's dead; And what will you do now? How will you live?	
<i>Son:</i>	As birds do, mother.	
<i>Lady Macduff:</i>	What, with worms and flies?	
<i>Son:</i>	With what I get, I mean; and so do they.	5
<i>Lady Macduff:</i>	Poor bird! thou'dst never fear the net nor lime, The pitfall nor the gin.	
<i>Son:</i>	Why should I, mother? Poor birds they are not set for. My father is not dead, for all your saying.	
<i>Lady Macduff:</i>	Yes, he is dead. How wilt thou do for a father?	10
<i>Son:</i>	Nay, how will you do for a husband?	
<i>Lady Macduff:</i>	Why, I can buy me twenty at any market.	
<i>Son:</i>	Then you'll buy'em to sell again.	
<i>Lady Macduff:</i>	Thou speak'st with all thy wit; and yet, i' faith, With wit enough for thee.	15
<i>Son:</i>	Was my father a traitor, mother?	
<i>Lady Macduff:</i>	Ay, that he was.	
<i>Son:</i>	What is a traitor?	
<i>Lady Macduff:</i>	Why, one that swears and lies.	
<i>Son:</i>	And be all traitors that do so?	20
<i>Lady Macduff:</i>	Every one that does so is a traitor, and must be hang'd.	
<i>Son:</i>	And must they all be hang'd that swear and lie?	
<i>Lady Macduff:</i>	Every one.	
<i>Son:</i>	Who must hang them?	
<i>Lady Macduff:</i>	Why, the honest men.	25
<i>Son:</i>	Then the liars and swearers are fools; for there are liars and swearers enow to beat the honest men and hang up them.	
<i>Lady Macduff:</i>	Now, God help thee, poor monkey! But how wilt thou do for a father?	
<i>Son:</i>	If he were dead, you'd weep for him; if you would not, it were a good sign that I should quickly have a new father.	30

<i>Lady Macduff:</i>	Poor prattler, how thou talk'st! [Enter a Messenger.]	
<i>Messenger:</i>	Bless you, fair dame! I am not to you known, Though in your state of honour I am perfect. I doubt some danger does approach you nearly. If you will take a homely man's advice, Be not found here; hence, with your little ones. To fright you thus, methinks, I am too savage; To do worse to you were fell cruelty, Which is too nigh your person. Heaven preserve you! I dare abide no longer. [Exit.]	35 40
<i>Lady Macduff:</i>	Whither should I fly? I have done no harm. But I remember now I am in this earthly world, where to do harm Is often laudable, to do good sometime Accounted dangerous folly. Why then, alas, Do I put up that womanly defence To say I have done no harm? [Enter MURDERERS.]	45 50
<i>1 Murderer:</i>	Where is your husband?	
<i>Lady Macduff:</i>	I hope, in no place so unsanctified Where such as thou mayst find him.	
<i>1 Murderer:</i>	He's a traitor.	55
<i>Son:</i>	Thou liest, thou shag-ear'd villain.	
<i>1 Murderer:</i>	What, you egg? [Stabbing him.] Young fry of treachery!	
<i>Son:</i>	He has kill'd me, mother. Run away, I pray you. [Dies.] [Exit LADY MACDUFF, crying 'Murder!']	60

[from Act 4 Scene 2]

How does Shakespeare's writing make this moment in the play so moving?

Or 8

How does Shakespeare vividly portray the unhappiness of Macbeth and Lady Macbeth after they become King and Queen?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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>Romeo:</i>	O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop's ear - Beauty too rich for use, for earth too dear! So shows a snowy dove trooping with crows As yonder lady o'er her fellows shows. The measure done, I'll watch her place of stand, And, touching hers, make blessed my rude hand. Did my heart love till now? Forswear it, sight; For I ne'er saw true beauty till this night.	5 10
<i>Tybalt:</i>	This, by his voice, should be a Montague. Fetch me my rapier, boy. What, dares the slave Come hither, cover'd with an antic face, To fleer and scorn at our solemnity? Now, by the stock and honour of my kin, To strike him dead I hold it not a sin.	 15
<i>Capulet:</i>	Why, how now, kinsman! Wherefore storm you so?	
<i>Tybalt:</i>	Uncle, this is a Montague, our foe; A villain, that is hither come in spite To scorn at our solemnity this night.	20
<i>Capulet:</i>	Young Romeo, is it?	
<i>Tybalt:</i>	'Tis he, that villain Romeo.	
<i>Capulet:</i>	Content thee, gentle coz, let him alone. 'A bears him like a portly gentleman; And, to say truth, Verona brags of him To be a virtuous and well-govern'd youth. I would not for the wealth of all this town Here in my house do him disparagement. Therefore be patient, take no note of him; It is my will; the which if thou respect, Show a fair presence and put off these frowns, An ill-beseeming semblance for a feast.	25 30
<i>Tybalt:</i>	It fits, when such a villain is a guest. I'll not endure him.	
<i>Capulet:</i>	He shall be endur'd. What, Goodman boy! I say he shall. Go to; Am I the master here or you? Go to. You'll not endure him! God shall mend my soul! You'll make a mutiny among my guests! You will set cock-a-hoop! You'll be the man!	35 40

Tybalt: Why, uncle, 'tis a shame.

Capulet: Go to, go to;
 You are a saucy boy. Is't so, indeed?
 This trick may chance to scathe you. I know what:
 You must contrary me. Marry, 'tis time. - 45
 Well said, my hearts! - You are a princox; go.
 Be quiet, or - More light, more light! - For shame!
 I'll make you quiet. What! - Cheerly, my hearts!

Tybalt: Patience perforce with wilful choler meeting
 Makes my flesh tremble in their different greeting. 50
 I will withdraw; but this intrusion shall,
 Now seeming sweet, convert to bitt' rest gall.
 [Exit.]

[from Act 1 Scene 5]

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

Or 10

How does Shakespeare's portrayal of Lady Capulet and her relationship with Juliet contribute to the dramatic impact of the play ?

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LITERATURE (ENGLISH)

0486/41

Paper 4 Unseen

May/June 2019

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 on the opposite page. The poet has difficulty sleeping (insomnia). She describes both her insomnia and a good night's sleep.

How does the poet memorably convey her experiences to you?

To help you answer this question, you might consider:

- how the poet describes her insomnia
- how she describes the experience of sleep
- what you find striking about the way the poem ends.

One Night Comes Like a Blessing

Like a cruel lover or spiteful mistress
No-Sleep demands my restless attentiveness.

No-Sleep prefers me stripped –
a dark projectionist

winding and unwinding the reel of my thoughts.
An old grained movie I can't switch off –

a starring of loves and loss, TV footage,
soft tears, mortifications¹, smothered laughs.

Then, one night comes like a blessing.
A visitation of wings that sees me falling.

Whoever wants me now, I am swimming
towards my House of Dreams.

Let no one disturb this peace.
Let no one shake me

even from the branches of nightmares.
Come morning I am reborn again –

a fresh-faced Eve – emerging from the rib's² shadow –
ready to meet the daily pandemonium³ of living.

¹ *mortifications*: embarrassments

² *Eve ... rib's*: In the Bible, Eve is the first woman, created from the rib of the first man

³ *pandemonium*: wild and noisy disorder or confusion

OR

- 2 Read carefully the extract opposite. Eilis is a young Irish girl who has recently moved to the USA. She has received letters from her mother, her sister Rose and her brother Jack, who remain at home in Ireland.

How does the writer vividly convey Eilis's growing sense of homesickness?

To help you answer this question, you might consider:

- how the writer describes her reactions to the letters from home
- how he portrays her increasing unhappiness
- how he contrasts her feelings about home and where she lives now.

The letters told Eilis little; there was hardly anything personal in them and nothing that sounded like anyone's own voice. Nonetheless, as she read them over and over, she forgot for a moment where she was and she could picture her mother in the kitchen taking her Basildon Bond¹ notepad and her envelopes and setting out to write a proper letter with nothing crossed out. Rose, she thought, might have gone into the dining room to write on paper she had taken home from work, using a longer, more elegant white envelope than her mother had. Eilis imagined that Rose when she was finished might have left hers on the hall table, and her mother would have gone with both letters in the morning to the post office, having to get special stamps for America. She could not imagine where Jack had written his letter, which was briefer than the other two, almost shy in its tone, as though he did not want to put too much in writing.

She lay on the bed with the letters beside her. For the past few weeks, she realized, she had not really thought of home. The town had come to her in flashing pictures, such as the one that had come during the afternoon of the sale, and she had thought of course of her mother and Rose, but her own life in Enniscorthy², the life she had lost and would never have again, she had kept out of her mind. Every day she had come back to this small room in this house full of sounds and gone over everything new that had happened. Now, all that seemed like nothing compared to the picture she had of home, of her own room, the house in Friary Street, the food she had eaten there, the clothes she wore, how quiet everything was.

All this came to her like a terrible weight and she felt for a second that she was going to cry. It was as though an ache in her chest was trying to force tears down her cheeks despite her enormous effort to keep them back. She did not give in to whatever it was. She kept thinking, attempting to work out what was causing this new feeling that was like despondency, that was like how she felt when her father died and she watched them closing the coffin, the feeling that he would never see the world again and she would never be able to talk to him again.

She was nobody here. It was not just that she had no friends and family; it was rather that she was a ghost in this room, in the streets on the way to work, on the shop floor. Nothing meant anything. The rooms in the house on Friary Street belonged to her, she thought; when she moved in them she was really there. In the town, if she walked to the shop or to the Vocational School, the air, the light, the ground, it was all solid and part of her, even if she met no one familiar. Nothing here was part of her. It was false, empty, she thought. She closed her eyes and tried to think, as she had done so many times in her life, of something she was looking forward to, but there was nothing. Not the slightest thing. Not even Sunday. Nothing maybe except sleep, and she was not even certain she was looking forward to sleep. In any case, she could not sleep yet, since it was not yet nine o'clock. There was nothing she could do. It was as though she had been locked away.

¹ *Basildon Bond*: brand of stationery

² *Enniscorthy*: Eilis's home town in Ireland

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LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

May/June 2019

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.

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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 on the opposite page. The poet is writing about an empty house which is being sold. The woman who owned it has recently died.

How does the poet strikingly convey his thoughts and feelings about the house?

To help you answer this question, you might consider:

- how he creates impressions of the woman who lived there
- how he describes the presence of wildlife in the house
- how he conveys his response to the house being sold.

*A Cottage in the Lane, Dittisham*¹

Whatever tragedies occurred in that house
 Where finally she lived out her life alone,
 No one knew or cared, least of all
 Those who thought the place was theirs:
 The squirrels nesting in the roof,
 The mice in the cellar, and in the eaves²
 The birds that came each spring
 And nested there, and sang
 A song as pure as the rain-washed air.
 How full her mind was, or how blank,
 How rich she was or how poor
 Was to them of no concern.
 For all they knew the house was theirs,
 So quietly had she lived in one small room.
 An electric fire, a lamp,
 And no desire to be elsewhere.
 Now that the ghost-in-waiting she became
 Has finally evaporated into the air,
 The *For Sale* board's gone up,
 A flag of surrender nailed against the cottage wall.
 And the squirrels, the mice, the birds,
 And all the rest who thought the place was theirs
 Will soon move on. It's either that or else
 Be caught in a pest-controller's snare.
 Change is in the air.
 Rich, green-wellied weekenders³
 Prowl through the undergrowth where once
 A dynasty of toads held court.
 The place will soon be bought.

¹ *A Cottage in the Lane, Dittisham*: a small house in Dittisham, a country village

² *eaves*: roof space

³ *weekenders*: people who buy holiday homes in the country

OR

- 2 Read carefully the extract opposite. Katsumi Hosokawa, a Japanese businessman, is remembering his first visit to an opera.

How does the writer vividly convey the impact that opera has made on Mr Hosokawa?

To help you answer this question, you might consider:

- how the writer describes going to the opera for the first time
- how the writer conveys the effect the music had on Mr Hosokawa as a child
- how the writer conveys the impact of music on his adult life.

But first remember another birthday, his eleventh, the birthday on which Katsumi Hosokawa first heard opera, Verdi's *Rigoletto*. His father had taken him to Tokyo by train and together they walked to the theatre in a steady downpour. It was October 22 and so it was a cold autumn rain and the streets were waxed in a paper-thin layer of wet red leaves. When they arrived at the Tokyo Metropolitan Festival Hall, their undershirts were wet beneath coats and sweaters. The tickets waiting inside Katsumi Hosokawa's father's billfold¹ were wet and discoloured. They did not have especially good seats, but their view was unobstructed. In 1954, money was precious; train tickets and operas were unimaginable things. In a different time, such a production would have seemed too complicated for a child, but this was only a handful of years after the war and children then were much more likely to understand a whole host of things that might seem impossible for children now. They climbed the long set of stairs to their row, careful not to look down into the dizzying void beneath them. They bowed and begged to be excused by every person who stood to let them pass into their seats, and then they unfolded their seats and slipped inside. They were early, but other people were earlier, as part of the luxury that came with the ticket price was the right to sit quietly in this beautiful place and wait. They waited, father and son, without speaking, until finally the darkness fell and the first breath of music stirred from someplace far below them. Tiny people, insects, really, slipped out from behind the curtains, opened their mouths, and with their voices gilded the walls with their yearning, their grief, their boundless, reckless love that would lead each one to separate ruin.

It was during that performance of *Rigoletto* that opera imprinted itself on Katsumi Hosokawa, a message written on the pink undersides of his eyelids that he read to himself while he slept. Many years later, when everything was business, when he worked harder than anyone in a country whose values are structured on hard work, he believed that life, true life, was something that was stored in music. True life was kept safe in the lines of Tchaikovsky's *Eugene Onegin*² while you went out into the world and met the obligations required of you. Certainly he knew (though did not completely understand) that opera wasn't for everyone, but for everyone he hoped there was something. The records he cherished, the rare opportunities to see a live performance, those were the marks by which he gauged his ability to love. Not his wife, his daughters, or his work. He never thought that he had somehow transferred what should have filled his daily life into opera. Instead he knew that without opera, this part of himself would have vanished altogether. It was early in the second act, when *Rigoletto* and Gilda sang together, their voices twining, leaping, that he reached out for his father's hand. He had no idea what they were saying, nor did he know that they played the parts of father and daughter, he only knew that he needed to hold to something. The pull they had on him was so strong he could feel himself falling forward out of the high and distant seats.

¹ *billfold*: wallet

² *Eugene Onegin*: an opera by Tchaikovsky

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LITERATURE (ENGLISH)

0486/43

Paper 4 Unseen

May/June 2019

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.

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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 on the opposite page. The poet and his girlfriend are canoeing on the river before he leaves to fight in a war.

How does the poet movingly convey his thoughts and feelings at this moment?

To help you answer this question, you might consider:

- how the poet describes the setting
- how he conveys his feelings about the possibility of death
- your response to how he imagines himself returning as a spirit.

Canoe

Well, I am thinking this may be my last
summer, but cannot lose even a part
of pleasure in the old-fashioned art
of idleness. I cannot stand aghast

at whatever doom hovers in the background;
while grass and buildings and the somnolent¹ river,
who know they are allowed to last for ever,
exchange between them the whole subdued sound

of this hot time. What sudden fearful fate
can deter my shade² wandering next year
from a return? Whistle and I will hear
and come again another evening, when this boat

travels with you alone toward Iffley³:
as you lie looking up for thunder again,
this cool touch does not betoken⁴ rain;
it is my spirit that kisses your mouth lightly.

¹ *somnolent*: sleepy

² *shade*: ghost/spirit

³ *Iffley*: a village on the river

⁴ *does not betoken*: is not a sign of

OR

- 2 Read carefully the extract opposite, which is the opening of a novel. Kathryn is the main character. Mattie is her daughter and Jack is her husband.

In what ways does the writer make this passage so tense?

To help you answer this question, you might consider:

- the portrayal of the night-time setting
- how the writer conveys Kathryn's growing anxiety
- how the writer makes Kathryn's journey to the door so disturbing.

She heard a knocking, and then a dog barking. Her dream left her, skittering behind a closing door. It had been a good dream, warm and close, and she minded. She fought the waking. It was dark in the small bedroom, with no light yet behind the shades. She reached for the lamp, fumbled her way up the brass, and she was thinking, *What? What?*

The lit room alarmed her, the wrongness of it, like an emergency room¹ at midnight. She thought, in quick succession: Mattie. Then, Jack. Then, Neighbour. Then, Car accident. But Mattie was in bed, wasn't she? Kathryn had seen her to bed, had watched her walk down the hall and through a door, the door shutting with a firmness that was just short of a slam, enough to make a statement but not provoke a reprimand. And Jack – where was Jack? She scratched the sides of her head, raking out her sleep-flattened hair. Jack was – where? She tried to remember the schedule: London. Due home around lunchtime. She was certain. Or did she have it wrong and had he forgotten his keys again?

She sat up and put her feet on the freezing floorboards. She had never understood why the wood of an old house lost its warmth so completely in the winter. Her black leggings had ridden up to the middle of her calves, and the cuffs of the shirt she had slept in, a worn white shirt of Jack's, had unrolled and were hanging past the tips of her fingers. She couldn't hear the knocking anymore, and she thought for a few seconds that she had imagined it. Had dreamed it, in the way she sometimes had dreams from which she woke into other dreams. She reached for the small clock on her bedside table and looked at it: 3:24. She peered more closely at the black face with the glow-in-the-dark dial and then set the clock down on the marble top of the table so hard that the case popped open and a battery rolled under the bed.

But Jack was in London, she told herself again. And Mattie was in bed.

There was another knock then, three sharp raps on glass. A small stoppage in her chest travelled down into her stomach and lay there. In the distance, the dog started up again with short, brittle yips.

She took careful steps across the floor, as if moving too fast might set something in motion that hadn't yet begun. She opened the latch of the bedroom door with a soft click and made her way down the back staircase. She was thinking that her daughter was upstairs and that she should be careful.

She walked through the kitchen and tried to see, through the window over the sink, into the driveway that wound around to the back of the house. She could just make out the shape of an ordinary dark car. She turned the corner into the narrow back hallway, where the tiles were worse than the floorboards, ice on the soles of her feet. She flipped on the back-door light and saw, beyond the small panes set into the top of the door, a man.

¹ *emergency room*: hospital

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Grade thresholds – November 2019

Cambridge IGCSE™ Literature (English) (0486)

Grade thresholds taken for Syllabus 0486 (Literature (English)) in the November 2019 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	50	29	24	19	17	14	12	10
Component 12	50	29	24	19	17	14	12	10
Component 13	50	29	24	19	17	14	12	10
Component 21	50	27	23	20	17	14	11	8
Component 22	50	27	23	20	17	14	11	8
Component 23	50	27	23	20	17	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	17	14	11	9	7	5	3
Component 42	25	17	14	11	9	7	5	3
Component 43	25	17	14	11	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	65	56	47	39	33	28	23	18
AY	12, 22	65	56	47	39	33	28	23	18
AZ	13, 23	65	56	47	39	33	28	23	18
BX	11, 31, 41	70	60	50	40	34	28	23	18
BY	12, 32, 42	70	60	50	40	34	28	23	18
BZ	13, 33, 43	70	60	50	40	34	28	23	18
CY	05, 12, 32	73	63	53	43	36	29	23	17
CZ	05, 13, 33	73	63	53	43	36	29	23	17

Grade thresholds continued
Cambridge IGCSE Literature (English) (0486)

Option	Combination of Components	A*	A	B	C	D	E	F	G
DY	12, 32, 85	73	63	53	43	36	29	23	17
DZ	13, 33, 85	73	63	53	43	36	29	23	17



LITERATURE (ENGLISH)

0486/11

Paper 1 Poetry and Prose

October/November 2019

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.

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Cambridge International is publishing the mark schemes for the October/November 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

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.

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

October/November 2019

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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- 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.

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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.

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



LITERATURE (ENGLISH)

0486/13

Paper 1 Poetry and Prose

October/November 2019

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 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 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.

Introduction

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
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- AO4** communicate a sensitive and informed personal response

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BAND DESCRIPTOR TABLE

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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)
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)

0486/21

Paper 2 Drama

October/November 2019

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**:

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- 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:

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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:

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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
- 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

October/November 2019

MARK SCHEME

Maximum Mark: 50

Published

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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:

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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
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- 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

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AO4 communicate a sensitive and informed personal response.

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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)
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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

October/November 2019

MARK SCHEME

Maximum Mark: 50

Published

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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 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)

0486/31

Paper 3 Drama (Open Text)

October/November 2019

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

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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.

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)

October/November 2019

MARK SCHEME

Maximum Mark: 25

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
- 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.

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)

0486/33

Paper 3 Drama (Open Text)

October/November 2019

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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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
- 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.

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)

0486/41

Paper 4 Unseen

October/November 2019

MARK SCHEME

Maximum Mark: 25

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:

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GENERIC MARKING PRINCIPLE 6:

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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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- 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 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

October/November 2019

MARK SCHEME

Maximum Mark: 25

Published

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GENERIC MARKING PRINCIPLE 2:

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Assessment Objectives

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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)
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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)
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)

0486/43

Paper 4 Unseen

October/November 2019

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.

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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.

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)

0486/11

Paper 1 Poetry and Prose

October/November 2019

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

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<i>Songs of Ourselves Volume 2: from Part 2</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>
Jane Austen: <i>Mansfield Park</i>	7, 8	pages 10–11
Willa Cather: <i>My Ántonia</i>	9, 10	pages 12–13
Anita Desai: <i>In Custody</i>	11, 12	pages 14–15
Charles Dickens: <i>Hard Times</i>	13, 14	pages 16–17
Kate Grenville: <i>The Secret River</i>	15, 16	pages 18–19
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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:

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*)

How does Owen powerfully express his thoughts and feelings in this poem?

SONGS OF OURSELVES VOLUME 2: from Part 2

Remember to support your ideas with details from the writing.

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

Cetacean

Out of Fisherman's Wharf, San Francisco, Sunday, early,
our vessel, bow to stern, some sixty-three feet,
to observe Blue Whales – and we did, off the Farallones.

They were swimming slowly, and rose at a shallow angle
(they were grey as slate with white mottling, dorsals tiny and stubby,
with broad flat heads one quarter their overall body-lengths). 5

They blew as soon as their heads began to break the surface.
The blows were as straight and slim as upright columns
rising to thirty feet in vertical sprays.

Then their heads disappeared underwater, and the lengthy, rolling
expanse of their backs hove into our view – about twenty feet longer
than the vessel herself. 10

And then the diminutive dorsals
showed briefly, after the blows had dispersed and the heads had
gone under. 15

Then they arched their backs, then arched their tail stocks ready
for diving.

Then the flukes were visible just before the creatures vanished,
slipping into the deep again, at a shallow angle.

(Peter Reading)

How does Peter Reading vividly convey the experience of seeing the whales in this poem?

- Or 4 Explore the ways in which Keats uses words and images to vivid effect in *Ode on Melancholy*.

Ode on Melancholy

I

No, no, go not to Lethe, neither twist
 Wolf's-bane, tight-rooted, for its poisonous wine;
 Nor suffer thy pale forehead to be kiss'd
 By nightshade, ruby grape of Proserpine;
 Make not your rosary of yew-berries, 5
 Nor let the beetle, nor the death-moth be
 Your mournful Psyche, nor the downy owl
 A partner in your sorrow's mysteries;
 For shade to shade will come too drowsily,
 And drown the wakeful anguish of the soul. 10

II

But when the melancholy fit shall fall
 Sudden from heaven like a weeping cloud,
 That fosters the droop-headed flowers all,
 And hides the green hill in an April shroud;
 Then glut thy sorrow on a morning rose, 15
 Or on the rainbow of the salt sand-wave,
 Or on the wealth of globed peonies;
 Or if thy mistress some rich anger shows,
 Emprison her soft hand, and let her rave,
 And feed deep, deep upon her peerless eyes. 20

III

She dwells with Beauty—Beauty that must die;
 And Joy, whose hand is ever at his lips
 Bidding adieu; and aching Pleasure nigh,
 Turning to poison while the bee-mouth sips:
 Ay, in the very temple of Delight 25
 Veil'd Melancholy has her sovran shrine,
 Though seen of none save him whose strenuous tongue
 Can burst Joy's grape against his palate fine;
 His soul shall taste the sadness of her might,
 And be among her cloudy trophies hung. 30

(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:

Lunchtime Lecture

And this from the second or third millenium
 B.C., a female, aged about twenty-two.
 A white, fine skull, full up with darkness
 As a shell with sea, drowned in the centuries. 5
 Small, perfect. The cranium would fit the palm
 Of a man's hand. Some plague or violence
 Destroyed her, and her whiteness lay safe in a shroud
 Of silence, undisturbed, unraind on, dark
 For four thousand years. Till a tractor in summer 10
 Biting its way through the longcairn for supplies
 Of stone, broke open the grave and let a crowd of light
 Stare in at her, and she stared quietly back.

As I look at her I feel none of the shock
 The farmer felt as, unprepared, he found her.
 Here in the Museum, like death in hospital, 15
 Reasons are given, labels, causes, catalogues.
 The smell of death is done. Left, only her bone
 Purity, the light and shade beauty that her man
 Was denied sight of, the perfect edge of the place
 Where the pieces join, with no mistakes, like boundaries. 20

She's a tree in winter, stripped white on a black sky,
 Leafless formality, brow, bough in fine relief.
 I, at some other season, illustrate the tree
 Fleshed, with woman's hair and colours and the rustling
 Blood, the troubled mind that she has overthrown. 25
 We stare at each other, dark into sightless
 Dark, seeing only ourselves in the black pools,
 Gulping the risen sea that booms in the shell.

How does Clarke strikingly convey her experience in this poem?

Or 6 Explore the ways in which Clarke makes *Baby-sitting* such a memorable poem.

Baby-sitting

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.	5
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.	10
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.	15 20

SECTION B: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

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

Sir Thomas listened most politely, but found much to offend his ideas of decorum and confirm his ill opinion of Mr Yates's habits of thinking from the beginning to the end of the story; and when it was over, could give him no other assurance of sympathy than what a slight bow conveyed.

'This was in fact the origin of *our* acting,' said Tom after a moment's thought. 'My friend Yates brought the infection from Ecclesford, and it spread, as those things always spread you know, Sir—the faster probably from *your* having so often encouraged the sort of thing in us formerly. It was like treading old ground again.'

5

Mr Yates took the subject from his friend as soon as possible, and immediately gave Sir Thomas an account of what they had done and were doing, told him of the gradual increase of their views, the happy conclusion of their first difficulties, and present promising state of affairs; relating every thing with so blind an interest as made him not only totally unconscious of the uneasy movements of many of his friends as they sat, the change of countenance, the fidget, the hem! of unquietness, but prevented him even from seeing the expression of the face on which his own eyes were fixed—from seeing Sir Thomas's dark brow contract as he looked with inquiring earnestness at his daughters and Edmund, dwelling particularly on the latter, and speaking a language, a remonstrance, a reproof, which *he* felt at his heart. Not less acutely was it felt by Fanny, who had edged back her chair behind her aunt's end of the sofa, and screened from notice herself, saw all that was passing before her. Such a look of reproach at Edmund from his father she could never have expected to witness; and to feel that it was in any degree deserved, was an aggravation indeed. Sir Thomas's look implied, 'On your judgment, Edmund, I depended; what have you been about?'—She knelt in spirit to her uncle, and her bosom swelled to utter, 'Oh! not to *him*. Look so to all the others, but not to *him*!'

10

15

20

25

Mr Yates was still talking. 'To own the truth, Sir Thomas, we were in the middle of a rehearsal when you arrived this evening. We were going through the three first acts, and not unsuccessfully upon the whole. Our company is now so dispersed, from the Crawfords being gone home, that nothing more can be done to-night; but if you will give us the honour of your company to-morrow evening I should not be afraid of the result. We bespeak your indulgence you understand as young performers; we bespeak your indulgence.'

30

35

'My indulgence shall be given, Sir,' replied Sir Thomas gravely, 'but without any other rehearsal.'—And with a relenting smile he added, 'I come home to be happy and indulgent.' Then turning away towards any or all of the rest, he tranquilly said, 'Mr and Miss Crawford were mentioned in my last letters from Mansfield. Do you find them agreeable acquaintance?'

40

Tom was the only one at all ready with an answer, but he being entirely without particular regard for either, without jealousy either in love or acting,

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could speak very handsomely of both. 'Mr Crawford was a most pleasant gentleman-like man;—his sister a sweet, pretty, elegant, lively girl.' 45

Mr Rushworth could be silent no longer. 'I do not say he is not gentleman-like, considering; but you should tell your father he is not above five feet eight, or he will be expecting a well-looking man.'

Sir Thomas did not quite understand this, and looked with some surprise at the speaker. 50

'If I must say what I think,' continued Mr Rushworth, 'in my opinion it is very disagreeable to be always rehearsing. It is having too much of a good thing. I am not so fond of acting as I was at first. I think we are a great deal better employed, sitting comfortably here among ourselves, and doing nothing.' 55

Sir Thomas looked again, and then replied with an approving smile, 'I am happy to find our sentiments on this subject so much the same. It gives me sincere satisfaction. That I should be cautious and quick-sighted, and feel many scruples which my children do *not* feel, is perfectly natural; and equally so that *my* value for domestic tranquillity, for a home which shuts out noisy pleasures, should much exceed theirs. But at your time of life to feel all this, is a most favourable circumstance for yourself and for every body connected with you; and I am sensible of the importance of having an ally of such weight.' 60

[from Chapter 19]

Explore how Austen vividly conveys the impact of Sir Thomas's return at this moment in the novel.

Or 8 How far does Austen's writing persuade you to sympathise with Fanny Price?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

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

What a tableful we were at supper: two long rows of restless heads in the lamplight, and so many eyes fastened excitedly upon Ántonia as she sat at the head of the table, filling the plates and starting the dishes on their way. The children were seated according to a system; a little one next an older one, who was to watch over his behaviour and to see that he got his food. Anna and Yulka left their chairs from time to time to bring fresh plates of *kolaches* and pitchers of milk. 5

After supper we went into the parlour, so that Yulka and Leo could play for me. Ántonia went first, carrying the lamp. There were not nearly chairs enough to go round, so the younger children sat down on the bare floor. Little Lucie whispered to me that they were going to have a parlour carpet if they got ninety cents for their wheat. Leo, with a good deal of fussing, got out his violin. It was old Mr. Shimerda's instrument, which Ántonia had always kept, and it was too big for him. But he played very well for a self-taught boy. Poor Yulka's efforts were not so successful. While they were playing, little Nina got up from her corner, came out into the middle of the floor, and began to do a pretty little dance on the boards with her bare feet. No one paid the least attention to her, and when she was through she stole back and sat down by her brother. 10 15

Ántonia spoke to Leo in Bohemian. He frowned and wrinkled up his face. He seemed to be trying to pout, but his attempt only brought out dimples in unusual places. After twisting and screwing the keys, he played some Bohemian airs, without the organ to hold him back, and that went better. The boy was so restless that I had not had a chance to look at his face before. My first impression was right; he really was faun-like. He hadn't much head behind his ears, and his tawny fleece grew down thick to the back of his neck. His eyes were not frank and wide apart like those of the other boys, but were deep-set, gold-green in colour, and seemed sensitive to the light. His mother said he got hurt oftener than all the others put together. He was always trying to ride the colts before they were broken, teasing the turkey gobbler, seeing just how much red the bull would stand for, or how sharp the new axe was. 20 25

After the concert was over, Ántonia brought out a big boxful of photographs: she and Anton in their wedding clothes, holding hands; her brother Ambrosch and his very fat wife, who had a farm of her own, and who bossed her husband, I was delighted to hear; the three Bohemian Marys and their large families. 30 35

'You wouldn't believe how steady those girls have turned out,' Ántonia remarked. 'Mary Svoboda's the best butter-maker in all this country, and a fine manager. Her children will have a grand chance.' 40

As Ántonia turned over the pictures the young Cuzaks stood behind her chair, looking over her shoulder with interested faces. Nina and Jan, after trying to see round the taller ones, quietly brought a chair, climbed up on it, and stood close together, looking. The little boy forgot his shyness and grinned delightedly when familiar faces came into view. In the group about Antonia I was conscious of a kind of physical harmony. They leaned this way and that, and were not afraid to touch each other. They contemplated the photographs with pleased recognition; looked at some admiringly, as 45

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if these characters in their mother's girlhood had been remarkable people. The little children, who could not speak English, murmured comments to each other in their rich old language.

50

[from Book 5 Chapter 1]

In what ways does Cather create such vivid impressions of *Ántonia's* family life at this moment in the novel?

Or **10** How far does Cather's writing make you feel surprised that Jim never marries?

ANITA DESAI: *In Custody*

Remember to support your ideas with details from the writing.

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

Deven had helped him to carry the various pieces of equipment up the tiled staircase which smelt unpleasantly of both urine and cheap perfume, to the top of the house, past doors hung with flowered curtains through which he glimpsed beds, sleeping figures, mirrors and toilet articles — but of course he did not stop to investigate. Chiku, on the other hand, mounted the stairs slowly, stopping before every door and staring in with open curiosity, his mouth slightly open, breathing heavily in his adenoidal way. Outside the doors were shoes, or empty glasses, littered trays. Was this a hotel? Deven gave a slight twitch of apprehension at the thought that there might be a bill to be paid. 5

‘Come on, come on,’ he snapped at Chiku, ‘we must have everything ready by the time Nur Sahib arrives — we can’t waste time — it is to be done in three days flat.’ 10

Three days.

‘How long will it take you, Deven-*bhai*?’ Murad asked, reflectively chewing a wad of *paan* while his eyes swivelled around, taking in the scene — the bolsters and cushions scattered on the mattress laid out with white sheets, the spittoon, the silver box of *paan*, the glasses and jars of water in one corner, the recording equipment piled in another, the garlanded oleograph of a shock-headed saint from the South hanging on the wall, beneath a tube of blue fluorescent lighting, and the idle figures seated on the mats, slouching or sprawling as they waited for the poet to make his appearance. 15

Deven frowned a little, as though he had a slight headache. He did not care to answer. He could not. The days were slipping by like some kind of involuntary exudation, oozing past. He seemed to have no control over them, or what occurred during them. ‘This is not something that can be done to a timetable,’ he muttered and was enraged by the way Murad slowly nodded his head as though his suspicions had been confirmed. ‘Coming in?’ he asked testily. 20

Murad gave a snort. ‘Don’t often come to such places,’ he leered. ‘Not in this quarter of the city anyway.’

‘Oh, what is *your* quarter then?’ Deven challenged him, infuriated at having his so painfully made arrangements derided. 25

Murad looked momentarily surprised at such a show of spirit. ‘Well, my friend, I had no idea it was yours,’ he said, shifting the wad of betel leaves around his mouth and starting to chomp on them again. 30

‘It isn’t mine — it is Nur Sahib’s,’ said Deven defensively, ‘and we are occupying it only till the recording is done.’

‘Yes,’ said Murad, putting one foot into the room at last after having debated the matter for so long. He was dressed in white leggings and a loose *kurta* already mapped with perspiration. ‘That is just what I came to see — how it is getting on — so I can get an idea how long it will take.’ 35

Deven waved his hand with a fine carelessness he did not really feel. The gesture faded on the air from lack of conviction. ‘How long? What does it matter? Can a poet be pinned down by time? He can’t be expected to keep an eye on his watch, Murad-*bhai* — he is immortal and belongs to all time.’ 40

45

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Murad made a disgusted face. 'What's the matter — are you drunk — at this time of the morning?'

50

But Deven did not need to drink in order to feel this hazardous euphoria trickling through him — it was not drink that caused it, but Nur.

[from Chapter 9]

In what ways does Desai make this moment in the novel both entertaining and revealing?

- Or** **12** How does Desai's portrayal of Deven suggest to you that he will always be disappointed in life?

Do not use the extract printed for Question 11 when answering this question.

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:

She knew that he only feigned to be asleep, but she said nothing to him.

He started by and by as if he were just then awakened, and asked who that was, and what was the matter?

‘Tom, have you anything to tell me? If ever you loved me in your life, and have anything concealed from every one besides, tell it to me.’ 5

‘I don’t know what you mean, Loo. You have been dreaming.’

‘My dear brother:’ she laid her head down on his pillow, and her hair flowed over him as if she would hide him from every one but herself: ‘is there nothing that you have to tell me? Is there nothing you can tell me, if you will? You can tell me nothing that will change me. O Tom, tell me the truth!’ 10

‘I don’t know what you mean, Loo!’

‘As you lie here alone, my dear, in the melancholy night, so you must lie somewhere one night, when even I, if I am living then, shall have left you. As I am here beside you, barefoot, unclothed, undistinguishable in darkness, so must I lie through all the night of my decay, until I am dust. In the name of that time, Tom, tell me the truth now!’ 15

‘What is it you want to know?’

‘You may be certain:’ in the energy of her love she took him to her bosom as if he were a child: ‘that I will not reproach you. You may be certain that I will be compassionate and true to you. You may be certain that I will save you at whatever cost. O Tom, have you nothing to tell me? Whisper very softly. Say only ‘yes,’ and I shall understand you!’ 20

She turned her ear to his lips, but he remained doggedly silent.

‘Not a word, Tom?’ 25

‘How can I say Yes, or how can I say No, when I don’t know what you mean? Loo, you are a brave, kind girl, worthy I begin to think of a better brother than I am. But I have nothing more to say. Go to bed, go to bed.’ 30

‘You are tired,’ she whispered presently, more in her usual way.

‘Yes, I am quite tired out.’

‘You have been so hurried and disturbed today. Have any fresh discoveries been made?’

‘Only those you have heard of, from – him.’ 35

‘Tom, have you said to any one that we made a visit to those people, and that we saw those three together?’

‘No. Didn’t you yourself particularly ask me to keep it quiet, when you asked me to go there with you?’

‘Yes. But I did not know then what was going to happen.’ 40

‘Nor I neither. How could I?’

He was very quick upon her with this retort.

‘Ought I to say, after what has happened,’ said his sister, standing by the bed – she had gradually withdrawn herself and risen, ‘that I made that visit? Should I say so? Must I say so?’ 45

‘Good Heavens, Loo,’ returned her brother, ‘you are not in the habit of asking my advice. Say what you like. If you keep it to yourself, I shall keep it to myself. If you disclose it, there’s an end of it.’

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It was too dark for either to see the other's face; but each seemed very attentive, and to consider before speaking. 50

'Tom, do you believe the man I gave the money to, is really implicated in this crime?'

'I don't know. I don't see why he shouldn't be.'

'He seemed to me an honest man.'

'Another person may seem to you dishonest, and yet not be so.' 55

There was a pause, for he had hesitated and stopped.

'In short,' resumed Tom, as if he had made up his mind, 'if you come to that, perhaps I was so far from being altogether in his favour, that I took him outside the door to tell him quietly, that I thought he might consider himself very well off to get such a windfall as he had got from my sister, and that I hoped he would make good use of it. You remember whether I took him out or not. I say nothing against the man; he may be a very good fellow, for anything I know; I hope he is.' 60

[from Book 2 Chapter 8]

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

Or 14 In what ways does Dickens make Mrs Pegler so memorable?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

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

Thornhill thought he might have heard enough stories about how dangerous it was to be a white man on the lower Hawkesbury, but Blackwood's slow way could drive a man mad, and silence was threatening to take hold around the words again.

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*I better have
got that right, Will Thornhill, and if I ain't, by Jesus your life ain't worth a
brass farthing.*

[from Part 4]

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

- Or** **16** In what ways does Grenville powerfully convey the fear felt by the Thornhills at any **two** moments in the novel?

Do not use the extract printed for Question 15 when answering this question.

JOHN KNOWLES: *A Separate Peace*

Remember to support your ideas with details from the writing.

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

Phineas looked down here and there, at the exercise bar over a sand pit next to the wall, at a set of weights on the floor, at the rolled-up wrestling mat, at a pair of spiked shoes kicked under a locker.

‘Same old place, isn’t it?’ he said, turning to me and nodding slightly. 5

After a moment I answered in a quiet voice, ‘Not exactly.’

He made no pretense of not understanding me. After a pause he said, ‘You’re going to be the big star now,’ in an optimistic tone, and then added with some embarrassment, ‘You can fill any gaps or anything.’ He slapped me on the back, ‘Get over there and chin yourself a few dozen times. What did you finally go out for anyway?’ 10

‘I finally didn’t go out.’

‘You aren’t,’ his eyes burned at me from his grimacing face, ‘still the assistant senior crew manager!’

‘No, I quit that. I’ve just been going to gym classes. The ones they have for guys who aren’t going out for anything.’ 15

He wrenched himself around on the bench. Joking was past; his mouth widened irritably. ‘What in hell,’ his voice bounded on the word in a sudden rich descent, ‘did you do that for?’

‘It was too late to sign up for anything else,’ and seeing the energy to blast this excuse rushing to his face and neck I stumbled on, ‘and anyway with the war on there won’t be many trips for the teams. I don’t know, sports don’t seem so important with the war on.’ 20

‘Have you swallowed all that war stuff?’

‘No, of course I—’ I was so committed to refuting him that I had half-denied the charge before I understood it; now my eyes swung back to his face. ‘All what war stuff?’ 25

‘All that stuff about there being a war.’

‘I don’t think I get what you mean.’

‘Do you really think that the United States of America is in a state of war with Nazi Germany and Imperial Japan?’ 30

‘Do I really think ...’ My voice trailed off.

He stood up, his weight on the good leg, the other resting lightly on the floor in front of him. ‘Don’t be a sap,’ he gazed with cool self-possession at me, ‘there isn’t any war.’ 35

‘I know why you’re talking like this,’ I said, struggling to keep up with him. ‘Now I understand. You’re still under the influence of some medicinal drug.’

‘No, you are. Everybody is.’ He pivoted so that he was facing directly at me. ‘That’s what this whole war story is. A medicinal drug. Listen, did you ever hear of the ‘Roaring Twenties’?’ I nodded very slowly and cautiously. ‘When they all drank bathtub gin and everybody who was young did just what they wanted?’ 40

‘Yes.’

‘Well what happened was that they didn’t like that, the preachers and the old ladies and all the stuffed shirts. So then they tried Prohibition and everybody just got drunker, so then they really got desperate and arranged the Depression. That kept the people who were young in the thirties in 45

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their places. But they couldn't use that trick forever, so for us in the forties they've cooked up this war fake.' 50

'Who are 'they,' anyway?'

'The fat old men who don't want us crowding them out of their jobs. They've made it all up. There isn't any real food shortage, for instance. The men have all the best steaks delivered to their clubs now. You've noticed how they've been getting fatter lately, haven't you?' 55

His tone took it thoroughly for granted that I had. For a moment I was almost taken in by it. Then my eyes fell on the bound and cast white mass pointing at me, and as it was always to do, it brought me down out of Finny's world of invention, down again as I had fallen after awakening that morning, down to reality, to the facts. 60

'Phineas, this is all pretty amusing and everything, but I hope you don't play this game too much with yourself. You might start to believe it and then I'd have to make a reservation for you at the Funny Farm.'

'In a way,' deep in argument, his eyes never wavered from mine, 'the whole world is on a Funny Farm now. But it's only the fat old men who get the joke.' 65

'And you.'

'Yes, and me.'

'What makes you so special? Why should you get it and all the rest of us be in the dark?' 70

The momentum of the argument abruptly broke from his control. His face froze. 'Because I've suffered,' he burst out.

[from Chapter 8]

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

Or 18 In what ways does Knowles make Brinker such a memorable and significant character?

ALAN PATON: *Cry, the Beloved Country*

Remember to support your ideas with details from the writing.

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

Msimangu caught him up at the top of the hill, and took his arm, and it was like walking with a child or with one that was sick. So they came to the shop. And at the shop Kumalo turned, and closed his eyes, and his lips were moving. Then he opened his eyes and turned to Msimangu.

– Do not come further, he said. It is I who must do this.

5

And then he went into the shop.

Yes, the bull voice was there, loud and confident. His brother John was sitting there on a chair, talking to two other men sitting there like a chief. His brother he did not recognize, for the light from the street was on the back of the visitor.

10

– Good afternoon, my brother.

– Good afternoon, sir.

– Good afternoon, my own brother, son of our mother.

– Ah my brother, it is you. Well, well, I am glad to see you. Will you not come and join us?

15

Kumalo looked at the visitors. I am sorry, he said, but I come again on business, urgent business.

– I am sure my friends will excuse us. Excuse us, my friends.

So they all said stay well, and go well, and the two men left them.

– Well, well, I am glad to see you, my brother. And your business, how does it progress? Have you found the prodigal? You will see I have not forgotten my early teaching altogether.

20

And he laughed at that, a great bull laugh. But we must have tea, he said, and he went to the door and called into the place behind.

– It is still the same woman, he said. You see, I also have my ideas of – how do you say it in English? And he laughed his great laugh again, for he was only playing with his brother. Fidelity, that was the word. A good word, I shall not easily forget it. He is a clever man, our Mr Msimangu. And now the prodigal, have you found him?

25

– He is found, my brother. But not as he was found in the early teaching. He is in prison, arrested for the murder of a white man.

30

– Murder? The man does not jest now. One does not jest about murder. Still less about the murder of a white man.

– Yes, murder. He broke into a house in a place that they call Parkwold, and killed the white man who would have prevented him.

35

– What? I remember! Only a day or two since? On Tuesday?

– Yes.

– Yes, I remember.

Yes, he remembers. He remembers too that his own son and his brother's son are companions. The veins stand out on the bull neck, and the sweat forms on the brow. Have no doubt it is fear in the eyes. He wipes his brow with a cloth. There are many questions he could ask before he need come at it. All he says is, yes, indeed, I do remember. His brother is filled with compassion for him. He will try gently to bring it to him.

40

– I am sorry, my brother.

What does one say? Does one say, of course you are sorry? Does one say, of course, it is your son? How can one say it, when one knows

45

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- what it means? Keep silent then, but the eyes are upon one. One knows what they mean. 50
- You mean ...? he asked.
 - Yes. He was there also.
- John Kumalo whispers *Tixo, Tixo*. And again, *Tixo, Tixo*. Kumalo comes to him and puts his hand on his shoulders.
- There are many things I could say, he said. 55
 - There are many things you could say.
 - But I do not say them. I say only that I know what you suffer.
 - Indeed, who could know better?
 - Yes, that is one of the things I could say. There is a young white man at the Mission House, and he is waiting to take me now to the prison. Perhaps he would take you also. 60
 - Let me get my coat and hat, my brother.
- They do not wait for tea, but set out along the street to the Mission House. Msimangu, watching anxiously for their return, sees them coming. The old man walks now more firmly, it is the other who seems bowed and broken. 65
- Father Vincent, the rosy-cheeked priest from England, takes Kumalo's hand in both his own. Anything, he says, anything. You have only to ask. I shall do anything.

[from Book 1 Chapter 14]

How does Paton make this moment in the novel so disturbing?

- Or** **20** To what extent does Paton persuade you that it is possible for black people and white people in the novel to be friends?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

- Either 21** Read this extract from *On Her Knees* (by Tim Winton), and then answer the question that follows it:

In twenty years she was only ever sacked the once, and that was over a pair of missing earrings. She came home with a week's notice and wept under the lemon tree where she thought I wouldn't hear. I tried to convince her never to return but she wouldn't hear a word of it. We argued. It was awful, and it didn't let up all week. Since the old man's disappearance we'd never raised our voices at each other. It was as though we kept the peace at all costs for fear of driving each other away. And now we couldn't stop bickering. 5

The morning she was to return we were still at it. Then, even while I took a shower, she stood in the bathroom doorway to lecture me on the subject of personal pride. It was as though I was not a twenty-year-old law student but a little boy who needed his neck scrubbed. 10

I don't care what you say, I yelled. It's outrageous and I'm not coming.

I never asked you, she said. When did I ever ask you to come?

I groaned. There was nothing I could say to that. And I knew it was a four-hour job, two if I helped out. Given what the householder had accused her of, it would be the toughest four hours she'd ever put in. But I was convinced that it was a mistake for her to go back. It was unfair, ludicrous, impossible, and while she packed the Corolla in the driveway I told her so. She came back for the mop and bucket. I stood on the verandah with my arms folded. But she must have known I'd go. She knew before I did, and not even the chassis-bending slam I gave the door could wipe the look of vindication from her face as she reversed us out into the street. 15

The car reeked of bleach and rubber gloves. I sighed and cranked down the window. She drove with both ravaged hands on the wheel, her chin up at a silly, dignified angle. Her mask of composure belied a fear of driving, and the caution with which she navigated made me crazy, but I resolved to show a bit of grace. 20

What? she said, seeing something in my face. 25

Nothing, I said, trying not to sound sullen. 30

You're good to come with me.

Well. Figure you need the help.

Oh, it's not help, love. It's company.

I could have opened the door and got out there and then. 35

What? she asked.

I shook my head. I couldn't launch into it all again. She was worth twice what those silvertails paid her. She was more scrupulous, more honest, than any of them. She wouldn't even open a drawer unless it was to put a clean knife or fork into it. For her to be called a thief was beyond imagining. 40

I know it's not easy, she said.

It's demeaning, Mum! I blurted despite myself. Going back like this. The whole performance. It's demeaning.

To who? 45

Whom.

Well, excuse me, constable! she said with a tart laugh. To *whom* is it demeaning, then, Victor? You?

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I looked out of the window, flushing for shame.
 You men, she said brightly. 50
 Actually, this is about a woman, Mum. What kind of person accuses
 you of thieving, gives you the sack and then asks you back for one week
 while she looks for somebody to replace you?
 Well, it's her loss, said my mother, changing lanes with excruciating
 precision. She knows she won't find anybody better than me. 55
 Not even as good as you. Not a chance.
 Thank you.
 Five-hundred-dollar earrings, Mum. She hasn't even gone to the
 police.
 As far as we know. 60
 In that postcode? Believe me, we'd know.
 She must know I didn't steal them.
 She just wants something, some advantage over you. There'll be a
 note there, you wait. She'll let it slide – this time – and later on, while
 you're all guilty and grateful, she'll chip you down on the rate. Back to a
 fiver an hour. 65
 The Law, she said. It must make you suspicious. She's just made a
 stupid mistake. She's probably found them by now.
 And not called?
 These people, they never call. Silence, that's their idea of an apology.
 It's how they're brought up. 70
 But she looked troubled for a few moments. Then her face cleared.
 Oh well, she murmured. There's the waiting list. I can still fill a dance
 card in this business.
 Sure, I said without any enthusiasm.
 Anyway, we'll show her. 75
 How's that?
 We'll clean that flat within an inch of its life.
 Oh yeah, I muttered. That'll put her back in her box. Go, Mum.

How does Winton create such powerful impressions of the narrator's mother at this moment in the story?

- Or** **22** Explore the ways in which the writers convey loneliness in **either** *The Bath* (by Janet Frame) **or** in *The Moving Finger* (by Edith Wharton).

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LITERATURE (ENGLISH)

0486/12

Paper 1 Poetry and Prose

October/November 2019

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)

How does Tennyson use words and images to powerful effect in this poem?

- Or 2 How does Baxter create such a memorable portrait of the 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 2

Remember to support your ideas with details from the writing.

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

Coming

On longer evenings,	
Light, chill and yellow,	
Bathes the serene	
Foreheads of houses.	
A thrush sings,	5
Laurel-surrounded	
In the deep bare garden,	
Its fresh-peeled voice	
Astonishing the brickwork.	
It will be spring soon,	10
It will be spring soon—	
And I, whose childhood	
Is a forgotten boredom,	
Feel like a child	
Who comes on a scene	15
Of adult reconciling,	
And can understand nothing	
But the unusual laughter,	
And starts to be happy.	

(Philip Larkin)

How does Larkin vividly convey his response to the coming of spring in this poem?

Or 4 How does Cowper strikingly convey ideas about nature in *The Poplar-Field*?

The Poplar-Field

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

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

5

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

10

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

15

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

20

(*William Cowper*)

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:

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.

How does Clarke movingly convey the relationship between the lovers in this poem?

SECTION B: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

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

William's desire of seeing Fanny dance, made more than a momentary impression on his uncle. The hope of an opportunity, which Sir Thomas had then given, was not given to be thought of no more. He remained steadily inclined to gratify so amiable a feeling—to gratify anybody else who might wish to see Fanny dance, and to give pleasure to the young people in general; and having thought the matter over and taken his resolution in quiet independence, the result of it appeared the next morning at breakfast, when after recalling and commending what his nephew had said, he added, 'I do not like, William, that you should leave Northamptonshire without this indulgence. It would give me pleasure to see you both dance. You spoke of the balls at Northampton. Your cousins have occasionally attended them; but they would not altogether suit us now. The fatigue would be too much for your aunt. I believe, we must not think of a Northampton ball. A dance at home would be more eligible, and if'—

'Ah! my dear Sir Thomas,' interrupted Mrs Norris, 'I knew what was coming. I knew what you were going to say. If dear Julia were at home, or dearest Mrs Rushworth, at Sotherton, to afford a reason, an occasion for such a thing, you would be tempted to give the young people a dance at Mansfield. I know you would. If they were at home to grace the ball, a ball you would have this very Christmas. Thank your uncle, William, thank your uncle.'

'My daughters,' replied Sir Thomas, gravely interposing, 'have their pleasures at Brighton, and I hope are very happy; but the dance which I think of giving at Mansfield, will be for their cousins. Could we be all assembled, our satisfaction would undoubtedly be more complete, but the absence of some is not to debar the others of amusement.'

Mrs Norris had not another word to say. She saw decision in his looks, and her surprise and vexation required some minutes' silence to be settled into composure. A ball at such a time! His daughters absent and herself not consulted! There was comfort, however, soon at hand. *She* must be the doer of every thing; Lady Bertram would of course be spared all thought and exertion, and it would all fall upon *her*. She should have to do the honours of the evening, and this reflection quickly restored so much of her good humour as enabled her to join in with the others, before their happiness and thanks were all expressed.

Edmund, William, and Fanny, did, in their different ways, look and speak as much grateful pleasure in the promised ball, as Sir Thomas could desire. Edmund's feelings were for the other two. His father had never conferred a favour or shewn a kindness more to his satisfaction.

Lady Bertram was perfectly quiescent and contented, and had no objections to make. Sir Thomas engaged for its giving her very little trouble, and she assured him, 'that she was not at all afraid of the trouble, indeed she could not imagine there would be any'

Mrs Norris was ready with her suggestions as to the rooms he would think fittest to be used, but found it all pre-arranged; and when she would have conjectured and hinted about the day, it appeared that the day was settled too. Sir Thomas had been amusing himself with shaping a very complete outline of the business; and as soon as she would listen quietly, could read his list of the families to be invited, from whom he calculated, with all necessary allowance for the shortness of the notice, to collect young people enough to form twelve or fourteen couple; and could detail the considerations which had induced him to fix on the 22d, as the most eligible day. William was required to be at Portsmouth on the 24th; the 22d would therefore be the last day of his visit; but where the days were so few it would be unwise to fix on any earlier. Mrs Norris was obliged to be satisfied with thinking just the same, and with having been on the point of proposing the 22d herself, as by far the best day for the purpose.

The ball was now a settled thing, and before the evening, a proclaimed thing to all whom it concerned.

[from Chapter 26]

Explore the ways in which Austen makes this moment in the novel entertaining.

Or 8 How far does Austen's portrayal of Edmund make you admire him?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

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

Out there I felt at home again. Overhead the sky was that indescribable blue of autumn; bright and shadowless, hard as enamel. To the south I could see the dun-shaded river bluffs that used to look so big to me, and all about stretched drying cornfields, of the pale-gold colour, I remembered so well. Russian thistles were blowing across the uplands and piling against the wire fences like barricades. Along the cattle-paths the plumes of goldenrod were already fading into sun-warmed velvet, grey with gold threads in it. I had escaped from the curious depression that hangs over little towns, and my mind was full of pleasant things; trips I meant to take with the Cuzak boys, in the Bad Lands and up on the Stinking Water. There were enough Cuzaks to play with for a long while yet. Even after the boys grew up, there would always be Cuzak himself! I meant to tramp along a few miles of lighted streets with Cuzak. 5

As I wandered over those rough pastures, I had the good luck to stumble upon a bit of the first road that went from Black Hawk out to the north country; to my grandfather's farm, then on to the Shimerdas' and to the Norwegian settlement. Everywhere else it had been ploughed under when the highways were surveyed; this half-mile or so within the pasture fence was all that was left of that old road which used to run like a wild thing across the open prairie, clinging to the high places and circling and doubling like a rabbit before the hounds. 10

On the level land the tracks had almost disappeared — were mere shadings in the grass, and a stranger would not have noticed them. But wherever the road had crossed a draw, it was easy to find. The rains had made channels of the wheel-ruts and washed them so deeply that the sod had never healed over them. They looked like gashes torn by a grizzly's claws, on the slopes where the farm-wagons used to lurch up out of the hollows with a pull that brought curling muscles on the smooth hips of the horses. I sat down and watched the haystacks turn rosy in the slanting sunlight. 15

This was the road over which Ántonia and I came on that night when we got off the train at Black Hawk and were bedded down in the straw, wondering children, being taken we knew not whither. I had only to close my eyes to hear the rumbling of the wagons in the dark, and to be again overcome by that obliterating strangeness. The feelings of that night were so near that I could reach out and touch them with my hand. I had the sense of coming home to myself, and of having found out what a little circle man's experience is. For Ántonia and for me, this had been the road of Destiny; had taken us to those early accidents of fortune which predetermined for us all that we can ever be. Now I understood that the same road was to bring us together again. Whatever we had missed, we possessed together the precious, the incommunicable past. 20

[from Book 5 Chapter 3]

How does Cather make this such a moving ending to the novel?

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- Or** **10** Explore the ways in which Cather makes Lena Lingard and Tiny Soderball such strong and independent characters.

ANITA DESAI: *In Custody*

Remember to support your ideas with details from the writing.

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

He hung around the Inter-State Bus Terminal on Ring Road for a long time, not daring to enter the city walls and search out Murad's office in Kashmere Gate and so set in motion the events of the day to which he knew he would not measure up. What vainglory to have accepted Murad's challenge, to have agreed to a task for which he was not qualified, for which he had neither the experience nor the confidence. He realized that he and Murad were no more than a pair of undeveloped, clownish students who could not hope to pass the examination of life. Clowns: that was how Nur would see them when they impudently burst upon him, uninvited, self-invited, and put to him their presumptuous questions and requests. 5

This reminded him – he clutched at his pocket – was the questionnaire still there? The questionnaire he had been working on night after night ever since Murad's visit? Yes, he could feel the wad of papers under his fingers, consoling in their number and solidity. He was a scholar after all, and a lover of poetry. There was that. Sighing, he drew out a cigarette from between its folds and went towards a teashop to light it at the smouldering length of rope that hung from one of the doorposts precisely for this purpose. 10

Seeing him there, the teashop owner called, 'Come in, come in. Don't stand outside. You need a cup of tea after your long journey, my son,' and although Deven had resolved to spend nothing on extras, to keep to only the most essential expenditure, he was led by the teashop owner's suggestion just as helplessly as he had been led by Murad's, and he shambled in to sit down on a wooden bench along the wall and accept a glass of sweet, milky tea: he did, after all, need something to see him through the most momentous day of his adult life. Certainly he had never felt more inadequate and the measure of his inadequacy must be in proportion to the importance of the task that had been set him. By whom? By Murad of the betel-stained teeth, the toothbrush moustache, the fiddling, shifty, untrustworthy ways? Impossible. He saw the hand of God as clearly as if it were the shaft of dust-laden light filtering through a hole in the corrugated iron roof of the teashop and striking the handle of a ladle with which the owner was stirring a great pan of steaming milk upon a small charcoal fire. 20

When he had drunk to the bottom of the glass, he saw a dead fly floating in the dregs of his tea. 25

The gasp he gave was only partly of horror at the teashop owner's filthiness and the wretched standards of hygiene in his shop. Or even from a fear of typhoid and cholera. It was the revelation that all the omens of the day had come together and met at the bottom of the glass he held between his fingers. In it lay the struck dog, the triumphant crows, the dead fly – death itself, nothing less. Coming together in the separate prisms of the fly's eye, drowned but glittering in the tea, it stared back at him without blinking. 30

Putting down the glass, he got up and crept out of its way quietly while the teashop owner shouted jovially at the passengers who were tumbling out of the next bus: 'Come this way, friends, come this way. Here you will 35

find *pakor*s fried in purest oil, sweets made of purest milk, and the tea with most sugar. This way, friends, this way!

50

[from Chapter 2]

How does Desai vividly convey Deven's state of mind at this moment in the novel?

Or **12** Explore the ways in which Desai creates such a vivid portrait of Nur.

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:

‘Mrs Bounderby, I esteem it a most fortunate accident that I find you alone here. I have for some time had a particular wish to speak to you.’

It was not by any wonderful accident that Mr Harthouse found her, the time of day being that at which she was always alone, and the place being her favourite resort. It was an opening in a dark wood, where some felled trees lay, and where she would sit watching the fallen leaves of last year, as she had watched the falling ashes at home.

He sat down beside her, with a glance at her face.

‘Your brother. My young friend Tom – ’

Her colour brightened, and she turned to him with a look of interest. ‘I never in my life,’ he thought, ‘saw anything so remarkable and so captivating as the lighting of those features!’ His face betrayed his thoughts – perhaps without betraying him, for it might have been according to its instructions so to do.

‘Pardon me. The expression of your sisterly interest is so beautiful – Tom should be so proud of it – I know this is inexcusable, but I am so compelled to admire.’

‘Being so impulsive,’ she said composedly.

‘Mrs Bounderby, no: you know I make no pretence with you. You know I am a sordid piece of human nature, ready to sell myself at any time for any reasonable sum, and altogether incapable of any Arcadian proceeding whatever.’

‘I am waiting,’ she returned, ‘for your further reference to my brother.’

‘You are rigid with me, and I deserve it. I am as worthless a dog as you will find, except that I am not false – not false. But you surprised and started me from my subject, which was your brother. I have an interest in him.’

‘Have you an interest in anything, Mr Harthouse?’ she asked, half incredulously and half gratefully.

‘If you had asked me when I first came here, I should have said no. I must say now – even at the hazard of appearing to make a pretence, and of justly awakening your incredulity – yes.’

She made a slight movement, as if she were trying to speak, but could not find voice; at length she said, ‘Mr Harthouse, I give you credit for being interested in my brother.’

‘Thank you. I claim to deserve it. You know how little I do claim, but I will go that length. You have done so much for him, you are so fond of him; your whole life, Mrs Bounderby, expresses such charming self-forgetfulness on his account – pardon me again – I am running wide of the subject. I am interested in him for his own sake.’

She had made the slightest action possible, as if she would have risen in a hurry and gone away. He had turned the course of what he said at that instant, and she remained.

‘Mrs Bounderby,’ he resumed, in a lighter manner, and yet with a show of effort in assuming it, which was even more expressive than the manner he dismissed; ‘it is no irrevocable offence in a young fellow of your brother’s years, if he is heedless, inconsiderate, and expensive – a little dissipated, in the common phrase. Is he?’

- ‘Yes.’
- ‘Allow me to be frank. Do you think he games at all?’ 50
- ‘I think he makes bets.’ Mr Harthouse waiting, as if that were not her whole answer, she added, ‘I know he does.’
- ‘Of course he loses?’
- ‘Yes.’
- ‘Everybody does lose who bets. May I hint at the probability of your sometimes supplying him with money for these purposes?’ 55
- She sat, looking down; but, at this question, raised her eyes searchingly and a little resentfully.
- ‘Acquit me of impertinent curiosity, my dear Mrs Bounderby. I think Tom may be gradually falling into trouble, and I wish to stretch out a helping hand to him from the depths of my wicked experience. – Shall I say again, for his sake? Is that necessary?’ 60
- She seemed to try to answer, but nothing came of it.

[from Book 2 Chapter 7]

What does Dickens make you feel towards Harthouse and Louisa at this moment in the novel?

- Or** **14** Explore the ways in which Dickens makes Stephen Blackpool such a memorable and significant character in the novel.

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

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

It took him a moment to see two old women by the fire, as still and dark as the ground they seemed to grow out of.

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He wished he had the gun.

[from Part 4]

Explore the ways in which Grenville powerfully conveys Thornhill's thoughts and feelings at this moment in the novel.

- Or** **16** How does Grenville movingly convey Sal's growing unhappiness in the course of the novel?

JOHN KNOWLES: *A Separate Peace*

Remember to support your ideas with details from the writing.

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

‘They were going to give me,’ he was almost laughing, everywhere but in his eyes which continued to oppose all he said, ‘they were going to give me a discharge, a Section Eight discharge.’

As a last defense I had always taken refuge in a scornful superiority, based on nothing. I sank back in the chair, eyebrows up, shoulders shrugging. ‘I don’t even know what you’re talking about. You just don’t make any sense at all. It’s all Japanese to me.’

‘A Section Eight discharge is for the nuts in the service, the psychos, the Funny Farm candidates. Now do you know what I’m talking about? They give you a Section Eight discharge, like a dishonorable discharge only worse. You can’t get a job after that. Everybody wants to see your discharge, and when they see a Section Eight they look at you kind of funny—the kind of expression you’ve got on your face, like you were looking at someone with their nose blown off but don’t want them to know you’re disgusted—they look at you that way and then they say, ‘Well, there doesn’t seem to be an opening here at present.’ You’re screwed for life, that’s what a Section Eight discharge means.’

‘You don’t have to yell at me, there’s nothing wrong with my hearing.’

‘Then that’s tough shit for you, Buster. Then they’ve got you.’

‘Nobody’s got me.’

‘Oh they’ve got you all right.’

‘Don’t tell me who’s got me and who hasn’t got me. Who do you think you’re talking to? Stick to your snails, Lepellier.’

He began to laugh again. ‘You always were a lord of the manor, weren’t you? A swell guy, except when the chips were down. You always were a savage underneath. I always knew that only I never admitted it. But in the last few weeks,’ despair broke into his face again, ‘I admitted a hell of a lot to myself. Not about you. Don’t flatter yourself. I wasn’t thinking about you. Why the hell should I think about you? Did you ever think about me? I thought about myself, and Ma, and the old man, and *pleasing* them all the time. Well, never mind about that now. It’s you we happen to be talking about now. Like a savage underneath. Like,’ now there was the blind confusion in his eyes again, a wild slyness around his mouth, ‘like that time you knocked Finny out of the tree.’

I sprang out of the chair. ‘You stupid crazy bastard—’

Still laughing, ‘Like that time you crippled him for life.’

I shoved my foot against the rung of his chair and kicked. Leper went over in his chair and collapsed against the floor. Laughing and crying he lay with his head on the floor and his knees up, ‘... always were a savage underneath.’

Quick heels coming down the stairs, and his mother, large, soft, and gentle-looking, quivered at the entrance. ‘What on earth happened? Elwin!’

‘I’m terribly—it was a mistake,’ I listened objectively to my own voice, ‘he said something crazy. I forgot myself—I forgot that he’s, there’s something the matter with his nerves, isn’t there? He didn’t know what he was saying.’

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'Well, good heaven, the boy is ill.' We both moved swiftly to help up the chuckling Leper. 'Did you come here to abuse him?' 50

'I'm terribly sorry,' I muttered. 'I'd better get going.'

Mrs Lepellier was helping Leper toward the stairs. 'Don't go,' he said between chuckles, 'stay for lunch. You can count on it. Always three meals a day, war or peace, in this room.'

And I did stay. Sometimes you are too ashamed to leave. That was true now. 55

[from Chapter 10]

How does Knowles make this such a disturbing moment in the novel?

Or 18 What does Knowles's writing make you feel about Finny?

ALAN PATON: *Cry, the Beloved Country*

Remember to support your ideas with details from the writing.

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

- Have you a room to let?
 – No, I have no room to let.
 – Have you a room to let?
 – It is let already.
 – Have you a room to let? 5
 – Yes, I have a room to let, but I do not want to let it. For I have seen husbands taken away by women, and wives taken away by men. I have seen daughters corrupted by boys, and sons corrupted by girls. But my husband gets only thirty-four shillings a week –
- *
- What shall we do, those who have no houses? 10
 – You can wait five years for a house, and be no nearer getting it than at the beginning.
 – They say there are ten thousand of us in Orlando alone, living in other people's houses.
 – Do you hear what Dubula says? That we must put up our own houses here in Orlando? 15
 – And where do we put up the houses?
 – On the open ground by the railway line, Dubula says.
 – And of what do we build the houses?
 – Anything you can find. Sacks and planks and grass from the veld and poles from the plantations. 20
 – And when it rains?
 – Siyafa. Then we die.
 – No, when it rains, they will have to build us houses.
 – It is foolishness. What shall we do in the winter? 25
 Six years waiting for a house. And full as the houses are, they grow yet fuller, for the people still come to Johannesburg. There has been a great war raging in Europe and North Africa, and no houses are being built.
 – Have you a house for me yet? 30
 – There is no house yet.
 – Are you sure my name is on the list?
 – Yes, your name is on the list.
 – What number am I on the list?
 – I cannot say, but you must be about number six thousand on the list. 35
 Number six thousand on the list. That means I shall never get a house, and I cannot stay where I am much longer. We have quarrelled about the stove, we have quarrelled about the children, and I do not like the way the man looks at me. There is the open ground by the railway line, but what of the rain and the winter? They say we must go there, all go together, fourteen days from today. They say we must get together the planks and the sacks and the tins and the poles, and all move together. They say we must all pay a shilling a week to the committee, and they will move all our rubbish and put up lavatories for us, so that there is no sickness. But what of the rain and the winter? 40

- Have you a house for me yet?
- There is no house yet.
- But I have been two years on the list.
- You are only a child on the list.
- Is it true that if you pay money —?

50

But the man does not hear me, he is already busy with another. But a second man comes to me from what place I do not see, and what he says bewilders me.

– I am sorry they have no house, Mrs Seme. By the way, my wife would like to discuss with you the work of the Committee. Tonight at seven o'clock, she said. You know our house, No. 17852, near the Dutch Reformed Church. Look, I shall write down the number for you. Good morning, Mrs Seme.

55

But when I make to answer him, he is already gone.

– Ho, but this man bewilders me. Who is his wife? I do not know her. And what is this committee? I know of no committee.

60

– Ho, but you are a simple woman. He wants to discuss with you the money you are willing to pay for a house.

Well, I shall go there then. I hope he does not ask too much, one cannot pay too much on thirty-seven shillings a week. But a house we must have. I am afraid of the place where we are. There is too much coming and going, when all decent people are asleep. Too many young men coming and going, that seem never to sleep, and never to work. Too much clothing, good clothing, white people's clothing. There will be trouble one day, and my husband and I have never been in trouble. A house we must have.

65

70

[from Book 1 Chapter 9]

How does Paton powerfully convey the desperate search for a home in this extract?

- Or** **20** How does Paton make Stephen Kumalo's relationship with Gertrude such a memorable part of the novel?

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

Either 21 Read this extract from *The Stoat* (by John McGahern), and then answer the question that follows it:

‘Would you take it very much to heart if I decided to marry again?’ at least that opening had the virtue of surprise.

‘Of course not. Why do you ask me?’ the young man’s face showed his amazement.

‘I was afraid you might be affronted by the idea of another woman holding the position your dear mother held,’ the voice floated brittlely along on emotion that it could not control. The son hoped the father wouldn’t break down and cry, for if he did he was afraid he might idiotically join him. The father started to rotate his thumbs about one another as he waited.

‘That’s ridiculous. I think you should do exactly what you want to do. It’s your life.’

The father looked hurt, as if his life had been brutally severed from the other life by the son’s words.

‘For years I’ve been faithful to your mother’s memory,’ he began painfully. ‘Now you’re a man. Soon you’ll be a fully qualified doctor, while I’ll have to eke out my days between this empty house and the school. At my age you don’t expect much from marriage, but at least I’d have companionship.’

‘There was no need to ask me. In fact, I think it’s a good idea.’

‘You have no objections then?’

‘None. As I said, I think it’s a good idea.’

‘I’m glad you approve. I wouldn’t have gone ahead if you’d any objections.’

The son was curious if there was already some woman in mind, but did not ask. When later that day his father showed him the ad he had written he was grateful for the dismay which cancelled laughter.

Teacher fifty-two. Widower. Seeks companionship. View marriage.

‘What do you think of it?’

‘I think it’s fine. It couldn’t be better.’

‘I’ll send it off then so.’

Neither had any idea that so much unfulfilled longing for the woe that is marriage wandered around in the world till the replies began to pour in. Nurses, housekeepers, secretaries, childless widows and widows with small children, house owners, car owners, pensioners, teachers, civil servants, a policewoman, and a woman who had left at twenty years to work at Fords of Dagenham who wanted to come home to marry. The postman enquired slyly if the school was seeking a new assistant, and the woman who ran the post office said in a faraway voice that if we were looking for a housekeeper she had a relative who might be interested.

‘I hope they don’t steam the damn letters. This country is on fire with curiosity,’ the father complained.

The son saw much of him that spring term, as he met many of the women in Dublin, though he had to go to Cork and Limerick and Tullamore as well. In hotel lounges he met them, hiding behind a copy of the *Roscommon Herald*, which was how they were able to identify him.

‘You’ve never in your life seen such a collection of wrecks and battleaxes as I’ve had to see in the last few months,’ he said, a cold night

<p>in late March after he had met the lady from Dagenham in the Ormond. ‘You’d need to get a government grant to do them up before you could think of taking some of them on.’</p> <p>‘Do you mean in appearance or as people?’</p> <p>‘All ways,’ he said despairingly.</p> <p>Because of these interviews the son was able to spend all that Easter with his uncle, a surgeon in a county town, who had encouraged him against his father in his choice of medicine, the father wishing to see him in a bank. After dinner, on the first night, the uncle suggested a long walk, ‘It’s one of those clear frosty nights. We can circle and come back through the town. It’s about four miles.’</p> <p>‘That’s fine with me.’</p> <p>A car passed on the road as they set out. The headlamps lit the white railing and fleshy boles of the beech avenue down to the ragged thorns of the road below. They did not start to stride out properly till they reached the road. The three-quarter moon and the stars gave light enough for them to see their breaths in the frosty night.</p> <p>‘My father’s going to get married, it seems,’ he confided, in the ring of the footsteps.</p> <p>‘You’re joking,’ his uncle paused.</p> <p>‘I’m not. He’s had an ad this long while in the papers.’</p> <p>‘An ad. You’re surely joking.’</p> <p>‘I’m not. I’m in deadly earnest.’</p>	<p>50</p> <p>55</p> <p>60</p> <p>65</p> <p>70</p>
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How does McGahern make this extract so sad?

- Or** **22** In what ways does Bradbury make *There Will Come Soft Rains* such a striking vision of the future?

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LITERATURE (ENGLISH)

0486/13

Paper 1 Poetry and Prose

October/November 2019

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 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
dead rat in the mud of the drive.

10

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
the whole of the whispering loveliness away

25

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;

Half my life it has beat with these, in the sun, in the rains,

30

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)

How does Mew make this such a moving poem?

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- Or 2 How does Nichols movingly convey her feelings towards her mother in *Praise Song For My Mother*?

Praise Song For My Mother

You were
water to me
deep and bold and fathoming

You were
moon's eye to me
pull and grained and mantling

5

You were
sunrise to me
rise and warm and streaming

You were
the fishes red gill to me
the flame tree's spread to me
the crab's leg/the fried plantain smell
replenishing replenishing

10

Go to your wide futures, you said

15

(*Grace Nichols*)

SONGS OF OURSELVES VOLUME 2: from Part 2

Remember to support your ideas with details from the writing.

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

The Sea Eats the Land at Home

At home the sea is in the town, Running in and out of the cooking places, Collecting the firewood from the hearths And sending it back at night; The sea eats the land at home.	5
It came one day at the dead of night, Destroying the cement walls, And carried away the fowls, The cooking-pots and the ladles, The sea eats the land at home;	10
It is a sad thing to hear the wails, And the mourning shouts of the women, Calling on all the gods they worship, To protect them from the angry sea. Aku stood outside where her cooking-pot stood, With her two children shivering from the cold, Her hands on her breast, Weeping mournfully.	15
Her ancestors have neglected her, Her gods have deserted her, It was a cold Sunday morning, The storm was raging, Goats and fowls were struggling in the water, The angry water of the cruel sea; The lap-lapping of the bark water at the shore, And above the sobs and the deep and low moans, Was the eternal hum of the living sea. It has taken away their belongings Adena has lost the trinkets which Were her dowry and her joy,	20
In the sea that eats the land at home, Eats the whole land at home.	30

(Kofi Awoonor)

Explore the ways in which Awoonor uses words and images to powerful effect in this poem.

Or 4 How does Pitter strikingly portray the stormcock in *Stormcock in Elder*?

Stormcock in Elder

In my dark hermitage, aloof
 From the world's sight and the world's sound,
 By the small door where the old roof
 Hangs but five feet above the ground,
 I groped along the shelf for bread
 But found celestial food instead: 5

For suddenly close at my ear,
 Loud, loud and wild, with wintry glee,
 The old unfailing chorister
 Burst out in pride of poetry; 10
 And through the broken roof I spied
 Him by his singing glorified.

Scarcely an arm's-length from the eye,
 Myself unseen, I saw him there;
 The throbbing throat that made the cry, 15
 The breast dewed from the misty air,
 The polished bill that opened wide
 And showed the pointed tongue inside;

The large eye, ringed with many a ray
 Of minion feathers, finely laid, 20
 The feet that grasped the elder-spray;
 How strongly used, how subtly made
 The scale, the sinew, and the claw,
 Plain through the broken roof I saw;

The flight-feathers in tail and wing, 25
 The shorter coverts, and the white
 Merged into russet, marrying
 The bright breast to the pinions bright,
 Gold sequins, spots of chestnut, shower
 Of silver, like a brindled flower. 30

Soldier of fortune, northwest Jack,
 Old hard-times' braggart, there you blow
 But tell me ere your bagpipes crack
 How you can make so brave a show,
 Full-fed in February, and dressed 35
 Like a rich merchant at a feast.

One-half the world, or so they say,
 Knows not how half the world may live;
 So sing your song and go your way,
 And still in February contrive 40
 As bright as Gabriel to smile
 On elder-spray by broken tile.

(*Ruth Pitter*)

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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,
migrating warblers, nightingales.

5

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,
a mouthful of bitter air from the Ukraine
brought by the wind out of its box of sorrows.

10

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,
one bird returning with green in its voice,

20

glasnost
golau glas,
a first break of blue.

In what ways does Clarke make this such a memorable poem?

Or 6 How does Clarke's writing strikingly portray the animal in *Friesian Bull*?

Friesian Bull

He blunders through the last dream
of the night. I hear him, waking.
A brick and concrete stall, narrow
as a heifer's haunches. Steel bars
between her trap and his small yard. 5
A froth of slobbered hay droops
from the stippled muzzle. In the slow
rolling mass of his skull his eyes
surface like fish bellies.

He is chained while they swill his floor. 10
His stall narrows to rage. He knows
the sweet smell of a heifer's fear.
Remembered summer haysmells reach him,
a trace of the herd's freedom, clover-
loaded winds. The thundering speed 15
blows up the Dee breathing of plains,
of cattle wading in shallows.
His crazy eyes churn with their vision.

SECTION B: PROSE

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

Remember to support your ideas with details from the writing.

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

Sir Thomas could not give so instantaneous and unqualified a consent. He debated and hesitated;—it was a serious charge;—a girl so brought up must be adequately provided for, or there would be cruelty instead of kindness in taking her from her family. He thought of his own four children—of his two sons—of cousins in love, &c.;—but no sooner had he deliberately begun to state his objections, than Mrs Norris interrupted him with a reply to them all whether stated or not. 5

‘My dear Sir Thomas, I perfectly comprehend you, and do justice to the generosity and delicacy of your notions, which indeed are quite of a piece with your general conduct; and I entirely agree with you in the main as to the propriety of doing every thing one could by way of providing for a child one had in a manner taken into one’s own hands; and I am sure I should be the last person in the world to withhold my mite upon such an occasion. Having no children of my own, who should I look to in any little matter I may ever have to bestow, but the children of my sisters?—and I am sure Mr Norris is too just—but you know I am a woman of few words and professions. Do not let us be frightened from a good deed by a trifle. Give a girl an education, and introduce her properly into the world, and ten to one but she has the means of settling well, without farther expense to any body. A niece of our’s, Sir Thomas, I may say, or, at least of *your’s*, would not grow up in this neighbourhood without many advantages. I don’t say she would be so handsome as her cousins. I dare say she would not; but she would be introduced into the society of this country under such very favourable circumstances as, in all human probability, would get her a creditable establishment. You are thinking of your sons—but do not you know that of all things upon earth *that* is the least likely to happen; brought up, as they would be, always together like brothers and sisters? It is morally impossible. I never knew an instance of it. It is, in fact, the only sure way of providing against the connection. Suppose her a pretty girl, and seen by Tom or Edmund for the first time seven years hence, and I dare say there would be mischief. The very idea of her having been suffered to grow up at a distance from us all in poverty and neglect, would be enough to make either of the dear sweet-tempered boys in love with her. But breed her up with them from this time, and suppose her even to have the beauty of an angel, and she will never be more to either than a sister.’ 35

‘There is a great deal of truth in what you say,’ replied Sir Thomas, ‘and far be it from me to throw any fanciful impediment in the way of a plan which would be so consistent with the relative situations of each. I only meant to observe, that it ought not to be lightly engaged in, and that to make it really serviceable to Mrs Price, and creditable to ourselves, we must secure to the child, or consider ourselves engaged to secure to her hereafter, as circumstances may arise, the provision of a gentlewoman, if no such establishment should offer as you are so sanguine in expecting.’ 40

‘I thoroughly understand you,’ cried Mrs Norris: ‘you are every thing
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that is generous and considerate, and I am sure we shall never disagree on this point. Whatever I can do, as you well know, I am always ready enough to do for the good of those I love; and, though I could never feel for this little girl the hundredth part of the regard I bear your own dear children, nor consider her, in any respect, so much my own, I should hate myself if I were capable of neglecting her. Is not she a sister's child? and could I bear to see her want, while I had a bit of bread to give her? My dear Sir Thomas, with all my faults I have a warm heart; and, poor as I am, would rather deny myself the necessaries of life, than do an ungenerous thing. So, if you are not against it, I will write to my poor sister to-morrow, and make the proposal; and, as soon as matters are settled, I will engage to get the child to Mansfield; *you* shall have no trouble about it. My own trouble, you know, I never regard. I will send Nanny to London on purpose, and she may have a bed at her cousin, the sadler's, and the child be appointed to meet her there. They may easily get her from Portsmouth to town by the coach, under the care of any creditable person that may chance to be going. I dare say there is always some reputable tradesman's wife or other going up.'

[from Chapter 1]

How does Austen make this such a striking introduction to Mrs Norris?

- Or** **8** In what ways does Austen persuade you that Henry Crawford would be an unsuitable husband for Fanny?

WILLA CATHER: *My Ántonia*

Remember to support your ideas with details from the writing.

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

‘I expect you hardly know me, Jim.’

The voice seemed familiar, but I did not recognize her until she stepped into the light of my doorway and I beheld—Lena Lingard! She was so quietly conventionalized by city clothes that I might have passed her on the street without seeing her. Her black suit fitted her figure smoothly, and a black lace hat, with pale-blue forget-me-nots, sat demurely on her yellow hair.

5

I led her toward Cleric’s chair, the only comfortable one I had, questioning her confusedly.

She was not disconcerted by my embarrassment. She looked about her with the naïve curiosity I remembered so well. ‘You are quite comfortable here, aren’t you? I live in Lincoln now, too, Jim. I’m in business for myself. I have a dressmaking shop in the Raleigh Block, out on O Street. I’ve made a real good start.’

10

‘But, Lena, when did you come?’

15

‘Oh, I’ve been here all winter. Didn’t your grandmother ever write you? I’ve thought about looking you up lots of times. But we’ve all heard what a studious young man you’ve got to be, and I felt bashful. I didn’t know whether you’d be glad to see me.’ She laughed her mellow, easy laugh, that was either very artless or very comprehending, one never quite knew which. ‘You seem the same, though—except you’re a young man, now, of course. Do you think I’ve changed?’

20

‘Maybe you’re prettier—though you were always pretty enough. Perhaps it’s your clothes that make a difference.’

‘You like my new suit? I have to dress pretty well in my business.’

25

She took off her jacket and sat more at ease in her blouse, of some soft, flimsy silk. She was already at home in my place, had slipped quietly into it, as she did into everything. She told me her business was going well, and she had saved a little money.

‘This summer I’m going to build the house for mother I’ve talked about so long. I won’t be able to pay up on it at first, but I want her to have it before she is too old to enjoy it. Next summer I’ll take her down new furniture and carpets, so she’ll have something to look forward to all winter.’

30

I watched Lena sitting there so smooth and sunny and well-cared-for, and thought of how she used to run barefoot over the prairie until after the snow began to fly, and how Crazy Mary chased her round and round the cornfields. It seemed to me wonderful that she should have got on so well in the world. Certainly she had no one but herself to thank for it.

35

‘You must feel proud of yourself, Lena,’ I said heartily. ‘Look at me; I’ve never earned a dollar, and I don’t know that I’ll ever be able to.’

40

‘Tony says you’re going to be richer than Mr Harling some day. She’s always bragging about you, you know.’

‘Tell me, how *is* Tony?’

[from Book 3 Chapter 2]

How does Cather make this such a memorable and significant moment in the novel?

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Or 10 Explore the ways in which Cather strikingly portrays Peter and Pavel.

ANITA DESAI: *In Custody*

Remember to support your ideas with details from the writing.

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

When the mat in the doorway was lifted aside by a boy in striped pyjamas and a vest bringing in a tumbler of tea, that miraculous intimacy came to an abrupt end. It was not to be recovered. Nur angrily sent the boy away again to fetch tea for the guest but other people began to come in who must have been in the building all that time, asleep or biding their time, and took the bringing in of tea as a signal to come swarming up the stairs, into the room, filling it with noise. Deven looked across at the figure on the bed, helplessly, regretting that he had not even discussed the proposed interview with him. Now others demanded his attention while someone thrust a metal tumbler of scalding tea into Deven's hand. He nearly dropped it in agony, then recovered himself and clutched it with blistering fingertips while waiting for an opportunity to have another word with Nur. 5

There seemed little chance of that since the servant boy was demanding to know what Nur wanted for his dinner tonight, whether it was to be prepared at home or ordered from the bazaar; a child – too young to be his son, Deven thought, and wondered if it could be a grandchild – wandered around, whining petulantly for some money but when he was given it, flung it upon the floor and cried; then there were some young girls who came to pick up the crying child and carry him off, and were evidently surprised to find the room full of men for they hastily covered their heads with their veils and hurried away, grumbling at the invasion; also several loutish young men who stated they had been waiting downstairs to be summoned, had been playing cards at which all claimed to have lost money and demanded their host make up to them for their losses since he was responsible for them. Deven was scandalized by their audacity but the poet did not mind at all. Laughing, he reprimanded them for their dissolute habits and threatened them with expulsion from his home which was, he said, a temple of domesticity as they could see. 15

'Since when has Nur become the resident of such a temple?' challenged one of the men, pock-marked and not so young. 'We met in a temple of another sort. Have you forgotten?' 20

Deven flushed; it was not possible to misunderstand their innuendoes, they grew more blatant and ribald by the minute. It was the kind of talk Deven heard plenty of in and around the college, and had had much of when he had himself been a student, but he was not used to hearing it in the presence of the aged whom he had been brought up to consider very near sacred. The frequent use of the word temple made it still more blasphemous. 25

When he could stand it no longer, he got up to go. This movement attracted Nur's attention and he raised his hand to stop the chatter and asked Deven to help him out on to the terrace, 'to escape from these – these devils from the gambling dens and drinking houses of my past'. Deven came forward eagerly to support him but the poet, after placing his hand on Deven's shoulder, grew angry when it became clear that Deven did not know the procedure, the routine, and left behind such essential aids to his comfort as a footstool and a favourite bolster, so that the servant boy had to be sent for after all and Deven made to feel inadequate. When the 40

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boy appeared, more sullen than before, Deven tried to help him gather all the necessary cushions and bolsters to carry out to the terrace but found himself either ignored or rudely pushed out of the way. Was he wanted or not? he wondered. 50

Then his bewilderment and resentment were sent spinning with a few hard words from the poet that he brought out of the depths of his being as if they were the bile that had collected there. ‘Wait till you are my age,’ he spat, ‘you – you boy without hair. Wait till you experience the afflictions I know. I sit upon them daily – not my crown but my throne of thorns. That is what piles are, my friend – oh, the pain, the suffering –’ he nearly wept, standing there in the middle of the room, wringing his hands while he waited to be led out. 55 60

Deven hung his head, then lowered himself on to his knees beside the bed, running his fingers over the poet’s slippers and trying not to hear the poet’s curses, wondering what he could pick up and offer.

[from Chapter 3]

What does Desai’s writing make you feel towards Deven at this moment in the novel?

- Or** **12** Explore **two** moments in the novel that Desai’s writing makes particularly entertaining for you.

Do not use the extract for Question 11 in answering this question.

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:

Louisa turned upon her pillow, and heard no more. When her sister had withdrawn, she turned her head back again, and lay with her face towards the door, until it opened and her father entered.

He had a jaded anxious look upon him, and his hand, usually steady, trembled in hers. He sat down at the side of the bed, tenderly asking how she was, and dwelling on the necessity of her keeping very quiet after her agitation and exposure to the weather last night. He spoke in a subdued and troubled voice, very different from his usual dictatorial manner; and was often at a loss for words.

5

‘My dear Louisa. My poor daughter.’ He was so much at a loss at that place, that he stopped altogether. He tried again.

10

‘My unfortunate child.’ The place was so difficult to get over, that he tried again.

‘It would be hopeless for me, Louisa, to endeavour to tell you how overwhelmed I have been, and still am, by what broke upon me last night. The ground on which I stand has ceased to be solid under my feet. The only support on which I leaned, and the strength of which it seemed and still does seem, impossible to question, has given way in an instant. I am stunned by these discoveries. I have no selfish meaning in what I say; but I find the shock of what broke upon me last night, to be very heavy indeed.’

15

20

She could give him no comfort herein. She had suffered the wreck of her whole life upon the rock.

‘I will not say, Louisa, that if you had by any happy chance undeceived me some time ago, it would have been better for us both; better for your peace, and better for mine. For I am sensible that it may not have been a part of my system to invite any confidence of that kind. I have proved my – my system to myself, and I have rigidly administered it; and I must bear the responsibility of its failures. I only entreat you to believe, my favourite child, I have meant to do right.’

25

He said it earnestly, and to do him justice he had. In gauging fathomless deeps with his little mean excise-rod, and in staggering over the universe with his rusty stiff-legged compasses, he had meant to do great things. Within the limits of his short tether he had tumbled about, annihilating the flowers of existence with greater singleness of purpose than many of the blatant personages whose company he kept.

30

35

‘I am well assured of what you say, father. I know I have been your favourite child. I know you have intended to make me happy. I have never blamed you, and I never shall.’

He took her outstretched hand, and retained it in his.

‘My dear, I have remained all night at my table, pondering again and again on what has so painfully passed between us. When I consider your character; when I consider that what has been known to me for hours, has been concealed by you for years; when I consider under what immediate pressure it has been forced from you at last; I come to the conclusion that I cannot but mistrust myself.’

40

45

He might have added more than all, when he saw the face now looking at him. He did add it in effect, perhaps, as he softly moved her scattered hair from her forehead with his hand. Such little actions, slight in

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another man, were very noticeable in him; and his daughter received them as if they had been words of contrition.

50

‘But,’ said Mr Gradgrind, slowly, and with hesitation, as well as with a wretched sense of helplessness, ‘if I see reason to mistrust myself for the past, Louisa, I should also mistrust myself for the present and the future. To speak unreservedly to you, I do. I am far from feeling convinced now, however differently I might have felt only this time yesterday, that I am fit for the trust you repose in me; that I know how to respond to the appeal you have come home to make to me; that I have the right instinct – supposing it for the moment to be some quality of that nature – how to help you, and to set you right, my child.’

55

[from Book 3 Chapter 1]

How does Dickens make this such an emotional and significant moment for Mr Gradgrind?

Or **14** ‘Young Tom Gradgrind is completely despicable.’

To what extent does Dickens persuade you to agree with this judgement?

KATE GRENVILLE: *The Secret River*

Remember to support your ideas with details from the writing.

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

One morning the turnkey came to the cell door and bawled out his name.

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on her soul!

And may God have mercy

[from Part 1]

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How does Grenville make this such a dramatic ending to the Thornhills' life in London?

Or **16** Explore the ways in which Grenville strikingly portrays Blackwood.

JOHN KNOWLES: *A Separate Peace*

Remember to support your ideas with details from the writing.

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

‘Everybody in this place is either a draft-dodging Kraut or a ... a ...’ the scornful force of his tone turned the word into a curse, ‘a *nat-u-ral-ist!*’ Brinker grabbed my arm agitatedly. ‘I’m giving it up, I’m going to enlist. Tomorrow.’

I felt a thrill when he said it. This was the logical climax of the whole misbegotten day, this whole out-of-joint term at Devon. I think I had been waiting for a long time for someone to say this so that I could entertain these decisive words myself. 5

To enlist. To slam the door impulsively on the past, to shed everything down to my last bit of clothing, to break the pattern of my life—that complex design I had been weaving since birth with all its dark threads, its unexplainable symbols set against a conventional background of domestic white and schoolboy blue, all those tangled strands which required the dexterity of a virtuoso to keep flowing—I yearned to take giant military shears to it, snap! bitten off in an instant, and nothing left in my hands but spools of khaki which could weave only a plain, flat, khaki design, however twisted they might be. 10 15

Not that it would be a good life. The war would be deadly all right. But I was used to finding something deadly in things that attracted me; there was always something deadly lurking in anything I wanted, anything I loved. And if it wasn’t there, as for example with Phineas, then I put it there myself. 20

But in the war, there was no question about it at all; it was there.

I separated from Brinker in the quadrangle, since one of his clubs was meeting and he could not go back to the dormitory yet—‘I’ve got to preside at a meeting of the Golden Fleece Debating Society tonight,’ he said in a tone of amazed contempt, ‘the Golden Fleece Debating Society! We’re mad here, all mad,’ and he went off raving to himself in the dark. 25

It was a night made for hard thoughts. Sharp stars pierced singly through the blackness, not sweeps of them or clusters or Milky Ways as there might have been in the South, but single, chilled points of light, as unromantic as knife blades. Devon, muffled under the gentle occupation of the snow, was dominated by them; the cold Yankee stars ruled this night. They did not invoke in me thoughts of God, or sailing before the mast, or some great love as crowded night skies at home had done; I thought instead, in the light of those cold points, of the decision facing me. 30 35

Why go through the motions of getting an education and watch the war slowly chip away at the one thing I had loved here, the peace, the measureless, careless peace of the Devon summer? Others, the Quackenbushes of this world, could calmly watch the war approach them and jump into it at the last and most advantageous instant, as though buying into the stock market. But I couldn’t. 40

There was no one to stop me but myself. Putting aside soft reservations about What I Owed Devon and my duty to my parents and so on, I reckoned my responsibilities by the light of the unsentimental night sky and knew that I owed no one anything. I owed it to myself to meet this crisis in my life when I chose, and I chose now. 45

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I bounced zestfully up the dormitory stairs. Perhaps because my mind still retained the image of the sharp night stars, those few fixed points of light in the darkness, perhaps because of that the warm yellow light streaming from under my own door came as such a shock. It was a simple case of a change of expectation. The light should have been off. Instead, as though alive itself, it poured in a thin yellow slab of brightness from under the door, illuminating the dust and splinters of the hall floor. 50

I grabbed the knob and swung open the door. He was seated in my chair at the desk, bending down to adjust the gross encumbrance of his leg, so that only the familiar ears set close against his head were visible, and his short-cut brown hair. He looked up with a provocative grin, 'Hi pal, where's the brass band?' 55

Everything that had happened throughout the day faded like that first false snowfall of the winter. Phineas was back. 60

[from Chapter 7]

How does Knowles vividly convey Gene's thoughts and feelings at this moment in the novel?

Or **18** In what ways does Knowles strikingly portray the changes in Finny after his first fall?

ALAN PATON: *Cry, the Beloved Country*

Remember to support your ideas with details from the writing.

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

He passed again through the great gate in the grim high wall, and they brought the boy to him. Again he took the lifeless hand in his own, and was again moved to tears, this time by the dejection of his son.

– Are you in health, my son?

The son stood and moved his head to one side, and looked for a while at the one window, and then moved and looked at the other, but not at his father.

– I am in health, my father.

– I have some business for you, my son. Are you certain that you wish to marry this girl?

– I can marry her.

– There is a friend of mine, a white priest, and he will see if it can be arranged, and he will see the Bishop to see if it can be done quickly. And he will get a lawyer for you.

There is a spark of life in the eyes, of some hope maybe.

– You would like a lawyer?

– They say one can be helped by a lawyer.

– You told the police that these other two were with you?

– I told them. And now I have told them again.

– And then?

– And then they sent for them and fetched them from their cells.

– And then?

– And then they were angry with me, and cursed me in front of the police, and said that I was trying to bring them into trouble.

– And then?

– And then they asked what proof I had. And the only proof I had was that it was true, it was these two and no other and they stood there with me in the house, I here and they yonder.

He showed his father with his hands, and the tears came into his eyes, and he said, Then they cursed me again, and stood looking angrily at me, and said one to the other, How can he lie so about us?

– They were your friends?

– Yes, they were my friends.

– And they will leave you to suffer alone?

– Now I see it.

– And until this, were they friends you could trust?

– I could trust them.

– I see what you mean. You mean they were the kind of friends that a good man could choose, upright, hard-working, obeying the law?

Old man, leave him alone. You lead him so far and then you spring upon him. He looks at you sullenly, soon he will not answer at all.

– Tell me, were they such friends?

But the boy made no answer.

– And now they leave you alone?

Silence, then – I see it.

– Did you not see it before?

Reluctantly the boy said, I saw it. The old man was tempted to ask, then why, why did you continue with them? But the boy's eyes were filled

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with tears, and the father's compassion struggled with the temptation and overcame it. He took his son's hands, and this time they were not quite lifeless, but there was some feeling in them, and he held them strongly and comfortingly. 50

– Be of courage, my son. Do not forget there is a lawyer. But it is only the truth you must tell him.

– I shall tell him only the truth, my father. 55

He opened his mouth as though there were something he would say, but he did not say it.

– Do not fear to speak, my son.

– He must come soon, my father.

He looked at the window, and his eyes filled again with tears. He tried to speak carelessly. Or it may be too late, he said. 60

– Have no fear of that. He will come soon. Shall I go now to see when he will come?

– Go now, soon, soon, my father.

[from Book 1 Chapter 17]

In what ways does Paton make this moment in the novel so sad?

- Or** **20** Explore the ways in which Paton makes Stephen's friendship with Arthur Jarvis's young son so memorable.

from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

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

He carefully opened one and took out the letter and unfolded it, frail, khaki-coloured.

My dearest Mary, it began, I am so tired I can hardly write to you. I have spent what seems like all day censoring letters (there is a howitzer about 100 yds away firing every 2 minutes). The letters are heartrending in their attempt to express what they cannot. Some of the men are illiterate, others almost so. I know that they feel as much as we do, yet they do not have the words to express it. That is your job in the schoolroom to give us generations who can read and write well. They have ...

5
10

The boy's eye skipped down the page and over the next. He read the last paragraph.

Mary I love you as much as ever – more so that we cannot be together. I do not know which is worse, the hurt of this war or being separated from you. Give all my love to Brendan and all at home.

15

It was signed, scribbles with what he took to be John. He folded the paper carefully into its original creases and put it in the envelope. He opened another.

My love, it is thinking of you that keeps me sane. When I get a moment I open my memories of you as if I were reading. Your long dark hair – I always imagine you wearing the blouse with the tiny roses, the white one that opened down the back – your eyes that said so much without words, the way you lowered your head when I said anything that embarrassed you, and the clean nape of your neck.

20

The day I think about most was the day we climbed the head at Ballycastle. In a hollow, out of the wind, the air full of pollen and the sound of insects, the grass warm and dry and you lying beside me your hair undone, between me and the sun. You remember that that was where I first kissed you and the look of disbelief in your eyes that made me laugh afterwards.

25
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It makes me laugh now to see myself savouring these memories standing alone up to my thighs in muck. It is everywhere, two, three feet deep. To walk ten yards leaves you quite breathless.

I haven't time to write more today so I leave you with my feet in the clay and my head in the clouds.

35

I love you, John.

He did not bother to put the letter back into the envelope but opened another.

My dearest, I am so cold that I find it difficult to keep my hand steady enough to write. You remember when we swam the last two fingers of

40

your hand went the colour and texture of candles with the cold. Well that is how I am all over. It is almost four days since I had any real sensation in my feet or legs. Everything is frozen. The ground is like steel.

Forgive me telling you this but I feel I have to say it to someone. 45
The worst thing is the dead. They sit or lie frozen in the position they die. You can distinguish them from the living because their faces are the colour of slate. God help us when the thaw comes ... This war is beginning to have an effect on me. I have lost all sense of feeling. The only emotion I have experienced lately is one of anger. Sheer white 50
trembling anger. I have no pity or sorrow for the dead and injured. I thank God it is not me but I am enraged that it had to be them. If I live through this experience I will be a different person.

The only thing that remains constant is my love for you.

Today a man died beside me. A piece of shrapnel had pierced his 55
neck as we were moving under fire. I pulled him into a crater and stayed with him until he died. I watched him choke and then drown in his blood.

I am full of anger which has no direction.

He sorted through the pile and read half of some, all of others. The 60
sun had fallen low in the sky and shone directly into the room onto the pages he was reading making the paper glare. He selected a letter from the back of the pile and shaded it with his hand as he read.

Dearest Mary, I am writing this to you from my hospital bed. I hope 65
that you were not too worried about not hearing from me. I have been here, so they tell me, for two weeks and it took another two weeks before I could bring myself to write this letter.

I have been thinking a lot as I lie here about the war and about 70
myself and about you. I do not know how to say this but I feel deeply that I must do something, must sacrifice something to make up for the horror of the past year. In some strange way Christ has spoken to me through the carnage ...

Suddenly the boy heard the creak of the stair and he frantically tried 75
to slip the letter back into its envelope but it crumpled and would not fit. He bundled them all together.

How does MacLaverty make this such a moving and significant moment in the story?

- Or 22 Explore the ways in which La Guma's writing makes *The Lemon Orchard* such a horrifying story.

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LITERATURE (ENGLISH)

0486/21

Paper 2 Drama

October/November 2019

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.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either	*1	Read this passage carefully, and then answer the question that follows it:	
		[RUTH comes in forlornly and pulls off her coat with dejection. They both look at her.]	
		<i>Ruth</i> [dispiritedly]: Well, I guess from all the happy faces – everybody knows.	
		<i>Beneatha</i> : You pregnant?	5
		<i>Mama</i> : Lord have mercy, I sure hope it's a little old girl. Travis ought to have a sister.	
		[BENEATHA and RUTH give her a hopeless look for this grandmotherly enthusiasm.]	
		<i>Beneatha</i> : How far along are you?	10
		<i>Ruth</i> : Two months.	
		<i>Beneatha</i> : Did you mean to? I mean did you plan it or was it an accident?	
		<i>Mama</i> : What do you know about planning or not planning?	
		<i>Beneatha</i> : Oh, Mama.	15
		<i>Ruth</i> [wearily]: She's twenty years old, Lena.	
		<i>Beneatha</i> : Did you plan it, Ruth?	
		<i>Ruth</i> : Mind your own business.	
		<i>Beneatha</i> : It is my business – where is he going to live, on the roof? [There is silence following the remark as the three women react to the sense of it.] Gee – I didn't mean that, Ruth, honest. Gee, I don't feel like that at all. I – I think it is wonderful.	20
		<i>Ruth</i> [dully]: Wonderful.	
		<i>Beneatha</i> : Yes – really.	25
		<i>Mama</i> [looking at RUTH, worried]: Doctor say everything going to be all right?	
		<i>Ruth</i> [far away]: Yes – she says everything is going to be fine ...	
		<i>Mama</i> [immediately suspicious]: 'She' – What doctor you went to? [RUTH folds over, near hysteria.]	30
		<i>Mama</i> [worriedly hovering over RUTH]: Ruth honey – what's the matter with you – you sick?	
		[RUTH has her fists clenched on her thighs and is fighting hard to suppress a scream that seems to be rising in her.]	
		<i>Beneatha</i> : What's the matter with her, Mama?	35
		<i>Mama</i> [working her fingers in RUTH's shoulder to relax her]: She be all right. Women gets right depressed sometimes when they get her way. [Speaking softly, expertly, rapidly.] Now you just relax. That's right ... just lean back, don't think 'bout nothing at all ... nothing at all –	40
		<i>Ruth</i> : I'm all right ...	

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[The glassy-eyed look melts and then she collapses into a fit of heavy sobbing. The bell rings.]

<i>Beneatha:</i>	Oh, my God – that must be Asagai.	
<i>Mama</i>	<i>[to RUTH]:</i> Come on now, honey. You need to lie down and rest awhile ... then have some nice hot food.	45
	<i>[They go out, RUTH's weight on her mother-in-law. BENEATHA, herself profoundly disturbed, opens the door to admit a rather dramatic-looking young man with a large parcel.]</i>	
<i>Asagai:</i>	Hello, Alaiyo –	
<i>Beneatha</i>	<i>[holding the door open and regarding him with pleasure]:</i> Hello ... <i>[Long pause.]</i> Well – come in. And please excuse everything. My mother was very upset about my letting anyone come here with the place like this.	50
<i>Asagai</i>	<i>[coming into the room]:</i> You look disturbed too ... Is something wrong?	55
<i>Beneatha</i>	<i>[still at the door, absently]:</i> Yes ... we've all got acute ghetto-itus. <i>[She smiles and comes towards him, finding a cigarette and sitting.]</i> So – sit down! How was Canada?	60

[from Act 1, Scene 2]

In what ways does Hansberry make this such an upsetting moment in the play?

Or †2 How does Hansberry make the differences between Joseph Asagai and George Murchison so fascinating?

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: He was as good a man as he had to be in a life that was hard and even.

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Rodolpho [smiling at the smallness of his town]: In our town there are no piers, only the beach, and little fishing boats.

[from Act 1]

In what ways does Miller make this moment in the play so memorable?

Or †4 What do you find moving about Miller's portrayal of the relationship between Eddie and Beatrice?

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 *goes out.*]
- Violet* [off]: It's no good. No more statements.
[Voices answer her, fading at length into silence. GRACE puts a rug over RONNIE, now sleeping very soundly.]
- Arthur:* Grace, dear – 5
- Grace:* Yes?
- Arthur:* I fancy this might be a good opportunity of talking to Violet.
- Grace* [quite firmly]: No, dear.
- Arthur:* Meaning that it isn't a good opportunity? Or meaning that you have no intention at all of ever talking to Violet? 10
- Grace:* I'll do it one day, Arthur. Tomorrow, perhaps. Not now.
- Arthur:* I believe you'd do better to grasp the nettle. Delay only adds to your worries –
- Grace* [bitterly]: My worries? What do you know about my worries?
- Arthur:* A good deal, Grace. But I feel they would be a lot lessened if you faced the situation squarely. 15
- Grace:* It's easy for you to talk, Arthur. You don't have to do it.
- Arthur:* I will, if you like.
- Grace:* No, dear.
- Arthur:* If you explain the dilemma to her carefully – if you even show her the figures I jotted down for you yesterday – I venture to think you won't find her unreasonable. 20
- 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. 25
- Arthur:* Facts are brutal things. 30
- 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 – 35
- 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.
- Arthur:* Such as? 40
- 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.

- 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. I can only pray to God that you know what you're doing. 45
- [*RONNIE stirs in his sleep. GRACE lowers her voice at the end of her speech. There is a pause.*] 50
- Arthur:* 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.
- 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. 55
- Grace* [*with sudden violence*]: Oh, I wish I could see the sense of it all! [*Pointing 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 – 60
- Arthur* [*grimly*]: The boy who didn't steal that postal order. 65

[*from Act 2, Scene 1*]

How does Rattigan powerfully portray the conflict between Grace and Arthur Winslow at this moment in the play?

- Or †6 How does Rattigan's portrayal of Ronnie Winslow contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

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 BANQUO, and FLEANCE with a torch before him.]

Banquo: How goes the night, boy?

Fleance: The moon is down; I have not heard the clock.

Banquo: And she goes down at twelve.

Fleance: I take 't, 'tis later, sir. 5

Banquo: Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers
Restrain in me the cursed thoughts that nature
Gives way to in repose! 10

[Enter MACBETH and a Servant with a torch.]

Give me my sword.

Who's there?

Macbeth: A friend. 15

Banquo: What, sir, not yet at rest? The king's a-bed.
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content. 20

Macbeth: Being unprepar'd,
Our will became the servant to defect;
Which else should free have wrought.

Banquo: All's well. 25
I dreamt last night of the three Weird Sisters.
To you they have show'd some truth.

Macbeth: I think not of them;
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time. 30

Banquo: At your kind'st leisure.

Macbeth: If you shall cleave to my consent, when 'tis,
It shall make honour for you.

Banquo: So I lose none 35
In seeking to augment it, but still keep
My bosom franchis'd and allegiance clear,
I shall be counsell'd.

Macbeth: Good repose the while!

Banquo: Thanks, sir; the like to you! 40

[Exeunt BANQUO and FLEANCE.]

Macbeth: Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

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[Exit Servant.]

Macbeth: Is this a dagger which I see before me, 45
 The handle toward my hand? Come, let me clutch thee.
 I have thee not, and yet I see thee still.
 Art thou not, fatal vision, sensible
 To feeling as to sight? or art thou but
 A dagger of the mind, a false creation, 50
 Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable
 As this which now I draw.
 Thou marshall'st me the way that I was going;
 And such an instrument I was to use. 55

[from Act 2, Scene 1]

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

Or †8 How does Shakespeare's portrayal of Lady Macduff and her children contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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 Capulet: Good night.
Get thee to bed, and rest; for thou hast need.

[*Exeunt* LADY CAPULET and NURSE.]

Juliet: Farewell! God knows when we shall meet again. 5
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life;
I'll call them back again to comfort me.
Nurse! – What should she do here?
My dismal scene I needs must act alone. 10
Come, vial.
What if this mixture do not work at all?
Shall I be married, then, to-morrow morning?
No, no; this shall forbid it. Lie thou there.

[*Laying down her dagger.*

What if it be a poison which the friar 15
Subtly hath minist'ed to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is; and yet methinks it should not,
For he hath still been tried a holy man. 20
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in, 25
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle 30
Where for this many hundred years the bones
Of all my buried ancestors are pack'd;
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort – 35
Alack, alack, is it not like that I,
So early waking – what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad –
O, if I wake, shall I not be distraught, 40
Environed with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains? 45

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O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point. Stay, Tybalt, stay.
Romeo, I come. This do I drink to thee.

[She drinks and falls upon her bed within the curtains.]

50

[from Act 4, Scene 3]

How does Shakespeare powerfully convey Juliet's thoughts and feelings at this moment in the play?

Or †10 What does Shakespeare's portrayal of the Nurse make you feel about her?

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LITERATURE (ENGLISH)

0486/22

Paper 2 Drama

October/November 2019

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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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

- Either *1** Read this passage carefully, and then answer the question that follows it:
- Walter:* [*stares at the money*]: You trust me like that, Mama?
- Mama:* I ain't never stop trusting you. Like I ain't never stop loving you.
[*She goes out, and WALTER sits looking at the money on the table as the music continues in its idiom, pulsing in the room. Finally, in a decisive gesture, he gets up, and, in mingled joy and desperation, picks up the money. At the same moment, TRAVIS enters for bed.*] 5
- Travis:* What's the matter, Daddy? You drunk?
- Walter:* [*sweetly, more sweetly than we have ever known him*]: No, Daddy ain't drunk. Daddy ain't going to never be drunk again ... 10
- Travis:* Well, good night, Daddy.
[*WALTER has come from behind the couch and leans over, embracing his son.*]
- Walter:* Son, I feel like talking to you tonight.
- Travis:* About what? 15
- Walter:* Oh, about a lot of things. About you and what kind of man you going to be when you grow up ... Son ... son, what do you want to be when you grow up?
- Travis:* A bus driver.
- Walter:* [*laughing a little*]: A what? Man, that ain't nothing to want to be! 20
- Travis:* Why not?
- Walter:* 'Cause, man – it ain't big enough – you know what I mean.
- Travis:* I don't know then. I can't make up my mind. Sometimes Mama asks me that too. And sometimes when I tell her I just want to be like you – she says she don't want me to be like that and sometimes she says she does ... 25
- Walter:* [*gathering him up in his arms*]: You know what, Travis? In seven years you going to be seventeen years old. And things is going to be very different with us in seven years. Travis ... One day when you are seventeen I'll come home – home from my office downtown somewhere – 30
- Travis:* You don't work in no office, Daddy.
- Walter:* No – but after tonight. After what your daddy gonna do tonight, there's going to be offices – a whole lot of offices ...
- Travis:* What you gonna do tonight, Daddy? 35
- Walter:* You wouldn't understand yet, son, but your daddy's gonna make a transaction ... a business transaction that's going to change our lives ... that's how come one day when you 'bout seventeen years old I'll come home and I'll be pretty tired, you know what I mean, after a day of conferences and secretaries getting things wrong the way they do ... 'cause an executive's life is hell, man – [*The more he talks the further away he gets.*] And I'll pull the car up on the driveway ... just a plain black Chrysler, I think with white walls – no – black tyres. More elegant. Rich people 40

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don't have to be flashy ... though I'll have to get something a little sportier for Ruth – maybe a Cadillac convertible to do her shopping in ... And I'll come up the steps to the house and the gardener will be clipping away at the hedges and I'll say 'Hello, Jefferson, how are you this evening?' And I'll go inside and Ruth will come downstairs and meet me at the door and we'll kiss each other, she'll take my arm and we'll go up to your room to see you sitting on the floor with the catalogues of all the great schools in America around you ... All the great schools in the world! And – and I'll say, all right, son – it's your seventeenth birthday, what is it you've decided? ... Just tell me, what it is you want to be – and you'll be it ... Whatever you want to be – Yessir! [*He holds his arms open for TRAVIS.*] You just name it, son ... [*TRAVIS leaps into them.*] and I hand you the world!

[*WALTER's voice has risen in pitch and hysterical promise and on the last line he lifts TRAVIS high.*]

CURTAIN

[from Act 2, Scene 2]

How does Hansberry powerfully portray Walter's thoughts and feelings at this moment in the play?

Or †2 How does Hansberry's portrayal of Karl Lindner make him such an unpleasant 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:

Eddie: You used to be different, Beatrice.

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Eddie: I'm goin', I'm goin' for a walk.

[from Act 2]

How does Miller make this such a memorable moment in the play?

- Or** †4 Does Miller's portrayal of the relationship between Catherine and Rodolpho encourage you to feel hopeful about their future happiness?

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:	
		<i>Catherine:</i> Desmond Curry, our family solicitor. Oh, Lord! [<i>In a hasty whisper.</i>] Darling—be polite to him, won't you?	
		<i>John:</i> Why? Am I usually so rude to your guests?	
		<i>Catherine:</i> No, but he doesn't know about us yet—	
		<i>John:</i> Who does?	5
		<i>Catherine:</i> [<i>still in a whisper</i>]: Yes, but he's been in love with me for years—it's a family joke— [<i>VIOLET comes in.</i>]	
		<i>Violet:</i> [<i>announcing</i>]: Mr Curry. [<i>DESMOND CURRY comes in. He is a man of about forty-five, with the figure of an athlete gone to seed. He has a mildly furtive manner, rather as if he had just absconded with his firm's petty cash, and hopes no one is going to be too angry about it. JOHN, when he sees him, cannot repress a faint smile at the thought of him loving CATHERINE. VIOLET goes out.</i>]	10
		<i>Catherine:</i> Hullo, Desmond. [<i>They shake hands.</i>] I don't think you know John Watherstone—	
		<i>Desmond:</i> No—but, of course, I've heard a lot about him—	
		<i>John:</i> How do you do? [<i>JOHN wipes the smile off his face, as he meets CATHERINE's glance. He and DESMOND shake hands. There is a pause.</i>]	20
		<i>Desmond:</i> Well, well, well. I trust I'm not early.	
		<i>Catherine:</i> No. Dead on time, Desmond—as always.	25
		<i>Desmond:</i> Capital. Capital. [<i>There is another pause.</i>]	
		<i>John</i> } [<i>together</i>]: Pretty ghastly this rain. <i>Catherine</i> } Tell me, Desmond—	
		<i>John:</i> I'm so sorry.	30
		<i>Catherine:</i> It's quite all right. I was only going to ask how you did in your cricket match yesterday, Desmond.	
		<i>Desmond:</i> Not too well, I'm afraid. My shoulder's still giving me trouble— [<i>There is another pause.</i>]	35
		[<i>At length.</i>] Well, well. I hear I'm to congratulate you both—	
		<i>Catherine:</i> Desmond—you know?	
		<i>Desmond:</i> Violet told me, just now—in the hall. Yes—I must congratulate you both.	
		<i>Catherine:</i> Thank you so much, Desmond.	40
		<i>John:</i> Thank you.	

- Desmond:* Of course, it's quite expected, I know. Quite expected. Still, it was rather a surprise, hearing it like that—from Violet in the hall.
- Catherine:* We were going to tell you, Desmond dear. It was only official this morning, you know. In fact you're the first person to hear it. 45
- Desmond:* Am I? Am I, indeed? Well, I'm sure you'll both be very happy.
- Catherine* } [*murmuring* Thank you, Desmond.
John } [*together*]: Thank you. 50
- Desmond:* Only this morning? Fancy.
[*GRACE comes in.*]
- Grace:* Hullo, Desmond dear.
- Desmond:* Hullo, Mrs Winslow.
- Grace:* [*to CATHERINE*]: I've got him to bed— 55
- Catherine:* Good.
- Desmond:* Nobody ill, I hope?
- Grace:* No, no. Nothing wrong at all—
[*ARTHUR comes in. He carries a bottle under his arm and has a corkscrew.*] 60
- Arthur:* Grace, when did we last have the cellars seen to?
- Grace:* I can't remember, dear.
- Arthur:* Well, they're in a shocking condition. Hullo, Desmond. How are you? You're not looking well.
- Desmond:* Am I not? I've strained my shoulder, you know. 65
- Arthur:* Well, why do you play these ridiculous games of yours? Resign yourself to the onrush of middle age and abandon them, my dear Desmond. [*He rings the bell and prepares to draw the cork.*]
- Desmond:* Oh, I could never do that. Not give up cricket. Not altogether. 70
- John:* [*making conversation*]: Are you any relation of D W H Curry who used to play for Middlesex?
- Desmond:* [*whose moment has come*]: I am D W H Curry.
- Grace:* Didn't you know we had a great man in the room?

[*from Act 1, Scene 1*]

In what ways does Rattigan make this such a tense moment in the play?

Or †6 How does Rattigan make the relationship between Arthur and Grace Winslow such a fascinating part of the play?

Macbeth: Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Banquo: Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

50

Macbeth: Your children shall be kings.

Banquo: You shall be King.

Macbeth: And Thane of Cawdor too; went it not so?

Banquo: To th' self-same tune and words.

[from Act 1, Scene 3]

How does Shakespeare make this early moment in the play so disturbing?

Or †8 To what extent does Shakespeare's portrayal of Lady Macbeth encourage you to feel pity for her?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

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

	[Enter NURSE.]	
Nurse:	Mistress! What, mistress! Juliet! Fast, I warrant her, she. Why, lamb! Why, lady! Fie, you slug-a-bed! Why, love, I say! madam! sweetheart! Why, bride! What, not a word? You take your penny-worths now Sleep for a week; for the next night, I warrant, The County Paris hath set up his rest That you shall rest but little. God forgive me! Marry, and amen. How sound is she asleep! I needs must wake her. Madam, madam, madam! Ay, let the County take you in your bed; He'll fright you up, i' faith. Will it not be?	5
	[Draws the curtains.	
	What, dress'd, and in your clothes, and down again! I must needs wake you. Lady! lady! lady! Alas, alas! Help, help! my lady's dead! O well-a-day that ever I was born! Some aqua-vitae, ho! My lord! My lady!	15
	[Enter LADY CAPULET.]	
Lady Capulet:	What noise is here?	20
Nurse:	O lamentable day!	
Lady Capulet:	What is the matter?	
Nurse:	Look, look! O heavy day!	
Lady Capulet:	O me, O me! My child, my only life, Revive, look up, or I will die with thee! Help, help! Call help.	25
	[Enter CAPULET.]	
Capulet:	For shame, bring Juliet forth; her lord is come.	
Nurse:	She's dead, deceas'd, she's dead; alack the day!	
Lady Capulet:	Alack the day, she's dead, she's dead, she's dead!	30
Capulet:	Ha! let me see her. Out, alas! she's cold; Her blood is settled, and her joints are stiff. Life and these lips have long been separated. Death lies on her like an untimely frost Upon the sweetest flower of all the field.	35
Nurse:	O lamentable day!	
Lady Capulet:	O woeful time!	
Capulet:	Death, that hath ta'en her hence to make me wail, Ties up my tongue and will not let me speak.	
	[Enter FRIAR LAWRENCE and COUNTY PARIS, with Musicians.]	40
Friar Lawrence:	Come, is the bride ready to go to church?	

<i>Capulet:</i>	Ready to go, but never to return. O son, the night before thy wedding day Hath Death lain with thy wife. There she lies, Flower as she was, deflowered by him. Death is my son-in-law, Death is my heir; My daughter he hath wedded; I will die, And leave him all; life, living, all is Death's.	45
<i>Paris:</i>	Have I thought long to see this morning's face, And doth it give me such a sight as this?	50
<i>Lady Capulet:</i>	Accurs'd, unhappy, wretched, hateful day! Most miserable hour that e'er time saw In lasting labour of his pilgrimage! But one, poor one, one poor and loving child, But one thing to rejoice and solace in, And cruel Death hath catch'd it from my sight!	55

[from Act 4, Scene 5]

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

Or †10 In what ways does Shakespeare's portrayal of Tybalt make him such a memorable character?

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LITERATURE (ENGLISH)

0486/23

Paper 2 Drama

October/November 2019

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

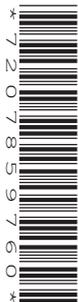
An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

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.



LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

- Either *1** Read this passage carefully, and then answer the question that follows it:
- [A long minute passes and WALTER slowly gets up.]
- Lindner:* [coming to the table with efficiency, putting his briefcase on the table and starting to unfold papers and unscrew fountain pens]: Well, I certainly was glad to hear from you people. [WALTER has begun to trek out of the room, slowly and awkwardly, rather like a small boy, passing the back of his sleeve across his mouth from time to time.] Life can really be so much simpler than people let it be most of the time. Well – with whom do I negotiate? You, Mrs Younger, or your son here? [MAMA sits with her hands folded on her lap and her eyes closed as WALTER advances. TRAVIS goes close to LINDNER and looks at the paper curiously.] Just some official papers, sonny. 5
- Ruth:* Travis, you go downstairs.
- Mama:* [opening her eyes and looking into WALTER's]: No. Travis, you stay right here. And you make him understand what you doing, Walter Lee. You teach him good. Like Willy Harris taught you. You show where our five generations done come to. Go ahead, son – 10
- Walter:* [looks down into his boy's eyes. TRAVIS grins at him merrily and WALTER draws him beside him with his arm lightly around his shoulder]: Well, Mr Lindner. [BENEATHA turns away.] We called you [there is a profound, simple groping quality in his speech] because, well, me and my family ... [He looks around and shifts from one foot to the other.] Well – we are very plain people ... 20
- Lindner:* Yes –
- Walter:* I mean – I have worked as a chauffeur most of my life – and my wife here, she does domestic work in people's kitchens. So does my mother. I mean – we are plain people ... 25
- Lindner:* Yes, Mr Younger –
- Walter:* [really like a small boy, looking down at his shoes and then up at the man]: And – uh – well, my father, well, he was a labourer most of his life.
- Lindner:* [absolutely confused]: Uh, yes – 30
- Walter:* [looking down at his toes once again]: My father almost beat a man to death once because this man called him a bad name or something, you know what I mean?
- Lindner:* No, I'm afraid I don't.
- Walter:* [finally straightening up]: Well, what I mean is that we come from people who had a lot of pride. I mean – we are very proud people. And that's my sister over there and she's going to be a doctor – and we are very proud – 35
- Lindner:* Well – I am sure that is very nice, but – 40

<i>Walter:</i>	<i>[starting to cry and facing the man eye to eye]:</i> What I am telling you is that we called you over here to tell you that we are very proud and that this is – this is my son, who makes the sixth generation of our family in this country, and that we have all thought about your offer and we have decided to move into our house because my father – my father – he earned it. <i>[MAMA has her eyes closed and is rocking back and forth as though she were in church, with her head nodding the amen yes.]</i> We don't want to make no trouble for nobody or fight no causes – but we will try to be good neighbours. That's all we got to say. <i>[He looks the man absolutely in the eyes.]</i> We don't want your money. <i>[He turns and walks away from the man.]</i>	45 50 55
<i>Lindner:</i>	<i>[looking around at all of them]:</i> I take it then that you have decided to occupy.	
<i>Beneatha:</i>	That's what the man said.	60
<i>Lindner:</i>	<i>[to MAMA in her reverie]:</i> Then I would like to appeal to you, Mrs Younger. You are older and wiser and understand things better I am sure ...	
<i>Mama:</i>	<i>[rising]:</i> I am afraid you don't understand. My son said we was going to move and there ain't nothing left for me to say. <i>[Shaking her head with double meaning.]</i> You know how these young folks is nowadays, mister. Can't do a thing with 'em. Good-bye.	65

[from Act 3]

How does Hansberry bring the play to such a dramatic climax here?

Or †2 In what ways does Hansberry powerfully portray the relationship between Ruth and Walter?

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:

Beatrice: They ain't goin' to come any quicker if you stand in the street.

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CATHERINE *stops him at the door.*

[from Act 1]

How does Miller make this moment in the play so revealing?

Or †4 How does Miller use Eddie's visits to Alfieri to contribute 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:
- Sir Robert:* What were you thinking about outside the C.O.'s office for twenty-five minutes?
- Ronnie:* [*wildly*]: I don't even know if I was there. I can't remember. Perhaps I wasn't there at all.
- Sir Robert:* No. Perhaps you were still in the locker room rifling Elliot's locker – 5
- Arthur:* [*indignantly*]: Sir Robert, I must ask you –
- Sir Robert:* Quiet!
- Ronnie:* I remember now. I remember. Someone did see me outside the C.O.'s office. A chap called Casey. I remember I spoke to him. 10
- Sir Robert:* What did you say?
- Ronnie:* I said: 'Come down to the post office with me. I'm going to cash a postal order.'
- Sir Robert:* [*triumphantly*]: Cash a postal order. 15
- Ronnie:* I mean get.
- Sir Robert:* You said cash. Why did you say cash if you meant get?
- Ronnie:* I don't know.
- Sir Robert:* I suggest cash was the truth.
- Ronnie:* No, no. It wasn't. It wasn't really. You're muddling me. 20
- Sir Robert:* You seem easily muddled. How many other lies have you told?
- Ronnie:* None. Really I haven't.
- Sir Robert:* [*bending forward malevolently*]: I suggest your whole testimony is a lie. 25
- Ronnie:* No! It's the truth.
- Sir Robert:* I suggest there is barely one single word of truth in anything you have said either to me, or to the Judge Advocate or to the Commander. I suggest that you broke into Elliot's locker, that you stole the postal order for five shillings belonging to Elliot, and you cashed it by means of forging his name. 30
- Ronnie:* [*wailing*]: I didn't. I didn't.
- Sir Robert:* I suggest you did it for a joke, meaning to give Elliot the five shillings back, but that when you met him and he said he had reported the matter that you got frightened and decided to keep quiet. 35
- Ronnie:* No, no, no. It isn't true.
- Sir Robert:* I suggest that by continuing to deny your guilt you are causing great hardship to your own family, and considerable annoyance to high and important persons in this country – 40
- Catherine:* [*on her feet*]: That's a disgraceful thing to say!
- Arthur:* [*rising*]: I agree.

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<i>Sir Robert:</i>	<i>[leaning forward and glaring at RONNIE with utmost venom]:</i> I suggest that the time has at last come for you to undo some of the misery you have caused by confessing to us all now that you are a forger, a liar and a thief. <i>[GRACE rises, crosses swiftly to RONNIE and envelops him.]</i>	45
<i>Ronnie:</i>	<i>[in tears]:</i> I'm not! I'm not! I'm not! I didn't do it.	
<i>Arthur:</i>	This is outrageous, sir. <i>[DESMOND crosses above SIR ROBERT to the table and collects the documents. JOHN enters. He is dressed in evening clothes.]</i>	50
<i>John:</i>	Kate, dear, I'm late. I'm terribly sorry – <i>[He stops short as he takes in the scene. RONNIE is sobbing hysterically on his mother's breast. ARTHUR and CATHERINE are glaring indignantly at SIR ROBERT, who is putting his papers together.]</i>	55
<i>Sir Robert:</i>	<i>[to DESMOND]:</i> Can I drop you anywhere? My car is at the door.	60
<i>Desmond:</i>	Er—no—I thank you.	
<i>Sir Robert:</i>	<i>[carelessly]:</i> Well, send all this stuff round to my chambers to-morrow morning, will you?	
<i>Desmond:</i>	But—but will you need it now?	
<i>Sir Robert:</i>	Oh, yes. The boy is plainly innocent. I accept the brief. <i>[SIR ROBERT bows to ARTHUR and CATHERINE and walks languidly to the door past the bewildered JOHN, to whom he gives a polite nod as he goes out. RONNIE continues to sob hysterically.]</i>	65
	QUICK CURTAIN	70

[from Act 1, Scene 2]

In what ways does Rattigan make this such a powerful moment in the play?

- Or** †6 How far does Rattigan's portrayal of Arthur Winslow encourage you to feel that he is a good father?

How does Shakespeare powerfully portray Lady Macbeth at this moment in the play?

Or †8 To what extent does Shakespeare encourage you to feel that Macbeth's fate is inevitable?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

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

[Enter NURSE and her man, PETER.]

Mercutio: A sail, a sail!

Benvolio: Two, two; a shirt and a smock.

Nurse: Peter!

Peter: Anon. 5

Nurse: My fan, Peter.

Mercutio: Good Peter, to hide her face; for her fan's the fairer face.

Nurse: God ye good morrow, gentlemen.

Mercutio: God ye good den, fair gentlewoman.

Nurse: Is it good den? 10

Mercutio: 'Tis no less, I tell ye; for the bawdy hand of the dial is now upon the prick of noon.

Nurse: Out upon you! What a man are you?

Romeo: One, gentlewoman, that God hath made himself to mar.

Nurse: By my troth, it is well said. 'For himself to mar' quoth 'a! 15
Gentlemen, can any of you tell me where I may find the young Romeo?

Romeo: I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse. 20

Nurse: You say well.

Mercutio: Yea, is the worst well? Very well took, i' faith; wisely, wisely.

Nurse: If you be he, sir, I desire some confidence with you.

Benvolio: She will indite him to some supper.

Mercutio: A bawd, a bawd, a bawd! So ho! 25

Romeo: What hast thou found?

Mercutio: No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent. 30
[He walks by them and sings.

An old hare hoar,
And an old hare hoar,
Is very good meat in Lent;
But a hare that is hoar
Is too much for a score,
When it hoars ere it be spent. 35
Romeo, will you come to your father's? We'll to dinner thither.

Romeo: I will follow you.

Mercutio: Farewell, ancient lady; farewell, [Sings] lady, lady, lady.
[Exeunt MERCUTIO and BENVOLIO.]

Nurse: I pray you, sir, what saucy merchant was this that was so full 40
of his ropery?

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<i>Romeo:</i>	A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.	
<i>Nurse:</i>	An 'a speak anything against me, I'll take him down, an 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates. And thou must stand by too, and suffer every knave to use me at his pleasure?	45
<i>Peter:</i>	I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.	50
<i>Nurse:</i>	Now, afore God, I am so vex'd that every part about me quivers. Scurvy knave! – Pray you, sir, a word; and as I told you, my young lady bid me enquire you out; what she bid me say I will keep to myself. But first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behaviour, as they say; for the gentlewoman is young; and, therefore, if you should deal double with her, truly it were an ill thing to be off'red to any gentlewoman, and very weak dealing.	55 60

[from Act 2, Scene 4]

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

Or †10 Does Shakespeare's writing encourage you to feel more sympathy for Juliet than for Romeo?

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Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/31

Paper 3 Drama (Open Text)

October/November 2019

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.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either	1	Read this passage carefully, and then answer the question that follows it:	
		[RUTH comes in forlornly and pulls off her coat with dejection. They both look at her.]	
		<i>Ruth</i> [dispiritedly]: Well, I guess from all the happy faces – everybody knows.	
		<i>Beneatha</i> : You pregnant?	5
		<i>Mama</i> : Lord have mercy, I sure hope it's a little old girl. Travis ought to have a sister.	
		[BENEATHA and RUTH give her a hopeless look for this grandmotherly enthusiasm.]	
		<i>Beneatha</i> : How far along are you?	10
		<i>Ruth</i> : Two months.	
		<i>Beneatha</i> : Did you mean to? I mean did you plan it or was it an accident?	
		<i>Mama</i> : What do you know about planning or not planning?	
		<i>Beneatha</i> : Oh, Mama.	15
		<i>Ruth</i> [wearily]: She's twenty years old, Lena.	
		<i>Beneatha</i> : Did you plan it, Ruth?	
		<i>Ruth</i> : Mind your own business.	
		<i>Beneatha</i> : It is my business – where is he going to live, on the roof? [There is silence following the remark as the three women react to the sense of it.] Gee – I didn't mean that, Ruth, honest. Gee, I don't feel like that at all. I – I think it is wonderful.	20
		<i>Ruth</i> [dully]: Wonderful.	
		<i>Beneatha</i> : Yes – really.	25
		<i>Mama</i> [looking at RUTH, worried]: Doctor say everything going to be all right?	
		<i>Ruth</i> [far away]: Yes – she says everything is going to be fine ...	
		<i>Mama</i> [immediately suspicious]: 'She' – What doctor you went to? [RUTH folds over, near hysteria.]	30
		<i>Mama</i> [worriedly hovering over RUTH]: Ruth honey – what's the matter with you – you sick?	
		[RUTH has her fists clenched on her thighs and is fighting hard to suppress a scream that seems to be rising in her.]	
		<i>Beneatha</i> : What's the matter with her, Mama?	35
		<i>Mama</i> [working her fingers in RUTH's shoulder to relax her]: She be all right. Women gets right depressed sometimes when they get her way. [Speaking softly, expertly, rapidly.] Now you just relax. That's right ... just lean back, don't think 'bout nothing at all ... nothing at all –	40
		<i>Ruth</i> : I'm all right ...	

[The glassy-eyed look melts and then she collapses into a fit of heavy sobbing. The bell rings.]

<i>Beneatha:</i>	Oh, my God – that must be Asagai.	
<i>Mama</i>	<i>[to RUTH]:</i> Come on now, honey. You need to lie down and rest awhile ... then have some nice hot food.	45
	<i>[They go out, RUTH's weight on her mother-in-law. BENEATHA, herself profoundly disturbed, opens the door to admit a rather dramatic-looking young man with a large parcel.]</i>	
<i>Asagai:</i>	Hello, Alaiyo –	
<i>Beneatha</i>	<i>[holding the door open and regarding him with pleasure]:</i> Hello ... <i>[Long pause.]</i> Well – come in. And please excuse everything. My mother was very upset about my letting anyone come here with the place like this.	50
<i>Asagai</i>	<i>[coming into the room]:</i> You look disturbed too ... Is something wrong?	55
<i>Beneatha</i>	<i>[still at the door, absently]:</i> Yes ... we've all got acute ghetto-itus. <i>[She smiles and comes towards him, finding a cigarette and sitting.]</i> So – sit down! How was Canada?	60

[from Act 1, Scene 2]

In what ways does Hansberry make this such an upsetting moment in the play?

- Or** **2** How does Hansberry make the differences between Joseph Asagai and George Murchison so fascinating?

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: He was as good a man as he had to be in a life that was hard and even.

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Rodolpho [*smiling at the smallness of his town*]: In our town there are no piers, only the beach, and little fishing boats.

[*from Act 1*]

In what ways does Miller make this moment in the play so memorable?

- Or** **4** What do you find moving about Miller's portrayal of the relationship between Eddie and Beatrice?

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 *goes out.*]
- Violet* [off]: It's no good. No more statements.
[Voices answer her, fading at length into silence. GRACE puts a rug over RONNIE, now sleeping very soundly.]
- Arthur:* Grace, dear – 5
- Grace:* Yes?
- Arthur:* I fancy this might be a good opportunity of talking to Violet.
- Grace* [quite firmly]: No, dear.
- Arthur:* Meaning that it isn't a good opportunity? Or meaning that you have no intention at all of ever talking to Violet? 10
- Grace:* I'll do it one day, Arthur. Tomorrow, perhaps. Not now.
- Arthur:* I believe you'd do better to grasp the nettle. Delay only adds to your worries –
- Grace* [bitterly]: My worries? What do you know about my worries?
- Arthur:* A good deal, Grace. But I feel they would be a lot lessened if you faced the situation squarely. 15
- Grace:* It's easy for you to talk, Arthur. You don't have to do it.
- Arthur:* I will, if you like.
- Grace:* No, dear.
- Arthur:* If you explain the dilemma to her carefully – if you even show her the figures I jotted down for you yesterday – I venture to think you won't find her unreasonable. 20
- 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. 25
- Arthur:* Facts are brutal things. 30
- 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 – 35
- 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.
- Arthur:* Such as? 40
- 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.

- 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. I can only pray to God that you know what you're doing. 45
- [*RONNIE stirs in his sleep. GRACE lowers her voice at the end of her speech. There is a pause.*] 50
- Arthur:* 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.
- 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. 55
- Grace* [*with sudden violence*]: Oh, I wish I could see the sense of it all! [*Pointing 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 – 60
- Arthur* [*grimly*]: The boy who didn't steal that postal order. 65

[*from Act 2, Scene 1*]

How does Rattigan powerfully portray the conflict between Grace and Arthur Winslow at this moment in the play?

- Or** **6** How does Rattigan's portrayal of Ronnie Winslow contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Macbeth*

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 BANQUO, and FLEANCE with a torch before him.]
		<i>Banquo:</i>	How goes the night, boy?
		<i>Fleance:</i>	The moon is down; I have not heard the clock.
		<i>Banquo:</i>	And she goes down at twelve.
		<i>Fleance:</i>	I take 't, 'tis later, sir. 5
		<i>Banquo:</i>	Hold, take my sword. There's husbandry in heaven; Their candles are all out. Take thee that too. A heavy summons lies like lead upon me, And yet I would not sleep. Merciful powers Restrain in me the cursed thoughts that nature 10 Gives way to in repose!
			[Enter MACBETH and a Servant with a torch.]
			Give me my sword.
			Who's there?
		<i>Macbeth:</i>	A friend. 15
		<i>Banquo:</i>	What, sir, not yet at rest? The king's a-bed. He hath been in unusual pleasure, and Sent forth great largess to your offices. This diamond he greets your wife withal, By the name of most kind hostess; and shut up 20 In measureless content.
		<i>Macbeth:</i>	Being unprepar'd, Our will became the servant to defect; Which else should free have wrought.
		<i>Banquo:</i>	All's well. 25 I dreamt last night of the three Weird Sisters. To you they have show'd some truth.
		<i>Macbeth:</i>	I think not of them; Yet, when we can entreat an hour to serve, We would spend it in some words upon that business, 30 If you would grant the time.
		<i>Banquo:</i>	At your kind'st leisure.
		<i>Macbeth:</i>	If you shall cleave to my consent, when 'tis, It shall make honour for you.
		<i>Banquo:</i>	So I lose none 35 In seeking to augment it, but still keep My bosom franchis'd and allegiance clear, I shall be counsell'd.
		<i>Macbeth:</i>	Good repose the while!
		<i>Banquo:</i>	Thanks, sir; the like to you! 40
			[Exeunt BANQUO and FLEANCE.]
		<i>Macbeth:</i>	Go bid thy mistress, when my drink is ready, She strike upon the bell. Get thee to bed. [Exit Servant.]

Macbeth: Is this a dagger which I see before me, 45
 The handle toward my hand? Come, let me clutch thee.
 I have thee not, and yet I see thee still.
 Art thou not, fatal vision, sensible
 To feeling as to sight? or art thou but
 A dagger of the mind, a false creation, 50
 Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable
 As this which now I draw.
 Thou marshall'st me the way that I was going;
 And such an instrument I was to use. 55

[from Act 2, Scene 1]

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

- Or 8 How does Shakespeare's portrayal of Lady Macduff and her children contribute to the dramatic impact of the play?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

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 Capulet: Good night.
Get thee to bed, and rest; for thou hast need.

[*Exeunt* LADY CAPULET and NURSE.]

Juliet: Farewell! God knows when we shall meet again. 5
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life;
I'll call them back again to comfort me.
Nurse! – What should she do here?
My dismal scene I needs must act alone. 10
Come, vial.
What if this mixture do not work at all?
Shall I be married, then, to-morrow morning?
No, no; this shall forbid it. Lie thou there.

[*Laying down her dagger.*

What if it be a poison which the friar 15
Subtly hath minist'ed to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is; and yet methinks it should not,
For he hath still been tried a holy man. 20
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in, 25
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle 30
Where for this many hundred years the bones
Of all my buried ancestors are pack'd;
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort – 35
Alack, alack, is it not like that I,
So early waking – what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad –
O, if I wake, shall I not be distraught, 40
Environed with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains? 45

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O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point. Stay, Tybalt, stay.
Romeo, I come. This do I drink to thee.

[She drinks and falls upon her bed within the curtains.]

50

[from Act 4, Scene 3]

How does Shakespeare powerfully convey Juliet's thoughts and feelings at this moment in the play?

Or **10** What does Shakespeare's portrayal of the Nurse make you feel about her?

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LITERATURE (ENGLISH)

0486/32

Paper 3 Drama (Open Text)

October/November 2019

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.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

- Either 1** Read this passage carefully, and then answer the question that follows it:
- Walter:* [*stares at the money*]: You trust me like that, Mama?
- Mama:* I ain't never stop trusting you. Like I ain't never stop loving you.
[*She goes out, and WALTER sits looking at the money on the table as the music continues in its idiom, pulsing in the room. Finally, in a decisive gesture, he gets up, and, in mingled joy and desperation, picks up the money. At the same moment, TRAVIS enters for bed.*] 5
- Travis:* What's the matter, Daddy? You drunk?
- Walter:* [*sweetly, more sweetly than we have ever known him*]: No, Daddy ain't drunk. Daddy ain't going to never be drunk again ... 10
- Travis:* Well, good night, Daddy.
[*WALTER has come from behind the couch and leans over, embracing his son.*]
- Walter:* Son, I feel like talking to you tonight.
- Travis:* About what? 15
- Walter:* Oh, about a lot of things. About you and what kind of man you going to be when you grow up ... Son ... son, what do you want to be when you grow up?
- Travis:* A bus driver.
- Walter:* [*laughing a little*]: A what? Man, that ain't nothing to want to be! 20
- Travis:* Why not?
- Walter:* 'Cause, man – it ain't big enough – you know what I mean.
- Travis:* I don't know then. I can't make up my mind. Sometimes Mama asks me that too. And sometimes when I tell her I just want to be like you – she says she don't want me to be like that and sometimes she says she does ... 25
- Walter:* [*gathering him up in his arms*]: You know what, Travis? In seven years you going to be seventeen years old. And things is going to be very different with us in seven years. Travis ... One day when you are seventeen I'll come home – home from my office downtown somewhere – 30
- Travis:* You don't work in no office, Daddy.
- Walter:* No – but after tonight. After what your daddy gonna do tonight, there's going to be offices – a whole lot of offices ...
- Travis:* What you gonna do tonight, Daddy? 35
- Walter:* You wouldn't understand yet, son, but your daddy's gonna make a transaction ... a business transaction that's going to change our lives ... that's how come one day when you 'bout seventeen years old I'll come home and I'll be pretty tired, you know what I mean, after a day of conferences and secretaries getting things wrong the way they do ... 'cause an executive's life is hell, man – [*The more he talks the further away he gets.*] And I'll pull the car up on the driveway ... just a plain black Chrysler, I think with white walls – no – black tyres. More elegant. Rich people 40

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don't have to be flashy ... though I'll have to get something a little sportier for Ruth – maybe a Cadillac convertible to do her shopping in ... And I'll come up the steps to the house and the gardener will be clipping away at the hedges and I'll say 'Hello, Jefferson, how are you this evening?' And I'll go inside and Ruth will come downstairs and meet me at the door and we'll kiss each other, she'll take my arm and we'll go up to your room to see you sitting on the floor with the catalogues of all the great schools in America around you ... All the great schools in the world! And – and I'll say, all right, son – it's your seventeenth birthday, what is it you've decided? ... Just tell me, what it is you want to be – and you'll be it ... Whatever you want to be – Yessir! [*He holds his arms open for TRAVIS.*] You just name it, son ... [*TRAVIS leaps into them.*] and I hand you the world!

[*WALTER's voice has risen in pitch and hysterical promise and on the last line he lifts TRAVIS high.*]

CURTAIN

[from Act 2, Scene 2]

How does Hansberry powerfully portray Walter's thoughts and feelings at this moment in the play?

- Or** **2** How does Hansberry's portrayal of Karl Lindner make him such an unpleasant 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:

Eddie: You used to be different, Beatrice.

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Eddie: I'm goin', I'm goin' for a walk.

[from Act 2]

How does Miller make this such a memorable moment in the play?

- Or** **4** Does Miller's portrayal of the relationship between Catherine and Rodolpho encourage you to feel hopeful about their future happiness?

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:* Desmond Curry, our family solicitor. Oh, Lord! [*In a hasty whisper.*] Darling—be polite to him, won't you?
- John:* Why? Am I usually so rude to your guests?
- Catherine:* No, but he doesn't know about us yet—
- John:* Who does? 5
- Catherine:* [*still in a whisper*]: Yes, but he's been in love with me for years—it's a family joke—
[*VIOLET comes in.*]
- Violet:* [*announcing*]: Mr Curry.
[*DESMOND CURRY comes in. He is a man of about forty-five, with the figure of an athlete gone to seed. He has a mildly furtive manner, rather as if he had just absconded with his firm's petty cash, and hopes no one is going to be too angry about it. JOHN, when he sees him, cannot repress a faint smile at the thought of him loving CATHERINE. VIOLET goes out.*] 10
- Catherine:* Hullo, Desmond. [*They shake hands.*] I don't think you know John Watherstone—
- Desmond:* No—but, of course, I've heard a lot about him—
- John:* How do you do? 20
[*JOHN wipes the smile off his face, as he meets CATHERINE's glance. He and DESMOND shake hands. There is a pause.*]
- Desmond:* Well, well, well. I trust I'm not early.
- Catherine:* No. Dead on time, Desmond—as always. 25
- Desmond:* Capital. Capital.
[*There is another pause.*]
- John* } [*together*]: Pretty ghastly this rain.
Catherine } Tell me, Desmond—
- John:* I'm so sorry. 30
- Catherine:* It's quite all right. I was only going to ask how you did in your cricket match yesterday, Desmond.
- Desmond:* Not too well, I'm afraid. My shoulder's still giving me trouble—
[*There is another pause.*] 35
[*At length.*] Well, well. I hear I'm to congratulate you both—
- Catherine:* Desmond—you know?
- Desmond:* Violet told me, just now—in the hall. Yes—I must congratulate you both.
- Catherine:* Thank you so much, Desmond. 40
- John:* Thank you.

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- Desmond:* Of course, it's quite expected, I know. Quite expected. Still, it was rather a surprise, hearing it like that—from Violet in the hall.
- Catherine:* We were going to tell you, Desmond dear. It was only official this morning, you know. In fact you're the first person to hear it. 45
- Desmond:* Am I? Am I, indeed? Well, I'm sure you'll both be very happy.
- Catherine* } [*murmuring* Thank you, Desmond.
John } [*together*]: Thank you. 50
- Desmond:* Only this morning? Fancy.
[*GRACE comes in.*]
- Grace:* Hullo, Desmond dear.
- Desmond:* Hullo, Mrs Winslow.
- Grace:* [*to CATHERINE*]: I've got him to bed— 55
- Catherine:* Good.
- Desmond:* Nobody ill, I hope?
- Grace:* No, no. Nothing wrong at all—
[*ARTHUR comes in. He carries a bottle under his arm and has a corkscrew.*] 60
- Arthur:* Grace, when did we last have the cellars seen to?
- Grace:* I can't remember, dear.
- Arthur:* Well, they're in a shocking condition. Hullo, Desmond. How are you? You're not looking well.
- Desmond:* Am I not? I've strained my shoulder, you know. 65
- Arthur:* Well, why do you play these ridiculous games of yours? Resign yourself to the onrush of middle age and abandon them, my dear Desmond. [*He rings the bell and prepares to draw the cork.*]
- Desmond:* Oh, I could never do that. Not give up cricket. Not altogether. 70
- John:* [*making conversation*]: Are you any relation of D W H Curry who used to play for Middlesex?
- Desmond:* [*whose moment has come*]: I am D W H Curry.
- Grace:* Didn't you know we had a great man in the room?

[*from Act 1, Scene 1*]

In what ways does Rattigan make this such a tense moment in the play?

- Or 6 How does Rattigan make the relationship between Arthur and Grace Winslow such a fascinating part of the play?

Macbeth: Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Banquo: Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

50

Macbeth: Your children shall be kings.

Banquo: You shall be King.

Macbeth: And Thane of Cawdor too; went it not so?

Banquo: To th' self-same tune and words.

[from Act 1, Scene 3]

How does Shakespeare make this early moment in the play so disturbing?

Or 8 To what extent does Shakespeare's portrayal of Lady Macbeth encourage you to feel pity for her?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either	9	Read this passage carefully, and then answer the question that follows it:	
			[Enter NURSE.]
	<i>Nurse:</i>	Mistress! What, mistress! Juliet! Fast, I warrant her, she. Why, lamb! Why, lady! Fie, you slug-a-bed! Why, love, I say! madam! sweetheart! Why, bride! What, not a word? You take your penny-worths now Sleep for a week; for the next night, I warrant, The County Paris hath set up his rest That you shall rest but little. God forgive me! Marry, and amen. How sound is she asleep! I needs must wake her. Madam, madam, madam! Ay, let the County take you in your bed; He'll fright you up, i' faith. Will it not be?	5
			[Draws the curtains.]
		What, dress'd, and in your clothes, and down again! I must needs wake you. Lady! lady! lady! Alas, alas! Help, help! my lady's dead! O well-a-day that ever I was born! Some aqua-vitae, ho! My lord! My lady!	15
		[Enter LADY CAPULET.]	
	<i>Lady Capulet:</i>	What noise is here?	20
	<i>Nurse:</i>	O lamentable day!	
	<i>Lady Capulet:</i>	What is the matter?	
	<i>Nurse:</i>	Look, look! O heavy day!	
	<i>Lady Capulet:</i>	O me, O me! My child, my only life, Revive, look up, or I will die with thee! Help, help! Call help.	25
		[Enter CAPULET.]	
	<i>Capulet:</i>	For shame, bring Juliet forth; her lord is come.	
	<i>Nurse:</i>	She's dead, deceas'd, she's dead; alack the day!	
	<i>Lady Capulet:</i>	Alack the day, she's dead, she's dead, she's dead!	30
	<i>Capulet:</i>	Ha! let me see her. Out, alas! she's cold; Her blood is settled, and her joints are stiff. Life and these lips have long been separated. Death lies on her like an untimely frost Upon the sweetest flower of all the field.	35
	<i>Nurse:</i>	O lamentable day!	
	<i>Lady Capulet:</i>	O woeful time!	
	<i>Capulet:</i>	Death, that hath ta'en her hence to make me wail, Ties up my tongue and will not let me speak.	
		[Enter FRIAR LAWRENCE and COUNTY PARIS, with Musicians.]	40
	<i>Friar Lawrence:</i>	Come, is the bride ready to go to church?	

<i>Capulet:</i>	Ready to go, but never to return. O son, the night before thy wedding day Hath Death lain with thy wife. There she lies, Flower as she was, deflowered by him. Death is my son-in-law, Death is my heir; My daughter he hath wedded; I will die, And leave him all; life, living, all is Death's.	45
<i>Paris:</i>	Have I thought long to see this morning's face, And doth it give me such a sight as this?	50
<i>Lady Capulet:</i>	Accurs'd, unhappy, wretched, hateful day! Most miserable hour that e'er time saw In lasting labour of his pilgrimage! But one, poor one, one poor and loving child, But one thing to rejoice and solace in, And cruel Death hath catch'd it from my sight!	55

[from Act 4, Scene 5]

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

- Or** **10** In what ways does Shakespeare's portrayal of Tybalt make him such a memorable character?

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LITERATURE (ENGLISH)

0486/33

Paper 3 Drama (Open Text)

October/November 2019

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.

LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

- Either 1** Read this passage carefully, and then answer the question that follows it:
- [A long minute passes and WALTER slowly gets up.]
- Lindner:* [coming to the table with efficiency, putting his briefcase on the table and starting to unfold papers and unscrew fountain pens]: Well, I certainly was glad to hear from you people. [WALTER has begun to trek out of the room, slowly and awkwardly, rather like a small boy, passing the back of his sleeve across his mouth from time to time.] Life can really be so much simpler than people let it be most of the time. Well – with whom do I negotiate? You, Mrs Younger, or your son here? [MAMA sits with her hands folded on her lap and her eyes closed as WALTER advances. TRAVIS goes close to LINDNER and looks at the paper curiously.] Just some official papers, sonny. 5
- Ruth:* Travis, you go downstairs.
- Mama:* [opening her eyes and looking into WALTER's]: No. Travis, you stay right here. And you make him understand what you doing, Walter Lee. You teach him good. Like Willy Harris taught you. You show where our five generations done come to. Go ahead, son – 10
- Walter:* [looks down into his boy's eyes. TRAVIS grins at him merrily and WALTER draws him beside him with his arm lightly around his shoulder]: Well, Mr Lindner. [BENEATHA turns away.] We called you [there is a profound, simple groping quality in his speech] because, well, me and my family ... [He looks around and shifts from one foot to the other.] Well – we are very plain people ... 20
- Lindner:* Yes –
- Walter:* I mean – I have worked as a chauffeur most of my life – and my wife here, she does domestic work in people's kitchens. So does my mother. I mean – we are plain people ... 25
- Lindner:* Yes, Mr Younger –
- Walter:* [really like a small boy, looking down at his shoes and then up at the man]: And – uh – well, my father, well, he was a labourer most of his life.
- Lindner:* [absolutely confused]: Uh, yes – 30
- Walter:* [looking down at his toes once again]: My father almost beat a man to death once because this man called him a bad name or something, you know what I mean?
- Lindner:* No, I'm afraid I don't.
- Walter:* [finally straightening up]: Well, what I mean is that we come from people who had a lot of pride. I mean – we are very proud people. And that's my sister over there and she's going to be a doctor – and we are very proud – 35
- Lindner:* Well – I am sure that is very nice, but – 40

- Walter: [*starting to cry and facing the man eye to eye*]: What I am telling you is that we called you over here to tell you that we are very proud and that this is – this is my son, who makes the sixth generation of our family in this country, and that we have all thought about your offer and we have decided to move into our house because my father – my father – he earned it. [MAMA *has her eyes closed and is rocking back and forth as though she were in church, with her head nodding the amen yes.*] We don't want to make no trouble for nobody or fight no causes – but we will try to be good neighbours. That's all we got to say. [*He looks the man absolutely in the eyes.*] We don't want your money. [*He turns and walks away from the man.*] 45
- Lindner: [*looking around at all of them*]: I take it then that you have decided to occupy. 50
- Beneatha: That's what the man said. 60
- Lindner: [*to MAMA in her reverie*]: Then I would like to appeal to you, Mrs Younger. You are older and wiser and understand things better I am sure ...
- Mama: [*rising*]: I am afraid you don't understand. My son said we was going to move and there ain't nothing left for me to say. [*Shaking her head with double meaning.*] You know how these young folks is nowadays, mister. Can't do a thing with 'em. Good-bye. 65

[from Act 3]

How does Hansberry bring the play to such a dramatic climax here?

- Or 2 In what ways does Hansberry powerfully portray the relationship between Ruth and Walter?

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:

Beatrice: They ain't goin' to come any quicker if you stand in the street.

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CATHERINE *stops him at the door.*

[from Act 1]

How does Miller make this moment in the play so revealing?

- Or** **4** How does Miller use Eddie's visits to Alfieri to contribute 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:
- Sir Robert:* What were you thinking about outside the C.O.'s office for twenty-five minutes?
- Ronnie:* [*wildly*]: I don't even know if I was there. I can't remember. Perhaps I wasn't there at all.
- Sir Robert:* No. Perhaps you were still in the locker room rifling Elliot's locker – 5
- Arthur:* [*indignantly*]: Sir Robert, I must ask you –
- Sir Robert:* Quiet!
- Ronnie:* I remember now. I remember. Someone did see me outside the C.O.'s office. A chap called Casey. I remember I spoke to him. 10
- Sir Robert:* What did you say?
- Ronnie:* I said: 'Come down to the post office with me. I'm going to cash a postal order.'
- Sir Robert:* [*triumphantly*]: Cash a postal order. 15
- Ronnie:* I mean get.
- Sir Robert:* You said cash. Why did you say cash if you meant get?
- Ronnie:* I don't know.
- Sir Robert:* I suggest cash was the truth.
- Ronnie:* No, no. It wasn't. It wasn't really. You're muddling me. 20
- Sir Robert:* You seem easily muddled. How many other lies have you told?
- Ronnie:* None. Really I haven't.
- Sir Robert:* [*bending forward malevolently*]: I suggest your whole testimony is a lie. 25
- Ronnie:* No! It's the truth.
- Sir Robert:* I suggest there is barely one single word of truth in anything you have said either to me, or to the Judge Advocate or to the Commander. I suggest that you broke into Elliot's locker, that you stole the postal order for five shillings belonging to Elliot, and you cashed it by means of forging his name. 30
- Ronnie:* [*wailing*]: I didn't. I didn't.
- Sir Robert:* I suggest you did it for a joke, meaning to give Elliot the five shillings back, but that when you met him and he said he had reported the matter that you got frightened and decided to keep quiet. 35
- Ronnie:* No, no, no. It isn't true.
- Sir Robert:* I suggest that by continuing to deny your guilt you are causing great hardship to your own family, and considerable annoyance to high and important persons in this country – 40
- Catherine:* [*on her feet*]: That's a disgraceful thing to say!
- Arthur:* [*rising*]: I agree.

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<i>Sir Robert:</i>	<i>[leaning forward and glaring at RONNIE with utmost venom]:</i> I suggest that the time has at last come for you to undo some of the misery you have caused by confessing to us all now that you are a forger, a liar and a thief. <i>[GRACE rises, crosses swiftly to RONNIE and envelops him.]</i>	45
<i>Ronnie:</i>	<i>[in tears]:</i> I'm not! I'm not! I'm not! I didn't do it.	
<i>Arthur:</i>	This is outrageous, sir. <i>[DESMOND crosses above SIR ROBERT to the table and collects the documents. JOHN enters. He is dressed in evening clothes.]</i>	50
<i>John:</i>	Kate, dear, I'm late. I'm terribly sorry – <i>[He stops short as he takes in the scene. RONNIE is sobbing hysterically on his mother's breast. ARTHUR and CATHERINE are glaring indignantly at SIR ROBERT, who is putting his papers together.]</i>	55
<i>Sir Robert:</i>	<i>[to DESMOND]:</i> Can I drop you anywhere? My car is at the door.	60
<i>Desmond:</i>	Er—no—I thank you.	
<i>Sir Robert:</i>	<i>[carelessly]:</i> Well, send all this stuff round to my chambers to-morrow morning, will you?	
<i>Desmond:</i>	But—but will you need it now?	
<i>Sir Robert:</i>	Oh, yes. The boy is plainly innocent. I accept the brief. <i>[SIR ROBERT bows to ARTHUR and CATHERINE and walks languidly to the door past the bewildered JOHN, to whom he gives a polite nod as he goes out. RONNIE continues to sob hysterically.]</i>	65
	QUICK CURTAIN	70

[from Act 1, Scene 2]

In what ways does Rattigan make this such a powerful moment in the play?

- Or** **6** How far does Rattigan's portrayal of Arthur Winslow encourage you to feel that he is a good father?

How does Shakespeare powerfully portray Lady Macbeth at this moment in the play?

Or **8** To what extent does Shakespeare encourage you to feel that Macbeth's fate is inevitable?

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either	9	Read this passage carefully, and then answer the question that follows it:	
		[Enter NURSE and her man, PETER.]	
		<i>Mercutio:</i> A sail, a sail!	
		<i>Benvolio:</i> Two, two; a shirt and a smock.	
		<i>Nurse:</i> Peter!	
		<i>Peter:</i> Anon.	5
		<i>Nurse:</i> My fan, Peter.	
		<i>Mercutio:</i> Good Peter, to hide her face; for her fan's the fairer face.	
		<i>Nurse:</i> God ye good morrow, gentlemen.	
		<i>Mercutio:</i> God ye good den, fair gentlewoman.	
		<i>Nurse:</i> Is it good den?	10
		<i>Mercutio:</i> 'Tis no less, I tell ye; for the bawdy hand of the dial is now upon the prick of noon.	
		<i>Nurse:</i> Out upon you! What a man are you?	
		<i>Romeo:</i> One, gentlewoman, that God hath made himself to mar.	
		<i>Nurse:</i> By my troth, it is well said. 'For himself to mar' quoth 'a! Gentlemen, can any of you tell me where I may find the young Romeo?	15
		<i>Romeo:</i> I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse.	20
		<i>Nurse:</i> You say well.	
		<i>Mercutio:</i> Yea, is the worst well? Very well took, i' faith; wisely, wisely.	
		<i>Nurse:</i> If you be he, sir, I desire some confidence with you.	
		<i>Benvolio:</i> She will indite him to some supper.	
		<i>Mercutio:</i> A bawd, a bawd, a bawd! So ho!	25
		<i>Romeo:</i> What hast thou found?	
		<i>Mercutio:</i> No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.	
		<i>[He walks by them and sings.</i>	
		An old hare hoar, And an old hare hoar, Is very good meat in Lent; But a hare that is hoar Is too much for a score, When it hoars ere it be spent.	30
		Romeo, will you come to your father's? We'll to dinner thither.	35
		<i>Romeo:</i> I will follow you.	
		<i>Mercutio:</i> Farewell, ancient lady; farewell, [<i>Sings</i>] lady, lady, lady.	
		<i>[Exeunt MERCUTIO and BENVOLIO.</i>	
		<i>Nurse:</i> I pray you, sir, what saucy merchant was this that was so full of his ropery?	40

<i>Romeo:</i>	A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.	
<i>Nurse:</i>	An 'a speak anything against me, I'll take him down, an 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates. And thou must stand by too, and suffer every knave to use me at his pleasure?	45
<i>Peter:</i>	I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.	50
<i>Nurse:</i>	Now, afore God, I am so vex'd that every part about me quivers. Scurvy knave! – Pray you, sir, a word; and as I told you, my young lady bid me enquire you out; what she bid me say I will keep to myself. But first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behaviour, as they say; for the gentlewoman is young; and, therefore, if you should deal double with her, truly it were an ill thing to be off'ed to any gentlewoman, and very weak dealing.	55 60

[from Act 2, Scene 4]

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

- Or 10 Does Shakespeare's writing encourage you to feel more sympathy for Juliet than for Romeo?

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LITERATURE (ENGLISH)

0486/41

Paper 4 Unseen

October/November 2019

1 hour 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

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

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

EITHER

1 Read carefully the poem opposite.

How does the poet strikingly convey different perspectives on respect for women?

To help you answer this question, you might consider:

- how the male speaker expresses his perspective
- how the female speaker replies to him
- how you feel the writer conveys her own perspective.

Respect

What you don't understand, *sister*
is that women are respected in Africa

Oh yes

We call a woman the light of the house
She is the one who fetches water
She is the one who cooks the food
She is the one who gives milk and brings wood
She is the one we come to
when we need satisfaction.
We know where the light comes from
Women are respected

Is that so, *brother*?
Is that why she is the last to drink from the gourd?¹
Is that why she is the last to eat from the bowl?
Is that why she is the last to sleep and the first to rise?
Is that why she is the one for whom the only satisfaction
is another mouth to feed?

And tell me, *brother*
If the woman is the light of the house
where does the darkness come from?

And tell me, *brother*
What will happen if the light fades
or simply refuses to shine?

Then, *sister*
It must be made to shine again
or cast out
A light that does not shine is of no use to anyone

I see

Good, I knew you would understand
In Africa, my *sister*, women are respected

¹ *gourd*: container made from the hard skin of the fruit of the calabash tree

OR

- 2 Read carefully the extract opposite. Tom is a young man travelling on a luxury ship (paid for by others) from the USA to Europe. He is reflecting on his past life.

How does the writer make you feel about Tom?

To help you answer this question, you might consider:

- how the writer presents Tom's thoughts about his past life
- how the writer suggests the kind of person Tom is
- the extent to which you sympathise with Tom.

Lying in his deck-chair, fortified morally by the luxurious surroundings and inwardly by the abundance of well-prepared food, he tried to take an objective look at his past life. The last four years had been for the most part a waste, there was no denying that. A series of haphazard jobs, long perilous intervals with no job at all and consequent demoralization because of having no money, and then taking up with stupid, silly people in order not to be lonely, or because they could offer him something for a while, as Marc Priminger had. It was not a record to be proud of, considering he had come to New York with such high aspirations. He had wanted to be an actor, though at twenty he had not had the faintest idea of the difficulties, the necessary training, or even the necessary talent. He had thought he had the necessary talent and that all he would have to do was show a producer a few of his original one-man skits¹ but his first three rebuffs² had killed all his courage and his hope. He had had no reserve of money, so he had taken the job on the banana boat, which at least had removed him from New York. He had been afraid that Aunt Dottie had called the police to look for him in New York, though he hadn't done anything wrong in Boston, just run off to make his own way in the world as millions of young men had done before him.

His main mistake had been that he had never stuck to anything, he thought, like the accounting job in the department store that might have worked into something, if he had not been so completely discouraged by the slowness of department-store promotions. Well, he blamed Aunt Dottie to some extent for his lack of perseverance, never giving him credit when he was younger for anything he had stuck to – like his paper route when he was thirteen. He had won a silver medal from the newspaper for 'Courtesy, Service, and Reliability'. It was like looking back at another person to remember himself then, a skinny, snivelling wretch with an eternal cold in the nose, who had still managed to win a medal for courtesy, service, and reliability. Aunt Dottie had hated him when he had a cold; she used to take her handkerchief and nearly wrench his nose off, wiping it.

Tom writhed in his deck-chair as he thought of it, but he writhed elegantly, adjusting the crease of his trousers.

He remembered the vows he had made, even at the age of eight, to run away from Aunt Dottie, the violent scenes he had imagined – Aunt Dottie trying to hold him in the house, and he hitting her with his fists, flinging her to the ground and throttling her, and finally tearing the big brooch off her dress and stabbing her a million times in the throat with it. He had run away at seventeen and had been brought back, and he had done it again at twenty and succeeded. And it was astounding and pitiful how naïve he had been, how little he had known about the way the world worked, as if he had spent so much of his time hating Aunt Dottie and scheming how to escape her, that he had not had enough time to learn and grow.

¹ *skits*: comic sketches or routines

² *rebuffs*: rejections

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LITERATURE (ENGLISH)

0486/42

Paper 4 Unseen

October/November 2019

1 hour 15 minutes

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

EITHER

1 Read carefully the poem opposite, which is part of a longer poem.

How does the poet vividly present fears about the future?

To help you answer this question, you might consider:

- how the writing draws your attention to future dangers
- how the poet powerfully portrays indifference to the future
- the effect of presenting the reader with a series of questions.

Signs from the Old Times

What will we choose?

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Mildly indifferent to storm or sunlight?

¹ *anomie*: lack of social values

OR

- 2 Read carefully the extract opposite, in which the world is threatened by a growing covering of ice. This has now reached the protective wall built to hold it back.

How does the writer powerfully portray a world under threat?

To help you answer this question, you might consider:

- how the writer uses the narrator to represent the people's feelings
- what makes the description of the birds so disturbing
- how the writer presents a world that has changed.

Had we really imagined that our guardian wall would contain all of the snow and ice and storm on one side of it, leaving everything on the other side warm and sweet? No, we had not; but we had not, either, really taken into our understandings that the threat would strike so hard into where we now all lived ... into where we were crowding, massed, jostling together, with so much less of food and pleasantness than our former selves, our previous conditions, seemed like a dream of some distant and favoured planet that we only imagined we had known.

We stood there, looking into hills and valleys where grass still grew, though more thinly, and where the movement of water was still quick and free; we saw how the herds of animals of the cold spread everywhere, making our ears ring and hurt with their savage exulting bellowing because they had found some grass. We were a company of thin yellow light-boned birdlike creatures, engulfed in the thick pelts of the herds, wildly gazing at a landscape that no longer matched us. And, as we had taken to doing more and more, we gazed up, our eyes kept returning to the skies, where the birds moved easily. No, they were not the small and pretty birds of the warm times, flocks and groups and assemblies darting and swirling and swooping as one, moving as fast as water does when its molecules are dancing. They were the birds of this chilly time, individual, eagles and hawks and buzzards¹, moving slowly on wings that did not beat, but balanced. They too had heavy shoulders and their eyes glared from thick feathers, and they circled and swept about the skies on the breath of freezing winds that had killed our familiar flocks sometimes as they flew; so that, seeing the little brightly coloured bodies drop from the air, we had looked up and imagined we could see, too, the freezing blast that had struck them down out of the sky. But they *were* birds, these great savage creatures; they could move; they could sweep from one end of a valley to the other in the time we could hold a breath. We had once been as they were, we told ourselves, as we stood there on the wall slowed and clumsy in our thick skins – the wall which, on the side towards the ice, was dimmed and clouded, no longer a brilliant shining black, but shades of grey. Frosted grey.

¹ *eagles and hawks and buzzards*: birds of prey

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LITERATURE (ENGLISH)

0486/43

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EITHER

- 1 Read carefully the poem opposite. The poet imagines what life is like for a baby in the womb and what it is like to grow old.

How does the poet vividly convey his thoughts and feelings about the beginning and end of life?

To help you answer this question, you might consider:

- the way the poet describes life before birth
- how he imagines the ending of life
- the effect of the final three lines of the poem.

New Born

The first thing I did against my will is see light.
 Older, in my mother's belly with a good mind,
 I sometimes dreamed different kinds of darkness.
 I kicked, had sweet dreams and nightmares
 something like death, unborn happiness,
 blind hallucinations, memories I can't name
 that still push me to act with unborn hands,
 all before breathing.

What last thing will cross my mind
 after last rights and wrongs?
 They say the grand finale¹ is like sleep,
 I may feel love's nuts and bolts unscrewing –
 it's best to be held tight. A pillow does not kiss.
 May I never waver in peaceful unmindfulness.
 I've seen passionate suffocation,
 I've felt exquisite pain. Far better doggerel²:
 "Nurse, nurse, I'm getting worse!"
 Undone, I'd like my last thoughts to rhyme:
 I did not lend
 you my love. The end.

¹ *finale*: ending

² *doggerel*: funny or badly written rhymes

OR

- 2 Read carefully the following extract from a novel. Quinn is pretending to be a detective. He has been following a man called Stillman, who he thinks is a dangerous criminal. They now meet for the first time.

How does the writer make this encounter so unsettling?

To help you answer this question, you might consider:

- how the writer creates tension before they speak
- what is both entertaining and disturbing about their conversation
- the discussion of names at the end of the passage.

The first meeting with Stillman took place in Riverside Park. It was mid-afternoon, a Saturday of bicycles, dog-walkers, and children. Stillman was sitting alone on a bench, staring out at nothing in particular, the little red notebook on his lap. There was light everywhere, an immense light that seemed to radiate outward from each thing the eye caught hold of, and overhead, in the branches of the trees, a breeze continued to blow, shaking the leaves with a passionate hissing, a rising and falling that breathed on as steadily as surf.

Quinn had planned his moves carefully. Pretending not to notice Stillman, he sat down on the bench beside him, folded his arms across his chest, and stared out in the same direction as the old man. Neither of them spoke. By his later calculations, Quinn estimated that this went on for fifteen or twenty minutes. Then, without warning, he turned his head toward the old man and looked at him point blank, stubbornly fixing his eyes on the wrinkled profile. Quinn concentrated all his strength in his eyes, as if they could begin to burn a hole in Stillman's skull. This stare went on for five minutes.

At last Stillman turned to him. In a surprisingly gentle tenor voice he said, 'I'm sorry, but it won't be possible for me to talk to you.'

'I haven't said anything,' said Quinn.

'That's true,' said Stillman. 'But you must understand that I'm not in the habit of talking to strangers.'

'I repeat,' said Quinn, 'that I haven't said anything.'

'Yes, I heard you the first time. But aren't you interested in knowing why?'

'I'm afraid not.'

'Well put. I can see you're a man of sense.'

Quinn shrugged, refusing to respond. His whole being now exuded indifference.

Stillman smiled brightly at this, leaned toward Quinn, and said in a conspiratorial voice, 'I think we're going to get along.'

'That remains to be seen,' said Quinn after a long pause.

Stillman laughed – a brief, booming 'haw' – and then continued. 'It's not that I dislike strangers *per se*¹. It's just that I prefer not to speak to anyone who does not introduce himself. In order to begin, I must have a name.'

'But once a man gives you his name, he's no longer a stranger.'

'Exactly. That's why I never talk to strangers.'

Quinn had been prepared for this and knew how to answer. He was not going to let himself be caught. Since he was technically Paul Auster, that was the name he had to protect. Anything else, even the truth, would be an invention, a mask to hide behind and keep him safe.

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'In that case,' he said, 'I'm happy to oblige you. My name is Quinn.'

'Ah,' said Stillman reflectively, nodding his head. 'Quinn.'

'Yes, Quinn. Q-U-I-N-N.'

'I see. Yes, yes, I see. Quinn. Hmm. Yes. Very interesting. Quinn. A most resonant word. Rhymes with twin, does it not?'

'That's right. Twin.'

'And sin, too, if I'm not mistaken.'

'You're not.'

¹ *per se*: (Latin) as such

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