



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Ordinary Level

LITERATURE IN ENGLISH

2010/12

Paper 1

October/November 2011

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **four** questions. **Your questions must be from either three or four different set books.**

This question paper is divided into three sections: Drama, Poetry, Prose. **Your questions must be taken from at least two of these sections.**

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



This document consists of **26** printed pages and **2** blank pages.



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SECTION A: DRAMA

ARTHUR MILLER: *Death of a Salesman*

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

<i>Biff:</i>	Because I know he's a fake and he doesn't like anybody around who knows!	
<i>Linda:</i>	Why a fake? In what way? What do you mean?	
<i>Biff:</i>	Just don't lay it all at my feet. It's between me and him – that's all I have to say. I'll chip in from now on. He'll settle for half my pay cheque. He'll be all right. I'm going to bed.	5
	<i>[He starts for the stairs.]</i>	
<i>Linda:</i>	He won't be all right.	
<i>Biff:</i>	<i>[turning on the stairs, furiously]</i> I hate this city and I'll stay here. Now what do you want?	10
<i>Linda:</i>	He's dying, Biff.	
	<i>[Happy turns quickly to her, shocked.]</i>	
<i>Biff:</i>	<i>[after a pause]</i> Why is he dying?	
<i>Linda:</i>	He's been trying to kill himself.	
<i>Biff:</i>	<i>[with great horror]</i> How?	15
<i>Linda:</i>	I live from day to day.	
<i>Biff:</i>	What're you talking about?	
<i>Linda:</i>	Remember I wrote you that he smashed up the car again? In February?	
<i>Biff:</i>	Well?	20
<i>Linda:</i>	The insurance inspector came. He said that they have evidence. That all these accidents in the last year – weren't – weren't – accidents.	
<i>Happy:</i>	How can they tell that? That's a lie.	
<i>Linda:</i>	It seems there's a woman ... <i>[She takes a breath as]</i>	25
<i>Biff:</i>	<i>[sharply but contained]</i> } What woman?	
<i>Linda:</i>	<i>[simultaneously]</i> } ... and this woman ...	
<i>Linda:</i>	What?	
<i>Biff:</i>	Nothing. Go ahead.	
<i>Linda:</i>	What did you say?	30
<i>Biff:</i>	Nothing. I just said what woman?	
<i>Happy:</i>	What about her?	
<i>Linda:</i>	Well, it seems she was walking down the road and saw his car. She says that he wasn't driving fast at all, and that he didn't skid. She says he came to that little bridge, and then deliberately smashed into the railing, and it was only the shallowness of the water that saved him.	35
<i>Biff:</i>	Oh, no, he probably just fell asleep again.	
<i>Linda:</i>	I don't think he fell asleep.	
<i>Biff:</i>	Why not?	40
<i>Linda:</i>	Last month ... <i>[With great difficulty]</i> Oh, boys, it's so hard to say a thing like this! He's just a big stupid man to you, but I tell you there's more good in him than in many other people. <i>[She chokes, wipes her eyes.]</i> I was looking for a fuse. The lights blew out, and I went down the cellar. And behind the fuse-box – it happened to fall out – was a length of rubber pipe – just short.	45
<i>Happy:</i>	No kidding?	

- Linda:* There's a little attachment on the end of it. I knew right away. And sure enough, on the bottom of the water heater there's a new little nipple on the gas pipe. 50
- Happy:* [*angrily*] That – jerk.
- Biff:* Did you have it taken off?
- Linda:* I'm – I'm ashamed to. How can I mention it to him? Every day I go down and take away that little rubber pipe. But, when he comes home, I put it back where it was. How can I insult him that way? I don't know what to do. I live from day to day, boys. I tell you, I know every thought in his mind. It sounds so old-fashioned and silly, but I tell you he put his whole life into you and you've turned your backs on him. [*She is bent over in the chair, weeping, her face in her hands.*] Biff, I swear to God! Biff, his life is in your hands! 55
- Happy:* [*to Biff*] How do you like that damned fool!
- Biff:* [*kissing her*] All right, pal, all right. 60

Explore the ways in which Miller makes this such a dramatic and revealing moment in the play.

- 2 How do you think Miller manages to make Bernard such a memorable character in the play? Support your ideas with details from the play.

- 3 You are Biff after Willy's funeral.

Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

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

- Rosie:* A banner. We're doing a Greenham protest outside the physics lab at school.
- Jackie:* Why?
- Rosie:* Secrecy kills. [*Pause.*] – Nuclear secrecy. [*Pause.*] You can make one too. [*Holds out half sheet, Jackie takes it, raises it.*] 5
- Jackie:* [*like a child making a wish*] 'Sorry Mummy'.
- Rosie:* [*pause*] How old are you?
- Jackie:* Thirty. Why?
- Rosie:* You should stop that sort of thing now, or you never will. You should hear Mum's 'I'm sorry' voice on the phone to Gran. 10
- Jackie:* Don't you worry what Mummy thinks?
- Rosie:* I worry about nuclear war, and not getting a job, and whether Mr Walsh the physics teacher fancies me. Mum doesn't understand.
- Jackie:* Fancy not worrying.
- Rosie:* He's old enough to be my Dad. Mega creepy. – You're old enough to be my Mum! [*Pause.*] I'm glad you're not. 15
- Jackie:* Why?
- Rosie:* Because it would be a mega-pain having to live up to you. Grandad used to go on and on about you, you know.
- Jackie:* He disapproved of me. 20
- Rosie:* He didn't.
- Jackie:* I'm not how he thinks a woman should be.
- Rosie:* That's what he liked! You are dumb.
- Jackie:* [*amazed*] It wasn't admiration you know, his will! It was revenge.
- Rosie:* How? 25
- Jackie:* I'd escaped. Families. – Nearly. He's made me responsible for all of you now.
- Rosie:* [*pause*] You are thick. He left you the money so you can open a gallery of your own.
- Jackie:* [*as she takes this in*] What would you do with the money Grandad left? 30
- Rosie:* I'd buy a baseball jacket instead of this yucky anorak Mum makes me wear. I wouldn't give it all to Mum and Gran, like you. I'd give some to Greenpeace. – C'mon, let's go in the garden and practise our banners. 35
- Rosie opens the French windows and runs out swirling the sheet like a flag. Jackie hesitates. Doris enters, carrying a half-filled binliner.*
- Doris:* There's some washing flapping in the garden.
- Jackie:* It's Rosie. She wants to change the world. [*Pulls French windows shut.*] 40
- Doris:* You used to be like that.
- Jackie:* Have I changed so much?
- Doris:* [*watches Rosie*] It was thick snow, that winter you came to stay. After Margaret had taken Rosie. – Not that you were in much of a state to enjoy Christmas. 45
- Jackie:* You've still got my letter?
- Doris:* Of course.
- Jackie:* – Rosie must have it the day she's sixteen.
- Doris:* Oh you make me so angry, Jackie! – You have to ask for what you want. 50
- Jackie:* Granny, I can't!

Doris: You can.

Jackie: But Mummy's got so much to – it's not a good time for her.

Doris: There's always an excuse. [*Pause.*] I never did ask for what I wanted. Resentment is a terrible thing, Jackie. 55

Explore how Keatley strikingly uses dramatic irony at this moment in the play.

- 5 How far does Keatley make you feel that Doris has been unjustly treated by her husband in his will? Refer to details in the play as you answer.

- 6 You are Jackie, the day before your parents are arriving to take Rosie to live with them.

Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

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

<i>Leonato:</i>	What would you wish with me, honest neighbour?	
<i>Dogberry:</i>	Marry, sir, I would have some confidence with you that discerns you nearly.	
<i>Leonato:</i>	Brief, I pray you; for you see it is a busy time with me.	
<i>Dogberry:</i>	Marry, this it is, sir.	5
<i>Verges:</i>	Yes, in truth it is, sir.	
<i>Leonato:</i>	What is it, my good friends?	
<i>Dogberry:</i>	Goodman Verges, sir, speaks a little off the matter – an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows.	10
<i>Verges:</i>	Yes, I thank God I am as honest as any man living that is an old man and no honestier than I.	
<i>Dogberry:</i>	Comparisons are odorous; palabras, neighbour Verges.	
<i>Leonato:</i>	Neighbours, you are tedious.	15
<i>Dogberry:</i>	It pleases your worship to say so, but we are the poor Duke's officers; but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.	
<i>Leonato:</i>	All thy tediousness on me, ah?	
<i>Dogberry:</i>	Yea, an 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city; and though I be but a poor man, I am glad to hear it.	20
<i>Verges:</i>	And so am I.	
<i>Leonato:</i>	I would fain know what you have to say.	
<i>Verges:</i>	Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.	25
<i>Dogberry:</i>	A good old man, sir, he will be talking; as they say 'When the age is in the wit is out'. God help us, it is a world to see! Well said, i' faith, neighbour Verges; well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir, by my troth he is, as ever broke bread; but God is to be worshipp'd; all men are not alike; alas, good neighbour!	30
<i>Leonato:</i>	Indeed, neighbour, he comes too short of you.	
<i>Dogberry:</i>	Gifts that God gives.	35
<i>Leonato:</i>	I must leave you.	
<i>Dogberry:</i>	One word, sir: our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.	
<i>Leonato:</i>	Take their examination yourself, and bring it to me; I am now in great haste, as it may appear unto you.	40
<i>Dogberry:</i>	It shall be suffigance.	
<i>Leonato:</i>	Drink some wine ere you go; fare you well. <i>Enter a Messenger.</i>	
<i>Messenger:</i>	My lord, they stay for you to give your daughter to her husband.	45
<i>Leonato:</i>	I'll wait upon them; I am ready.	
	<i>[Exeunt Leonato and Messenger.]</i>	
<i>Dogberry:</i>	Go, good partner, go, get you to Francis Seacoal; bid him bring his pen and inkhorn to the gaol; we are now to examination these men.	50
<i>Verges:</i>	And we must do it wisely.	

Dogberry: We will spare for no wit, I warrant you; here's that shall drive some of them to a non-come; only get the learned writer to set down our excommunication, and meet me at the gaol. 55

How does Shakespeare make this moment in the play so amusing and so deeply serious at the same time?

- 8 *A loving and devoted father*
A weak and snobbish man

Which of these views more accurately describes Shakespeare's portrayal of Leonato for you? Support your answer by close reference to Shakespeare's writing.

- 9 You are Benedick. Beatrice has just asked you to kill Claudio and you have agreed to challenge him.

Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

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

<i>Anne:</i>	And I with all unwillingness will go. O, would to God that the inclusive verge Of golden metal that must round my brow Were red-hot steel, to sear me to the brains! Anointed let me be with deadly venom, And die ere men can say 'God save the Queen!'	5
<i>Queen Elizabeth:</i>	Go, go, poor soul; I envy not thy glory. To feed my humour, wish thyself no harm.	
<i>Anne:</i>	No, why? When he that is my husband now Came to me, as I follow'd Henry's corse; When scarce the blood was well wash'd from his hands Which issued from my other angel husband, And that dear saint which then I weeping follow'd – O, when, I say, I look'd on Richard's face, This was my wish: 'Be thou' quoth I 'accurs'd For making me, so young, so old a widow; And when thou wed'st, let sorrow haunt thy bed; And be thy wife, if any be so mad, More miserable by the life of thee Than thou hast made me by my dear lord's death'. Lo, ere I can repeat this curse again, Within so small a time, my woman's heart Grossly grew captive to his honey words And prov'd the subject of mine own soul's curse, Which hitherto hath held my eyes from rest; For never yet one hour in his bed Did I enjoy the golden dew of sleep, But with his timorous dreams was still awak'd. Besides, he hates me for my father Warwick; And will, no doubt, shortly be rid of me.	10 15 20 25 30
<i>Queen Elizabeth:</i>	Poor heart, adieu! I pity thy complaining.	
<i>Anne:</i>	No more than with my soul I mourn for yours.	
<i>Dorset:</i>	Farewell, thou woeful welcomer of glory!	
<i>Anne:</i>	Adieu, poor soul, that tak'st thy leave of it!	
<i>Duchess:</i>	[<i>To Dorset</i>] Go thou to Richmond, and good fortune guide thee! [<i>To Anne</i>] Go thou to Richard, and good angels tend thee! [<i>To Queen Elizabeth</i>] Go thou to sanctuary, and good thoughts possess thee! I to my grave, where peace and rest lie with me! Eighty odd years of sorrow have I seen, And each hour's joy wreck'd with a week of teen.	35 40
<i>Queen Elizabeth:</i>	Stay, yet look back with me unto the Tower. Pity, you ancient stones, those tender babes Whom envy hath immur'd within your walls, Rough cradle for such little pretty ones. Rude ragged nurse, old sullen playfellow For tender princes, use my babies well. So foolish sorrows bids your stones farewell.	45 50

What do you think makes this such a moving moment in the play? Support your ideas with details from Shakespeare's writing.

- 11** What do you find interesting about Shakespeare's portrayal of Richard in the last part of the play after he has become king? Support your ideas with details from the play.
- 12** You are Lord Stanley (the Earl of Derby). You are on the battlefield of Bosworth but you have not yet ordered your soldiers to join the battle.

Write your thoughts.

R.C.SHERRIFF: *Journey's End*

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

- The German Boy, calm now, bows stiffly to the Colonel and goes away, followed by the two Soldiers and the Sergeant-Major. The Colonel is deeply absorbed in the German's pay-book. He mutters "Splendid!" to himself, then looks at his watch and rises quickly.* 5
- Stanhope comes slowly down the steps.*
- Colonel:** [excitedly] Splendid, Stanhope! We've got all we wanted – 20th Wurtembergers! His regiment came into the line last night. I must go right away and 'phone the brigadier. He'll be very pleased about it. It's a feather in our cap, Stanhope. 10
- Stanhope has given one look of astonishment at the Colonel and strolled past him. He turns at the table and speaks in a dead voice.*
- Stanhope:** How awfully nice – if the brigadier's pleased. 15
- The Colonel stares at Stanhope and suddenly collects himself.*
- Colonel:** Oh – er – what about the raiding-party – are they all safely back?
- Stanhope:** Did you expect them to be all safely back, sir?
- Colonel:** Oh – er – what – er –
- Stanhope:** Four men and Raleigh came safely back, sir.
- Colonel:** Oh, I say, I'm sorry! That's – er – six men and – er – Osborne? 20
- Stanhope:** Yes, sir.
- Colonel:** I'm very sorry. Poor Osborne!
- Stanhope:** Still it'll be awfully nice if the brigadier's pleased.
- Colonel:** Don't be silly, Stanhope. Do you know – er – what happened to Osborne? 25
- Stanhope:** A hand grenade – while he was waiting for Raleigh.
- Colonel:** I'm very sorry. And the six men?
- Stanhope:** Machine-gun bullets, I suppose.
- Colonel:** Yes. I was afraid – er –
- His words trail away; he fidgets uneasily as Stanhope looks at him with a pale, expressionless face. Raleigh comes slowly down the steps, walking as though he were asleep; his hands are bleeding. The Colonel turns to the boy with enthusiasm.* 30
- Very well done, Raleigh. Well done, my boy. I'll get you a Military Cross for this! Splendid!* 35
- Raleigh looks at the Colonel and tries to speak. He raises his hand to his forehead and sways. The Colonel takes him by the arm.*
- Sit down here, my boy.*
- Raleigh sits on the edge of Osborne's bed.* 40
- Have a good rest. Well, I must be off. [He moves towards the steps, and, turning once more to Raleigh as he leaves] Very well done. [With a quick glance at Stanhope, the Colonel goes away.]*
- There is silence now in the trenches outside; the last shell has whistled over and crashed. Dusk is beginning to fall over the German lines. The glow of Very lights begins to rise and fade against the evening sky. Stanhope is staring dumbly at the table – at Osborne's watch and ring. Presently he turns his haggard face towards Raleigh, who sits with lowered head, looking at the palms of his hands.* 45
- Stanhope moves slowly across towards the doorway, and pauses to look down at Raleigh. Raleigh looks up into Stanhope's face,* 50

and their eyes meet. When Stanhope speaks, his voice is still expressionless and dead.

Stanhope: Must you sit on Osborne's bed?

55

He turns and goes slowly up the steps.

Raleigh rises unsteadily, murmurs "Sorry" and stands with lowered head.

Heavy guns are booming miles away.

Explore the ways in which Sherriff powerfully conveys through words and actions the characters' thoughts and feelings at this moment in the play.

- 14** Explore how Sherriff movingly portrays the various ways in which the soldiers try to keep their fear under control.
- 15** You are Stanhope towards the end of the play. Raleigh has just died.

Write your thoughts.

SECTION B: POETRY

ALFRED, LORD TENNYSON: *Poems*

- 16 Read this extract from *In Memoriam*, and then answer the question that follows it:

Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light:
 The year is dying in the night;
 Ring out, wild bells, and let him die.

Ring out the old, ring in the new, 5
 Ring, happy bells, across the snow:
 The year is going, let him go;
 Ring out the false, ring in the true.

Ring out the grief that saps the mind, 10
 For those that here we see no more;
 Ring out the feud of rich and poor,
 Ring in redress to all mankind.

Ring out a slowly dying cause, 15
 And ancient forms of party strife;
 Ring in the nobler modes of life,
 With sweeter manners, purer laws.

Ring out the want, the care, the sin, 20
 The faithless coldness of the times;
 Ring out, ring out thy mournful rhymes,
 But ring the fuller minstrel in.

Ring out false pride in place and blood,
 The civic slander and the spite;
 Ring in the love of truth and right,
 Ring in the common love of good.

Ring out old shapes of foul disease; 25
 Ring out the narrowing lust of gold;
 Ring out the thousand wars of old,
 Ring in the thousand years of peace.

Ring in the valiant man and free, 30
 The larger heart, the kindlier hand;
 Ring out the darkness of the land,
 Ring in the Christ that is to be.

Explore how Tennyson powerfully makes this extract a prayer of hope for the future.

- 17 In what ways does Tennyson capture your interest in his poem, *The Lady of Shalott*? Support your answer with details from the poem.
- 18 How does Tennyson gain your sympathy for Mariana in *Mariana*? Support your ideas with details from the poem.

SONGS OF OURSELVES: from Part 3

- 19 Read this poem, and then answer the question that follows it:

Time

I am the nor'west air nosing among the pines
I am the water-race and the rust on railway lines
I am the mileage recorded on the yellow signs.

I am dust, I am distance, I am lupins back of the beach
I am the sums the sole-charge teachers teach 5
I am cows called to milking and the magpie's screech.

I am nine o'clock in the morning when the office is clean
I am the slap of the belting and the smell of the machine
I am the place in the park where the lovers were seen.

I am recurrent music the children hear 10
I am level noises in the remembering ear
I am the sawmill and the passionate second gear.

I, Time, am all these, yet these exist
Among my mountainous fabrics like a mist,
So do they the measurable world resist. 15

I, Time, call down, condense, confer
On the willing memory the shapes these were:
I, more than your conscious carrier,

Am island, am sea, am father, farm, and friend,
Though I am here all things my coming attend; 20
I am, you have heard it, the Beginning and the End.

(by Allen Curnow)

Explore some of the ways in which Curnow describes Time in this poem.

- 20 In *Lament* (by Gillian Clarke) explore how the poet's words vividly convey feelings of bitterness.
- 21 Choose some lines from *Marrysong* (by Dennis Scott) **and** *Sonnet 43* (by Elizabeth Barrett Browning) which you find especially moving in their description of love. Explore the ways in which the poets make your chosen lines so moving.

SECTION C: PROSE

EMILY BRONTË: *Wuthering Heights*

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

‘Ah! you are come, are you, Edgar Linton?’ she said with angry animation... ‘You are one of those things that are ever found when least wanted, and when you are wanted, never! I suppose we shall have plenty of lamentations, now ... I see we shall ... but they can’t keep me from my narrow home out yonder – My resting place where I’m bound before Spring is over! There it is, not among the Lintons, mind, under the chapel-roof; but in the open air with a head-stone, and you may please yourself, whether you go to them, or come to me!’ 5

‘Catherine, what have you done?’ commenced the master. ‘Am I nothing to you, any more? Do you love that wretch, Heath –’ 10

‘Hush!’ cried Mrs Linton. ‘Hush, this moment! You mention that name and I end the matter, instantly, by a spring from the window! What you touch at present, you may have; but my soul will be on that hill-top before you lay hands on me again. I don’t want you, Edgar; I’m past wanting you ... Return to your books ... I’m glad you possess a consolation, for all you had in me is gone.’ 15

‘Her mind wanders, sir,’ I interposed. ‘She has been talking nonsense the whole evening; but, let her have quiet and proper attendance, and she’ll rally ... Hereafter, we must be cautious how we vex her.’

‘I desire no further advice from you,’ answered Mr Linton. ‘You knew your mistress’s nature, and you encouraged me to harass her. And not to give me one hint of how she has been these three days! It was heartless! months of sickness could not cause such a change!’ 20

I began to defend myself, thinking it too bad to be blamed for another’s wicked waywardness! 25

‘I knew Mrs Linton’s nature to be headstrong and domineering,’ cried I; ‘but I didn’t know that you wished to foster her fierce temper! I didn’t know that, to humour her, I should wink at Mr Heathcliff. I performed the duty of a faithful servant in telling you, and I have got a faithful servant’s wages! Well, it will teach me to be careful next time. Next time you may gather intelligence for yourself!’ 30

‘The next time you bring a tale to me, you shall quit my service, Ellen Dean,’ he replied.

‘You’d rather hear nothing about it, I suppose, then, Mr Linton?’ said I. ‘Heathcliff has your permission to come a courting to Miss and to drop in at every opportunity your absence offers, on purpose to poison the mistress against you?’ 35

Confused as Catherine was, her wits were alert at applying our conversation.

‘Ah! Nelly has played traitor,’ she exclaimed, passionately. ‘Nelly is my hidden enemy – you witch! So you do seek elf-bolts to hurt us! Let me go, and I’ll make her rue! I’ll make her howl a recantation!’ 40

A maniac’s fury kindled under her brows; she struggled desperately to disengage herself from Linton’s arms. I felt no inclination to tarry the event; and resolving to seek medical aid on my own responsibility, I quitted the chamber. 45

Explore how Brontë makes this such a vivid and revealing moment in the novel.

23 How do you think Brontë makes the moors such a memorable setting for the novel? Support your ideas with details from the writing.

24 You are Catherine Earnshaw. It is the morning of your marriage to Edgar Linton.

Write your thoughts.

ANITA DESAI: *Games at Twilight and Other Stories*

25 Read this extract from *Studies in the Park*, and then answer the question that follows it:

– Turn it off, turn it off, turn it off! First he listens to the news in Hindi. Directly after, in English. Broom – brroom – brrroom – the voice of doom roars. Next, in Tamil. Then in Punjabi. In Gujarati. What next, my god, what next? Turn it off before I smash it onto his head, fling it out of the window, do nothing of the sort of course, nothing of the sort. 5

– And my mother. She cuts and fries, cuts and fries. All day I hear her chopping and slicing and the pan of oil hissing. What all does she find to fry and feed us on, for God's sake? Eggplants, potatoes, spinach, shoe soles, newspapers, finally she'll slice me and feed me to my brothers and sisters. Ah, now she's turned on the tap. It's roaring and pouring, pouring and roaring into a bucket without a bottom. 10

– The bell rings. Voices clash, clatter and break. The tin-and-bottle man? The neighbours? The police? The Help-the-Blind man? Thieves and burglars? All of them, all of them, ten or twenty or a hundred of them, marching up the stairs, hammering at the door, breaking in and climbing over me – ten, twenty or a hundred of them. 15

– Then, worst of all, the milk arrives. In the tallest glass in the house. 'Suno, drink your milk. Good for you, Suno. You need it. Now, before the exams. Must have it, Suno. Drink.' The voice wheedles its way into my ear like a worm. I shudder. The table tips over. The milk runs. The tumbler clangs on the floor. 'Suno, Suno, how will you do your exams?' 20

– That is precisely what I ask myself. All very well to give me a room – Uncle's been pushed off on a pilgrimage to Hardwar to clear a room for me – and to bring me milk and say, 'Study, Suno, study for your exam.' What about the uproar around me? These people don't know the meaning of the word Quiet. When my mother fills buckets, sloshes the kitchen floor, fries and sizzles things in the pan, she thinks she is being Quiet. The children have never even heard the word, it amazes and puzzles them. On their way back from school they fling their satchels in at my door, then tear in to snatch them back before I tear them to bits. Bawl when I pull their ears, screech when mother whacks them. Stuff themselves with her fries and then smear the grease on my books. 30

So I raced out of my room, with my fingers in my ears, to scream till the roof fell down about their ears. But the radio suddenly went off, the door to my parents' room suddenly opened and my father appeared, bathed and shaven, stuffed and set up with the news of the world in six different languages – his white *dhoti* blazing, his white shirt crackling, his patent leather pumps glittering. He stopped in the doorway and I stopped on the balls of my feet and wavered. My fingers came out of my ears, my hair came down over my eyes. Then he looked away from me, took his watch out of his pocket and enquired, 'Is the food ready?' in a voice that came out of his nose like the whistle of a punctual train. He skated off towards his meal, I turned and slouched back to my room. 40

Explore the ways in which Desai in this passage memorably portrays Suno's state of mind and the expectations which his family have of him.

26 Explore how Desai vividly portrays the lives of women in Indian society in **two** of these short stories. (Do not use *The Farewell Party* in answering this question.)

27 You are Bina in *The Farewell Party*. The party has not yet begun.

Write your thoughts.

BESSIE HEAD: *When Rain Clouds Gather*

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

They had just tucked away their mugs when Makhaya appeared. He walked to his own hut to remove a blue overall and then approached the women. They all stood up and said, 'Good-day, sir,' together. Makhaya paused, looked at them, smiled and said, 'Good-morning,' in a friendly, natural voice as though he was long accustomed to receiving people as his guests. Then he said, 'Follow me,' and led the way to a part of the yard where a small plot of tobacco had been cultivated. 5

The experimental plot was forty-eight square yards. It had been scaled down to this size by Gilbert, as being the most manageable area for each individual woman to cultivate in her own yard. But one hundred such plots were needed to produce the quantity of tobacco that would be profitable to market, and this also meant that a hundred or more women had to become involved in the project. 10

The small group of women, including Paulina, at first felt a little inhibited. They were unaccustomed to a man speaking to them as an equal. They stood back awhile, with uneasy expressions, but once it struck them that he paid no attention to them as women, they also forgot he was a man and became absorbed in following his explanations. And this was really part of the magic of Makhaya's personality. He could make people feel at ease. He could change a whole attitude of mind merely in the way he raised his hand or smiled. But he never exerted himself, seeming to leave it to the other party with whom he was communicating to do all the exerting and changing. 15 20

He stood and pointed to the plot on which a foot high of tobacco was already growing. It was growing on a gently sloping mound, and this had been created by building up the soil in a heap, the same as when one constantly pitches ash in one place. The need for this mound was to assist in draining the soil, as well-drained soil was needed for the tobacco. He also broke off a tobacco leaf and explained the very dark blue-green colouring meant that it was an unripe leaf, but once the leaf had matured it changed to a pale, light olive green. 25 30

He stopped talking awhile and turned and looked at the women to ask them a few direct questions. The experimental plot would be ready for harvesting in about three months' time. If the women harvested, cured and dried this first batch together, they would gain the necessary experience and be able that much sooner to cultivate, harvest and process their own tobacco. Therefore, it had been decided by him and Gilbert that the first tobacco curing shed be built in the yard of someone who lived nearest the farm. 35

'Who lives near the farm?' he asked.

The women all turned and looked at Paulina Sebeso, Makhaya also followed the direction of their glance, and a faint, quizzical expression flitted across his face, as though he knew the woman but could not remember under what circumstances he had met her. Certainly, the gaudy-hued skirt was familiar. Certainly, he remembered the big, bold eyes. Paulina bent her head in alarm and embarrassment. 40

'I live near the farm,' she muttered. 45

How does Head's writing make this such a significant moment in the novel?

- 29 Explore **one** moment in the novel which Head makes particularly dramatic for you.
- 30 You are George Appleby-Smith. You have just told Makhaya that you will support him over his residence in Botswana.

Write your thoughts.

F. SCOTT FITZGERALD: *The Great Gatsby*

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

There was a small picture of Gatsby, also in yachting costume, on the bureau – Gatsby with his head thrown back defiantly – taken apparently when he was about eighteen.

‘I adore it,’ exclaimed Daisy. ‘The pompadour! You never told me you had a pompadour – or a yacht.’

5

‘Look at this’ said Gatsby quickly. ‘Here’s a lot of clippings – about you.’

They stood side by side examining it. I was going to ask to see the rubies when the phone rang, and Gatsby took up the receiver.

‘Yes well, I can’t talk now I can’t talk now, old sport I said a *small* town he must know what a small town is well, he’s no use to us if Detroit is his idea of a small town’

10

He rang off.

‘Come here *quick!*’ cried Daisy at the window.

The rain was still falling, but the darkness had parted in the west, and there was a pink and golden billow of foamy clouds above the sea.

15

‘Look at that,’ she whispered, and then after a moment: ‘I’d like to just get one of those pink clouds and put you in it and push you around.’

I tried to go then, but they wouldn’t hear of it; perhaps my presence made them feel more satisfactorily alone.

‘I know what we’ll do,’ said Gatsby ‘we’ll have Klipspringer play the piano.’

20

He went out of the room calling ‘Ewing!’ and returned in a few minutes accompanied by an embarrassed, slightly worn young man, with shell-rimmed glasses and scanty blond hair. He was now decently clothed in a ‘sport shirt,’ open at the neck, sneakers, and duck trousers of a nebulous hue.

25

‘Did we interrupt your exercises?’ inquired Daisy politely.

‘I was asleep,’ cried Mr. Klipspringer, in a spasm of embarrassment. ‘That is, I’d *been* asleep. Then I got up...’

‘Klipspringer plays the piano,’ said Gatsby, cutting him off. ‘Don’t you, Ewing, old sport?’

30

‘I don’t play well. I don’t – I hardly play at all. I’m all out of prac—’

‘We’ll go down-stairs,’ interrupted Gatsby. He flipped a switch. The gray windows disappeared as the house glowed full of light.

In the music-room Gatsby turned on a solitary lamp beside the piano. He lit Daisy’s cigarette from a trembling match, and sat down with her on a couch far across the room, where there was no light save what the gleaming floor bounced in from the hall

35

When Klipspringer had played ‘The Love Nest’ he turned around on the bench and searched unhappily for Gatsby in the gloom.

‘I’m all out of practice, you see. I told you I couldn’t play. I’m all out of prac—’

40

‘Don’t talk so much, old sport,’ commanded Gatsby. ‘Play!’

‘In the morning,

In the evening,

Ain’t we got fun—’

45

Outside the wind was loud and there was a faint flow of thunder along the Sound. All the lights were going on in West Egg now; the electric trains, men-carrying, were plunging home through the rain from New York. It was the hour of a profound human change, and excitement was generating on the air.

50

'One thing's sure and nothing's surer
The rich get richer and the poor get – children.
In the meantime,
In between time –'

As I went over to say good-bye I saw that the expression of bewilderment had come back into Gatsby's face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams – not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man can store up in his ghostly heart. 55

As I watched him he adjusted himself a little, visibly. His hand took hold of hers, and as she said something low in his ear he turned toward her with a rush of emotion. I think that voice held him most, with its fluctuating, feverish warmth, because it couldn't be over-dreamed – that voice was a deathless song. 60

They had forgotten me, but Daisy glanced up and held out her hand; Gatsby didn't know me now at all. I looked once more at them and they looked back at me, remotely, possessed by intense life. Then I went out of the room and down the marble steps into the rain, leaving them there together. 65 70

What impressions of Gatsby and Daisy does Fitzgerald create for you here?

- 32** How far does Fitzgerald's presentation of Myrtle Wilson encourage you to feel sympathy for her? Support your answer by close reference to Fitzgerald's writing.
- 33** You are Tom Buchanan on hearing of the deaths of Gatsby and Wilson.

Write your thoughts.

EDITH WHARTON: *Ethan Frome*

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

As he reached the door he met Zeena coming back into the room, her lips twitching with anger, a flush of excitement on her sallow face. The shawl had slipped from her shoulders and was dragging at her down-trodden heels, and in her hands she carried the fragments of the red glass pickle-dish. 5

"I'd like to know who done this," she said, looking sternly from Ethan to Mattie.

There was no answer, and she continued in a trembling voice: "I went to get those powders I'd put away in father's old spectacle-case, top of the china-closet, where I keep the things I set store by, so's folks shan't meddle with them —" Her voice broke, and two small tears hung on her lashless lids and ran slowly down her cheeks. "It takes the step-ladder to get at the top shelf, and I put Aunt Philura Maple's pickle-dish up there o' purpose when we was married, and it's never been down since, 'cept for the spring cleaning, and then I always lifted it with my own hands, so's 't shouldn't get broke." She laid the fragments reverently on the table. "I want to know who done this," she quavered. 10

At the challenge Ethan turned back into the room and faced her. "I can tell you, then. The cat done it." 15

"The *cat*?" 20

"That's what I said."

She looked at him hard, and then turned her eyes to Mattie, who was carrying the dish-pan to the table.

"I'd like to know how the cat got into my china-closet," she said.

"Chasin' mice, I guess," Ethan rejoined. "There was a mouse round the kitchen all last evening." 25

Zeena continued to look from one to the other; then she emitted her small strange laugh. "I knew the cat was a smart cat," she said in a high voice, "but I didn't know he was smart enough to pick up the pieces of my pickle-dish and lay 'em edge to edge on the very shelf he knocked 'em off of." 30

Mattie suddenly drew her arms out of the steaming water. "It wasn't Ethan's fault, Zeena! The cat *did* break the dish; but I got it down from the china-closet, and I'm the one to blame for its getting broken." 35

Zeena stood beside the ruin of her treasure, stiffening into a stony image of resentment, "*You* got down my pickle-dish — what for?"

A bright flush flew to Mattie's cheeks. "I wanted to make the supper-table pretty," she said.

"You wanted to make the supper-table pretty; and you waited till my back was turned, and took the thing I set most store by of anything I've got, and wouldn't never use it, not even when the minister come to dinner, or Aunt Martha Pierce come over from Bettsbridge —" Zeena paused with a gasp, as if terrified by her own evocation of the sacrilege. "You're a bad girl, Mattie Silver, and I always known it. It's the way your father begun, and I was warned of it when I took you, and I tried to keep my things where you couldn't get at 'em — and now you've took from me the one I cared for most of all — She broke off in a short spasm of sobs that passed and left her more than ever like a shape of stone. 40

"If I'd 'a' listened to folks, you'd 'a' gone before now, and this wouldn't 'a' happened," she said; and gathering up the bits of broken glass she went out of the room as if she carried a dead body. ... 45

What does Wharton make you feel here about Zeena and the way she behaves? Support your views with details from the writing.

35 Explore how Wharton makes Ethan's and Mattie's episode with the sled such a memorable and significant moment in the novel. Support your ideas with details from the writing.

36 You are the narrator at the end of novel thinking about the story you have just told.

Write your thoughts.

from *Stories of Ourselves*

37 Read the following extract from *The Signalman*, and then answer the question that follows it:

Next evening was a lovely evening, and I walked out early to enjoy it. The sun was not yet quite down when I traversed the fieldpath near the top of the deep cutting. I would extend my walk for an hour, I said to myself, half an hour on and half an hour back, and it would then be time to go to my signalman's box. 5

Before pursuing my stroll, I stepped to the brink, and mechanically looked down, from the point from which I had first seen him. I cannot describe the thrill that seized upon me, when, close at the mouth of the tunnel, I saw the appearance of a man, with his left sleeve across his eyes, passionately waving his right arm. 10

The nameless horror that oppressed me passed in a moment, for in a moment I saw that this appearance of a man was a man indeed, and that there was a little group of other men standing at a short distance, to whom he seemed to be rehearsing the gesture he made. The Danger-light was not yet lighted. Against its shaft a little low hut entirely new to me, had been made of some wooden supports and tarpaulin. It looked no bigger than a bed. 15

With an irresistible sense that something was wrong – with a flashing self-reproachful fear that fatal mischief had come of my leaving the man there, and causing no one to be sent to overlook or correct what he did – I descended the notched path with all the speed I could make. 20

‘What is the matter?’ I asked the men.

‘Signalman killed this morning, sir.’

‘Not the man belonging to that box?’

‘Yes, sir.’

‘Not the man I know?’ 25

‘You will recognise him, sir, if you knew him,’ said the man who spoke for the others, solemnly uncovering his own head, and raising an end of the tarpaulin, ‘for his face is quite composed.’

‘Oh, how did this happen, how did this happen?’ I asked, turning from one to another as the hut closed in again. 30

‘He was cut down by an engine, sir. No man in England knew his work better. But somehow he was not clear of the outer rail. It was just at broad day. He had struck the light, and had the lamp in his hand. As the engine came out of the tunnel, his back was towards her, and she cut him down. That man drove her, and was showing how it happened. Show the gentleman, Tom.’ 35

The man who wore a rough dark dress, stepped back to his former place at the mouth of the tunnel.

‘Coming round the curve in the tunnel, sir,’ he said, ‘I saw him at the end, like as if I saw him down a perspective-glass. There was no time to check speed, and I knew him to be very careful. As he didn't seem to take heed of the whistle, I shut it off when we were running down upon him, and called to him as loud as I could call.’ 40

‘What did you say?’

‘I said, “Below there! Look out! Look out! For God's sake, clear the way!” I started. 45

‘Ah! It was a dreadful time, sir. I never left off calling to him. I put this arm before my eyes not to see, and I waved this arm to the last; but it was no use.’

Without prolonging the narrative to dwell on any one of its curious circumstances more than on any other, I may, in closing it, point out the coincidence that the warning of the engine-driver included, not only the 50

words which the unfortunate signalman had repeated to me as haunting him, but also the words which I myself – not he – had attached, and that only in my own mind, to the gesticulation he had imitated.

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

- 38 Explore how the writer shows that the narrator becomes wiser as a result of what happens in **either** *The Taste of Watermelon* (by Borden Deal) **or** *On Her Knees* (by Tim Winton).
- 39 You are Jenny in *The Yellow Wallpaper*. You have just failed to persuade your sister-in-law to come out of her room on her last day in the house and your brother John is on his way home.

Write your thoughts.

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