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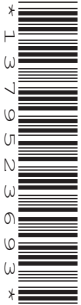
LITERATURE IN ENGLISH

0475/12

Paper 1 Poetry and Prose

October/November 2023

1 hour 30 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 - Section A: answer **one** question.
 - Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **28** pages. Any blank pages are indicated.

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Ted Hughes: from <i>New Selected Poems</i>	5, 6	pages 8–11

Section B: Prose

text	question numbers	page[s]
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Charles Dickens: <i>Great Expectations</i>	9, 10	pages 14–15
Daphne du Maurier: <i>Rebecca</i>	11, 12	pages 16–17
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SECTION A: POETRY

Answer **one** question from this section.

SONGS OF OURSELVES VOLUME 1: from Part 4

Remember to support your ideas with details from the writing.

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

On Finding a Small Fly Crushed in a Book

Some hand, that never meant to do thee hurt,
 Has crushed thee here between these pages pent;
 But thou has left thine own fair monument,
 Thy wings gleam out and tell me what thou wert:
 Oh! that the memories, which survive us here,
 Were half as lovely as these wings of thine!
 Pure relics of a blameless life, that shine
 Now thou art gone. Our doom is ever near:
 The peril is beside us day by day;
 The book will close upon us, it may be,
 Just as we lift ourselves to soar away
 Upon the summer-air. But, unlike thee,
 The closing book may stop our vital breath,
 Yet leave no lustre on our page of death.

5

10

(Charles Tennyson Turner)

In what ways does Turner strikingly convey the speaker's emotions in this poem?

- Or 2 Explore the ways in which Stevenson makes *The Spirit is too Blunt an Instrument* such a fascinating poem.

The Spirit is too Blunt an Instrument

The spirit is too blunt an instrument

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and their pain.

(Anne Stevenson)

SONGS OF OURSELVES VOLUME 2: from Part 4

Remember to support your ideas with details from the writing.

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

from *An Essay on Criticism*

A little learning is a dangerous thing; Drink deep, or taste not the Pierian spring: There shallow draughts intoxicate the brain, And drinking largely sobers us again. Fired at first sight with what the Muse imparts,	5
In fearless youth we tempt the heights of Arts; While from the bounded level of our mind Short views we take, nor see the lengths behind, But, more advanced, behold with strange surprise New distant scenes of endless science rise!	10
So pleased at first the towering Alps we try, Mount o'er the vales, and seem to tread the sky; The eternal snows appear already past, And the first clouds and mountains seem the last: But those attained, we tremble to survey	15
The growing labours of the lengthened way; The increasing prospect tires our wandering eyes, Hills peep o'er hills, and Alps on Alps arise!	

(*Alexander Pope*)

How does Pope vividly convey his thoughts and feelings in this poem?

Or 4 In what ways does Browning make *Love in a Life* such a memorable poem?

Love in a Life

I

Room after room,
I hunt the house through
We inhabit together.
Heart, fear nothing, for, heart, thou shalt find her –
Next time, herself! – not the trouble behind her
Left in the curtain, the couch's perfume!
As she brushed it, the cornice-wreath blossomed anew:
Yon looking-glass gleamed at the wave of her feather.

5

II

Yet the day wears,
And door succeeds door;
I try the fresh fortune –
Range the wide house from the wing to the centre.
Still the same chance! she goes out as I enter.
Spend my whole day in the quest, – who cares?
But 't is twilight, you see, – with such suites to explore,
Such closets to search, such alcoves to importune!

10

15

(Robert Browning)

TED HUGHES: from *New Selected Poems*

Remember to support your ideas with details from the writing.

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

Roe-Deer

In the dawn-dirty light, in the biggest snow of the year

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Back to the ordinary.

How does Hughes memorably convey his experience of seeing the roe-deer?

TURN OVER FOR QUESTION 6

Or 6 In what ways does Hughes movingly convey strong emotions in *Anniversary*?

Anniversary

My mother in her feathers of flame

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Able for all that distance to think me him.

SECTION B: PROSE

Answer **one** question from this section.

CHIMAMANDA NGOZI ADICHIE: *Purple Hibiscus*

Remember to support your ideas with details from the writing.

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

Father Amadi's car smelled like him, a clean scent that made me think of a clear azure sky.

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'You run too fast,' I said, panting.

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

Or **8** Explore the ways in which Adichie makes you feel sorry for Jaja.

CHARLES DICKENS: *Great Expectations*

Remember to support your ideas with details from the writing.

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

But, it was only the pleasanter to turn to Biddy and to Joe, whose great forbearance shone more brightly than before, if that could be, contrasted with this brazen pretender. I went towards them slowly, for my limbs were weak, but with a sense of increasing relief as I drew nearer to them, and a sense of leaving arrogance and untruthfulness further and further behind. 5

The June weather was delicious. The sky was blue, the larks were soaring high over the green corn, I thought all that country-side more beautiful and peaceful by far than I had ever known it to be yet. Many pleasant pictures of the life I would lead there, and of the change for the better that would come over my character when I had a guiding spirit at my side whose simple faith and clear home-wisdom I had proved, beguiled my way. They awakened a tender emotion in me; for, my heart was softened by my return, and such a change had come to pass, that I felt like one who was toiling home barefoot from distant travel, and whose wanderings had lasted many years. 10 15

The schoolhouse where Biddy was mistress, I had never seen; but, the little roundabout lane by which I entered the village for quietness' sake, took me past it. I was disappointed to find that the day was a holiday; no children were there, and Biddy's house was closed. Some hopeful notion of seeing her busily engaged in her daily duties, before she saw me, had been in my mind and was defeated. 20

But, the forge was a very short distance off, and I went towards it under the sweet green limes, listening for the clink of Joe's hammer. Long after I ought to have heard it, and long after I had fancied I heard it and found it but a fancy, all was still. The limes were there, and the white thorns were there, and the chestnut-trees were there, and their leaves rustled harmoniously when I stopped to listen; but, the clink of Joe's hammer was not in the midsummer wind. 25

Almost fearing, without knowing why, to come in view of the forge, I saw it at last, and saw that it was closed. No gleam of fire, no glittering shower of sparks, no roar of bellows; all shut up, and still. 30

But, the house was not deserted, and the best parlour seemed to be in use, for there were white curtains fluttering in its window, and the window was open and gay with flowers. I went softly towards it, meaning to peep over the flowers, when Joe and Biddy stood before me, arm in arm. 35

At first Biddy gave a cry, as if she thought it was my apparition, but in another moment she was in my embrace. I wept to see her, and she wept to see me; I, because she looked so fresh and pleasant; she, because I looked so worn and white. 40

'But dear Biddy, how smart you are!' 40

'Yes, dear Pip.'

'And Joe, how smart *you* are!'

'Yes, dear old Pip, old chap.'

I looked at both of them, from one to the other, and then —

'It's my wedding day,' cried Biddy, in a burst of happiness, 'and I am married to Joe!' 45

(from Chapter 58)

How does Dickens vividly convey Pip's thoughts and feelings at this moment in the novel?

Or **10** In what ways does Dickens memorably portray Herbert Pocket's friendship with Pip?

DAPHNE DU MAURIER: *Rebecca*

Remember to support your ideas with details from the writing.

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

‘Why didn’t you tell me about this before?’

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'No, I'm asking you to marry me, you little fool.'

(from Chapter 6)

How does du Maurier make this such a memorable moment in the novel?

Or **12** In what ways does du Maurier make Manderley such a fascinating setting?

HENRY JAMES: *Washington Square*

Remember to support your ideas with details from the writing.

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

‘We must do our duty,’ she said; ‘we must speak to my father. I will do it to-night; you must do it to-morrow.’

‘It is very good of you to do it first,’ Morris answered. ‘The young man – the happy lover – generally does that. But just as you please!’

It pleased Catherine to think that she should be brave for his sake, and in her satisfaction she even gave a little smile. ‘Women have more tact,’ she said; ‘they ought to do it first. They are more conciliating; they can persuade better.’

‘You will need all your powers of persuasion. But after all,’ Morris added, ‘you are irresistible.’

‘Please don’t speak that way – and promise me this. Tomorrow, when you talk with father, you will be very gentle and respectful.’

‘As much so as possible,’ Morris promised. ‘It won’t be much use, but I shall try. I certainly would rather have you easily than have to fight for you.’

‘Don’t talk about fighting; we shall not fight.’

‘Ah, we must be prepared,’ Morris rejoined; ‘you especially, because for you it must come hardest. Do you know the first thing your father will say to you?’

‘No, Morris; please tell me.’

‘He will tell you I am mercenary.’

‘Mercenary?’

‘It’s a big word; but it means a low thing. It means that I am after your money.’

‘Oh!’ murmured Catherine, softly.

The exclamation was so deprecating and touching that Morris indulged in another little demonstration of affection. ‘But he will be sure to say it,’ he added.

‘It will be easy to be prepared for that,’ Catherine said. ‘I shall simply say that he is mistaken – that other men may be that way, but that you are not.’

‘You must make a great point of that, for it will be his own great point.’

Catherine looked at her lover a minute, and then she said, ‘I shall persuade him. But I am glad we shall be rich,’ she added.

Morris turned away, looking into the crown of his hat. ‘No, it’s a misfortune,’ he said at last. ‘It is from that our difficulty will come.’

‘Well, if it is the worst misfortune, we are not so unhappy. Many people would not think it so bad. I will persuade him, and after that we shall be very glad we have money.’

Morris Townsend listened to this robust logic in silence. ‘I will leave my defence to you; it’s a charge that a man has to stoop to defend himself from.’

Catherine on her side was silent for a while; she was looking at him while he looked, with a good deal of fixedness, out of the window. ‘Morris,’ she said, abruptly, ‘are you very sure you love me?’

He turned round, and in a moment he was bending over her. ‘My own dearest, can you doubt it?’

‘I have only known it five days,’ she said; ‘but now it seems to me as if I could never do without it.’

'You will never be called upon to try!' And he gave a little tender, reassuring laugh. Then, in a moment, he added, 'There is something you must tell me, too.' She had closed her eyes after the last word she uttered, and kept them closed; and at this she nodded her head, without opening them. 'You must tell me', he went on, 'that if your father is dead against me, if he absolutely forbids our marriage, you will still be faithful.'

Catherine opened her eyes, gazing at him, and she could give no better promise than what he read there.

'You will cleave to me?' said Morris. 'You know you are your own mistress – you are of age.'

'Ah, Morris!' she murmured, for all answer. Or rather not for all; for she put her hand into his own. He kept it awhile, and presently he kissed her again. This is all that need be recorded of their conversation; but Mrs Penniman, if she had been present, would probably have admitted that it was as well it had not taken place beside the fountain in Washington Square.

(from Chapter 10)

In what ways does James vividly portray Morris at this moment in the novel?

Or 14 Explore how James strikingly portrays Mrs Penniman's relationship with Catherine.

JHUMPA LAHIRI: *The Namesake*

Remember to support your ideas with details from the writing.

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

At dinner Gogol meets her father, a tall, good-looking man with luxuriant white hair, Maxine's pale green-gray eyes, thin rectangular glasses perched halfway down his nose.

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They have never known a person who has been to Calcutta.

(from Chapter 6)

In what ways does Lahiri vividly portray Gogol/Nikhil at this moment in the novel?

Or **16** Explore the ways in which Lahiri makes Moushumi such a striking character.

JOAN LINDSAY: *Picnic at Hanging Rock*

Remember to support your ideas with details from the writing.

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

Miranda tossed back her straight corn-coloured hair, smiling and waving at a pale little pointed face looking dejectedly down at the animated scene below.

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With his kindly shrewd blue eyes and cheeks perpetually blooming like the Mount Macedon rose gardens, he was a prime favourite with everyone in the district; even Mrs Appleyard called him her 'good man' and enjoyed graciously inviting him into her study for a glass of sherry ...

(from Chapter 1)

In what ways does Lindsay make this a revealing and significant moment in the novel?

Or **18** How does Lindsay strikingly portray Irma's relationship with Mike?

YANN MARTEL: *Life of Pi*

Remember to support your ideas with details from the writing.

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

Richard Parker's head was barely above water.

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I turned around, stepped over the zebra and threw myself overboard.

(from Chapter 37)

In what ways does Martel make this such an entertaining moment in the novel?

Or 20 Explore how Martel strikingly depicts Pi's experiences on the meerkat island.

TURN OVER FOR QUESTION 21.

from *STORIES OF OURSELVES Volume 2*

Remember to support your ideas with details from the writing.

- Either 21 Read this passage from *Thank You M'am* (by Langston Hughes), and then answer the question that follows it:

She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, dark, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the sudden single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance. Instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled. 5

After that the woman said, 'Pick up my pocketbook, boy, and give it here.'

She still held him tightly. But she bent down enough to permit him to stoop and pick up her purse. Then she said, 'Now ain't you ashamed of yourself?' 15

Firmly gripped by his shirt front, the boy said, 'Yes'm.'

The woman said, 'What did you want to do it for?'

The boy said, 'I didn't aim to.'

She said, 'You a lie!' 20

By that time two or three people passed, stopped, turned to look, and some stood watching.

'If I turn you loose, will you run?' asked the woman.

'Yes'm,' said the boy.

'Then I won't turn you loose,' said the woman. She did not release him. 25

'Lady, I'm sorry,' whispered the boy.

'Um-hum! Your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?'

'No'm,' said the boy. 30

'Then it will get washed this evening,' said the large woman, starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, 'You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?' 35

'No'm,' said the being-dragged boy. 'I just want you to turn me loose.'

'Was I bothering *you* when I turned that corner?' asked the woman.

'No'm.'

'But you put yourself in contact with *me*,' said the woman. 'If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs Luella Bates Washington Jones.' 40

Sweat popped out on the boy's face and he began to struggle. Mrs Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left 45

the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room. 50

She said, 'What is your name?'

'Roger,' answered the boy.

'Then, Roger, you go to that sink and wash your face,' said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and *went to the sink*. 55

How does Hughes make this such an entertaining opening to the story?

- Or 22 Explore the ways in which Afolabi portrays the marriage of Mr and Mrs Mahmood in *Mrs Mahmood*.

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