

CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education Ordinary Level

**LITERATURE IN ENGLISH**

**2010/01**

Paper 1

October/November 2003

Additional Materials: Answer Booklet/Paper

**2 hours 40 minutes**

**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 on both sides of the paper.  
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **five** questions.

Answer Question **1** or Question **4** or Question **7** and any **one** other question from Section A. Your **three** other questions must be taken from Section B, and must cover at least **two** books.

**N.B.** If you answer two questions on any one book, do not base your answers on the same material.

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

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **20** printed pages.



## Section A

Answer Question 1 or Question 4 or Question 7 and any **one** other question from this section.

WILLIAM SHAKESPEARE: *Twelfth Night*

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

*Fabian* O good Sir Toby, hold! Here come the officers.  
*Sir Toby* [*To Antonio*] I'll be with you anon.  
*Viola* [*To Sir Andrew*] Pray, sir, put your sword up, if you please.  
*Sir Andrew* Marry, will I, sir; and for that I promis'd you, I'll be  
 as good as my word. He will bear you easily and reins well. 5

*Enter two Officers*

*First Officer* This is the man; do thy office.  
*Second Officer* Antonio, I arrest thee at the suit  
 Of Count Orsino.  
*Antonio* You do mistake me, sir.  
*First Officer* No, sir, no jot; I know your favour well, 10  
 Though now you have no sea-cap on your head.  
 Take him away; he knows I know him well.  
*Antonio* I must obey. [*To Viola*] This comes with seeking you;  
 But there's no remedy; I shall answer it.  
 What will you do, now my necessity 15  
 Makes me to ask you for my purse? It grieves me  
 Much more for what I cannot do for you  
 Than what befalls myself. You stand amaz'd;  
 But be of comfort.  
*Second Officer* Come, sir, away. 20  
*Antonio* I must entreat of you some of that money.  
*Viola* What money, sir?  
 For the fair kindness you have show'd me here,  
 And part being prompted by your present trouble,  
 Out of my lean and low ability 25  
 I'll lend you something. My having is not much;  
 I'll make division of my present with you;  
 Hold, there's half my coffer.  
*Antonio* Will you deny me now? 30  
 Is't possible that my deserts to you  
 Can lack persuasion? Do not tempt my misery,  
 Lest that it make me so unsound a man  
 As to upbraid you with those kindnesses  
 That I have done for you.

- (a) What does Fabian mean by 'hold' in line 1? [1]
- (b) Explain **briefly** why Sir Toby and Antonio are on the verge of a fight. [3]
- (c) What do you find humorous about the situation between Sir Andrew and Viola in this passage, and why are they behaving in this way? [2]
- (d) How would you describe Antonio's feelings towards Viola in lines 13–19 and in lines 29–34? In each case explain why he feels as he does. [4]
- (e) What do Viola's words in lines 23–28 reveal of her character? [2]
- (f) What does Antonio say as he is led away immediately following this passage? Explain the effects his words have on Viola. [4]
- (g) Suggest **two** characteristics shown by Antonio **in this passage**. In each case, support your answer by close reference to the passage. [4]



CHARLOTTE BRONTË: *Jane Eyre*

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

All at once I remembered that it might be Pilot, who, when the kitchen door chanced to be left open, not infrequently found his way up to the threshold of Mr Rochester's chamber: I had seen him lying there myself in the mornings. The idea calmed me somewhat: I lay down. Silence composes the nerves; and as an unbroken hush now reigned again through the whole house, I began to feel the return of slumber. But it was not fated that I should sleep that night. A dream had scarcely approached my ear, when it fled affrighted, scared by a marrow-freezing incident enough. 5

This was a demoniac laugh – low, suppressed, and deep – uttered, as it seemed, at the very keyhole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laughter stood at my bedside – or rather crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural sound was reiterated: and I knew it came from behind the panels. My first impulse was to rise and fasten the bolt; my next again to cry out, 'Who is there?' 10 15

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-story staircase: a door had lately been made to shut in that staircase; I heard it open and close, and all was still.

'Was that Grace Poole? and is she possessed with a devil?' thought I. Impossible now to remain longer by myself; I must go to Mrs Fairfax. I hurried on my frock and a shawl; I withdrew the bolt and opened the door with a trembling hand. There was a candle burning just outside, and on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with smoke: and, while looking to the right hand and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning. 20 25

Something creaked: it was a door ajar; and that door was Mr Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flame darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr Rochester lay stretched motionless, in deep sleep. 30

- (a) Who is responsible for the 'demoniac laugh' (line 9)? When did Jane first become aware of that person's presence in the house? [2]
- (b) Give **two** other pieces of evidence from the passage that suggest there may be some mysterious or unearthly presence in the house. [2]
- (c) Why does Jane think that Grace Poole is responsible for the disturbance? [1]
- (d) What does Jane do immediately following this passage? [3]
- (e) **Briefly** describe how Mr Rochester deals with this incident and how he explains it to Jane. [4]
- (f) Another similarly frightening incident happens to Jane later in the novel. When does it occur? **Briefly** describe what happens on that occasion. [4]
- (g) What **two** aspects of character does Jane show **in this passage**? Support your answer by close reference to the passage. [4]

## Answer Question 5 or Question 6.

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

I knew Mrs Reed had not spoken for days: was she reviving? I went up to her. 'It is I, Aunt Reed.'

'Who – I?' was her answer. 'Who are you?' looking at me with surprise and a sort of alarm, but still not wildly. 'You are quite a stranger to me – where is Bessie?' 'She is at the lodge, aunt.'

5

'Aunt!' she repeated. 'Who calls me aunt? You are not one of the Gibsons; and yet I know you – that face, and the eyes and forehead, are quite familiar to me: you are like – why, you are like Jane Eyre!'

I said nothing: I was afraid of occasioning some shock by declaring my identity.

'Yet,' said she, 'I am afraid it is a mistake: my thoughts deceive me. I wished to see Jane Eyre, and I fancy a likeness where none exists: besides, in eight years she must be changed.' I now gently assured her that I was the person she supposed and desired me to be: and seeing that I was understood, and that her senses were quite collected, I explained how Bessie had sent her husband to fetch me from Thornfield.

10

'I am very ill, I know,' she said ere long. 'I was trying to turn myself a few minutes since, and find I cannot move a limb. It is as well I should ease my mind before I die: what we think little of in health, burdens us at such an hour as the present is to me. Is the nurse here or is there no one in the room but you?'

15

I assured her we were alone.

'Well, I have twice done you a wrong which I regret now. One was in breaking the promise which I gave my husband to bring you up as my own child; the other –' she stopped. 'After all, it is of no great importance, perhaps,' she murmured to herself: 'and then I may get better; and to humble myself so to her is painful.'

20

She made an effort to alter her position, but failed: her face changed; she seemed to experience some inward sensation – the precursor, perhaps, of the last pang.

25

'Well, I must get it over. Eternity is before me: I had better tell her. Go to my dressing-case, open it, and take out a letter you will see there.'

I obeyed her directions. 'Read the letter,' she said.

It was short, and thus conceived –

30

*Madam,*

*Will you have the goodness to send me the address of my niece, Jane Eyre, and to tell me how she is. It is my intention to write shortly and desire her to come to me at Madeira. Providence has blessed my endeavours to secure a competency: and as I am unmarried and childless, I wish to adopt her during my life, and bequeath her at my death whatever I may have to leave.*

35

*I am, Madam, Etc., Etc.,*

*John Eyre, Madeira.*

It was dated three years back.

(a) What are your feelings towards both Jane and Mrs Reed as you read **this passage**? [8]

(b) At the beginning of the novel, Jane says 'I was a discord at Gateshead'. By close reference to the early part of the novel, show why she feels that she doesn't fit in. What are your feelings about the Reed family as a result? [12]

6 Though Lowood seems a miserable and cruel place, Jane herself does not entirely hate her time there. What do you think she gains from her experiences there? Remember to refer closely to the novel in support of your answer. [20]

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

The wind pressed me, and the gulls, like rags gone mad, screeched at me, as if in revenge for the one I had killed. And I could hear Rev. Spellgood's high voice, leading his family in the hymn. I was only eight or ten feet up, but already the wind was as strong as on a hill-top, for the deck was sheltered by the canvas on the rail. I hoped Father could see my pants flapping and how the wind dragged my legs out as I climbed. Halfway up, I turned and set my feet against the far shroud and wedged myself there to rest my arms, like a spider in a crack. 5

I was staring directly down at the sea. It was boiling under me, mostly suds, and some of the spray reached my feet. The shrouds up here played a different tune in the wind, a lonelier cry, because they were closer together and the roll of the ship made me swing. It was the first time on this ship I had been cold. The movement and the cold sickened me, so I stared at the sea awhile. The weather had got so bad it was impossible to tell where the water met the sky, and this made me feel sicker. It all looked like old blankets. Gulls kept screeching at me from high up on the post, and slashing at the cottony mist with their beaks. 10 15

Braced against the shrouds and trying to walk horizontal, I started off again. The shroud cables were greasy and my hands and feet slipped in the gunk if I moved too fast. The next time I looked down, Father was tiny. This little figure on the deck was making me do this! And he wasn't even looking! I struggled against the slimy cables in the high wind and saw that I had only six feet to go. But this was the hardest part – the shroud cables were bunched together and I could not fit between them. I could see clearly the wheels in the blocks and the manufacturer's brass plate, speckled with salt, bolted to the top of the kingpost. 20

Now the whole white ship was pitching and rolling in a hilly black sea. I felt I could not climb any higher. I held on tightly and had another dread – that I would not be able to get down. I could only fall. Miles away, on the whitened water, a dark hooded cloud pushed like a demon through other clouds of shabby yellow. I did not know whether the spats of water hitting me were rain or spray, but their pelting frightened me and froze my hands. 25

'*Attention!*' It was the Captain's voice coming over the loudspeaker. I was surprised to hear it above the wind. 'Rodriguez and Santos to the afterdeck. Wear your life-jackets and bring a line. Mister Fox, stay right where you are!' 30

- (a) What **two** arguments did Father use to persuade Charlie to climb the kingpost of the ship? [2]
- (b) Give **two** of the excuses Charlie made to hide his fear of climbing the kingpost. [2]
- (c) Explain **briefly** what had happened on the occasion when Charlie killed a gull (lines 1 and 2). [4]
- (d) Why do you think the gulls are compared to 'rags gone mad' (line1)? Choose **one** other comparison from the passage which in your opinion makes the writing vivid, and explain why you have chosen it. [4]
- (e) Mention another occasion when Father makes Charlie do something of which he is afraid. [2]
- (f) What **two** different feelings do you think the Captain is experiencing in the last paragraph? In each case support your answer by close reference to the passage. [4]
- (g) What happens immediately after the Captain's orders in the last two lines? [2]



## Answer Question 8 or Question 9.

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

Then the explosion came. It filled the clearing with light that scorched my face. It brought colour to every leaf, not green but reddish gold, and it gathered the nearby buildings – the cold store, the incubator, the root cellar – shocking them with pale floury flame, and then pushing them over like paper. It lifted Fat Boy from the ground, broke it and dropped it, shoving its planks apart like petals as the fireball of flaming gas shot upward like a launched balloon. 5

Father had turned away from the blast. One side of his face was fiery, the other black. He had one red eye. It was fixed on me, and it was so bright it looked as if it would burst with blood. His mouth was open. He may have been screaming, but the other noise was greater. 10

The boom was over, yet the power of it still made the trees sway as they did before a storm, tossing their boughs. Birds woke, and mewed. The planks that had broken from the walls had caught fire, and fire clung to the pipes which shot jets of blue flame like a gas burner, and inside a griddle-fat sizzle, and a choking stink of shit-house ammonia that pinched my nose and stung my eyes. 15

Father dashed towards the flames, then put his hands over his face and ran back to us. His mouth was black and now I could hear him.

‘Follow me!’

He went rigid. He did not move a muscle.

‘Follow me!’ he yelled. 20

Mother and the children snatched at him and hugged him and pleaded. I thought they would tip him over. ‘Dad!’ they shouted, and ‘Allie!’ They were weeping and trying to make him move, and we were all gagging on the ammonia fumes.

Mr Haddy moaned. ‘We all gung die.’

‘We’ll get out of this poison,’ Father said, but still did not move. I wondered if he was injured. His face was streaked and dirty. ‘There’s more hydrogen in the tanks, the ammonia’s going to flood us. Cover your faces!’ 25

Across the clearing, lighting what was left of Jeronimo, Fat Boy burned. I had not realised that such a bright fire could be so quiet. The houses flamed like baskets, but it was the birds that made most of the noise. The clearing itself, its fringes and trees, caught, too. The fire spread fast. It was not the flames or the light, but the sewer stink of ammonia that made this seem like the end of the world. Another gas tank blew, and caused a tremendous wind of heat and poison. 30

With terrible croaks, Father rubbed his eyes and pleaded with us to follow him. But he did not move. When I saw him this way, and his red eyes, I began to cry. 35

I said, ‘I know a place —’

As I started away, they followed, and soon they were right behind me, pushing me along the cool path.

All this took less than five minutes — I was still counting.

And then there were various shocks in the dark, the way doors slam in a house on windy summer nights. 40

(a) What are your feelings as you read this passage? Refer closely to the passage in support of your answer. [10]

(b) Why is this incident so significant for the Fox family? Support your answer by close reference to the ways in which their lives are changed by it. [10]

9 What impressions do you form of Mother as the novel proceeds? Remember to refer closely to relevant incidents in support of your answer. [20]



## Section B

Answer **three** questions from at least **two** books in this section.

GEORGE ORWELL: *Animal Farm*

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

Napoleon stood sternly surveying his audience; then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet. The pigs' ears were bleeding, the dogs had tasted blood, and for a few moments they appeared to go quite mad. To the amazement of everybody, three of them flung themselves upon Boxer. Boxer saw them coming and put out his great hoof, caught a dog in mid-air, and pinned him to the ground. The dog shrieked for mercy and the other two fled with their tails between their legs. Boxer looked at Napoleon to know whether he should crush the dog to death or let it go. Napoleon appeared to change countenance, and sharply ordered Boxer to let the dog go, whereat Boxer lifted his hoof and the dog slunk away, bruised and howling. 5 10

Presently the tumult died down. The four pigs waited, trembling, with guilt written on every line of their countenances. Napoleon now called upon them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his expulsion, that they had collaborated with him in destroying the windmill, and that they had entered into an agreement with him to hand over Animal Farm to Mr Frederick. They added that Snowball had privately admitted to them that he had been Jones's secret agent for years past. When they had finished their confession, the dogs promptly tore their throats out, and in a terrible voice Napoleon demanded whether any other animal had anything to confess. 15 20

The three hens who had been the ringleaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. They, too, were slaughtered. Then a goose came forward and confessed to having secreted six ears of corn during the last year's harvest and eaten them in the night. Then a sheep confessed to having urinated in the drinking pool – urged to do this, so she said, by Snowball – and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon, by chasing him round and round a bonfire when he was suffering from a cough. They were all slain on the spot. And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones. 25 30

- (a) What makes this such an important and terrifying moment in the novel? Refer closely to **this passage** in supporting your ideas. [10]
- (b) A few days later, the animals realise that the sixth commandment, 'No animal shall kill any other animal', has been broken. By close reference to the rest of the novel, show how the pigs change other commandments to suit their purposes and say why you think they are able to do so. [10]

11 'The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which'. This is the last sentence in the novel. How far do you think that it makes a fitting ending? Remember to support your answer by close reference to the novel. [20]

12 What do you think Benjamin **and** Squealer contribute to the novel? Support your answer by close reference to relevant incidents. [20]

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

The week after that, when the beams had to be hauled out to Deep Walls, his pa helped until they were loaded on the sled and the oxen yoked, and then he called him aside.

'Lukas,' he said, looking at his feet, 'I'm not feeling well at all, you and Nina will have to take the beams to the gravel road by yourselves today. Unyoke the oxen when you get there and let them graze. But stay with the beams until the wagon comes and count the money to see that it's right. Don't let them cheat me because I'm not there.'

The oxen were old and docile. Nina led them and he did the driving. They reached Deep Walls shortly after midday and unloaded the beams. Nina had been unusually quiet all the time, she had never even tried to be funny on the way, or to mimic the birds or whistle or sing.

'Are you feeling sick too, Nina?'

'No. But I'm glad pa's not well. Perhaps he'll die.'

'You mustn't say that, he's your pa.'

'He's your pa too.' She made it sound like an insult.

He sat down on the beams in the shade and she started walking through the dry leaves that the wind had blown into heaps along the road. First up one side of the road, then down the other. Then she came and squatted down beside him and listlessly scribbled in the dust with her finger.

'I wish I could write,' she said. 'Write my name for me, Lukas, I want to see what it looks like.'

He stooped down and wrote her name in the dust.

'Is that my full name?' she asked.

'It's *Nina*.'

'My full name is Christina.'

He wiped out *Nina* and wrote *Christina*. But she was not satisfied with that either.

'I like the shorter one better, wipe that one out.'

'You're a nuisance.'

She practised writing her name until the whole road in front of them was full of it. Then she looked bored again.

'Lukas ... Guess where this road goes to.'

'How should I know?' He pretended not to know.

'If you walk south, it takes you to the village, if you walk towards the mountain, it takes you to the Long Kloof.' It was as if she deliberately placed the words between them in the road and waited for him to pick them up. 'It's the road they brought you by.'

'What about it?' He was not stupid, he knew it was the road to the Long Kloof; the wagon that came for the beams, came from the Long Kloof. He had worked it out for himself.

She got up to go and sit in the shade a little way off and started pestering him again: 'If you get up and set out now, you could be far away by the time pa finds out. He won't be able to catch up with you this time.'

She was meddling with something he wanted to leave alone and he knew she was doing it on purpose.

'I'm not stupid, Nina.'

'You *are*! This is your chance to get away at last and you're just sitting there.'

'You just want to get me into trouble again, but you won't succeed.'

'I'll say the man with the wagon asked you to go and work for him and so you went with him.'

‘You’re talking rubbish,’ he said to her. ‘You know as well as I do that pa will put the magistrate on me this time – why don’t you go and see to the oxen over there. Look where Crophead’s grazing!’

She got up and wandered over in the direction of the oxen. When she came 55 back, she came and stood in front of him and looked at him spitefully. ‘I only wanted to find out whether you would do it or not. Silly!’

‘The day I decide to go, I won’t wait for you to show me the way. I’ll find it for myself.’

- (a) What impressions of Nina do you form as you read **this passage** – and why? In view of what you already know of Nina, make clear how far her behaviour here is typical of what we have come to expect of her. [10]
- (b) By close reference to later events, show how Benjamin comes to realise that he is in love with Nina. [10]
- 14 By what means are we made to feel such admiration for Fielia? Refer closely to relevant incidents in support of your answer. [20]
- 15 What contrasting impressions have you formed of the ways of life at Wolwekraal and in the Forest? Why are these contrasts important in the novel? Support your ideas by close reference to the text. [20]

DORIS LESSING: *The Grass is Singing*

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

And it seemed to her, as she looked at his puzzled, unhappy face, that she had lived through all this before. She wondered, searching through her past. Yes: long, long ago, she had turned towards another young man, a young man from a farm, when she was in trouble and had not known what to do. It had seemed to her that she would be saved from herself by marrying him. And then, she had felt this emptiness when, at last, she had known there was to be no release and that she would live on the farm till she died. There was nothing new even in her death; all this was familiar, even her feeling of helplessness. 5

She rose to her feet with a queerly appropriate dignity, a dignity that left Tony speechless, for the protective pity with which he had been going to address her, now seemed useless. 10

She would walk out her road alone, she thought. That was the lesson she had to learn. If she had learned it, long ago, she would not be standing here now, having been betrayed for the second time by her weak reliance on a human being who should not be expected to take the responsibility for her. 15

'Mrs Turner,' asked the young man awkwardly, 'did you want to see me about something?'

'I was,' she said. 'But it's no good: it's not you ...' But she could not discuss it with him. She glanced over her shoulder at the evening sky; long trails of pinkish cloud hung there, across the fading blue. 'Such a lovely evening,' she said conventionally. 20

'Yes ... Mrs Turner, I have been talking to your husband.'

'Have you?' she asked, politely.

'We thought ... I suggested that tomorrow, when you get into town, you might go and see a doctor. You are ill, Mrs Turner.' 25

'I have been ill for years,' she said tartly. 'Inside, somewhere. Inside. Not *ill*, you understand. Everything wrong, somewhere.' She nodded to him, and stepped over the threshold. Then she turned back. '*He* is there,' she whispered secretively. 'In there.' She nodded in the direction of the store.

'Is he?' asked the young man dutifully, humouring her. 30

She went back to the house, looking round vaguely at the little brick buildings that would soon have vanished. Where she walked, with the warm sand of the path under her feet, small animals would walk proudly through trees and grass.

She entered the house, and faced the long vigil of her death. With deliberation and a stoical pride she sat down on the old sofa that had worn into the shape of her body, and folded her hands and waited, looking at the windows for the light to fade. But after a while she realized that Dick was seated at the table under a lighted lamp, gazing at her. 35

'Have you finished packing your things?' he asked. 'You know we must be gone by tomorrow morning.' 40

She began to laugh. 'Tomorrow!' she said. She cackled with laughter; until she saw him get up, abruptly, and go out, his hand over his face. Good, now she was alone.

- (a) What are your feelings for Mary as you read **this passage**? Support your answer by close reference to the passage. [10]
- (b) How does the writer continue to build up tension in the final stages of the novel? What are your reactions to the ending? Support your answer by close reference to the novel. [10]
- 17 Why are Charlie Slatter and Tony Marston important characters in the novel? Remember to support your answer by close reference to the novel. [20]
- 18 Mary and Dick start out on their marriage with high hopes. Why do you think it fails so disastrously? Are there any occasions when they might have made a success of the relationship? Support your answer by close reference to the novel. [20]

ARTHUR MILLER: *All My Sons*

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

*Chris* [turning to his mother] What do you mean, you packed her bag? How dare you pack her bag?  
*Mother* Chris –  
*Chris* How dare you pack her bag?  
*Mother* She doesn't belong here. 5  
*Chris* Then I don't belong here.  
*Mother* She's Larry's girl.  
*Chris* And I'm his brother and he's dead, and I'm marrying his girl.  
*Mother* Never, never in this world!  
*Keller* You lost your mind? 10  
*Mother* You have nothing to say!  
*Keller* [cruelly]: I got plenty to say. Three and a half years you been talking like a maniac –  
 [Mother smashes him across the face.]  
*Mother* Nothing. You have nothing to say. Now I say. He's coming back, and everybody has got to wait. 15  
*Chris* Mother, Mother –  
*Mother* Wait, wait –  
*Chris* How long? How long?  
*Mother* [rolling out of her]: Till he comes; for ever and ever till he comes! 20  
*Chris* [as an ultimatum]: Mother, I'm going ahead with it.  
*Mother* Chris, I've never said no to you in my life, now I say no!  
*Chris* You'll never let him go till I do it.  
*Mother* I'll never let him go and you'll never let him go!  
*Chris* I've let him go. I've let him go a long – 25  
*Mother* [with no less force, but turning from him]: Then let your father go. [Pause. Chris stands transfixed.]  
*Keller* She's out of her mind.  
*Mother* Altogether! [To Chris, but not facing them.] Your brother's alive, darling, because if he's dead, your father killed him. Do you understand me now? 30  
 As long as you live, that boy is alive. God does not let a son be killed by his father. Now you see, don't you? Now you see. [Beyond control, she hurries up and into house.]

(a) This is a major turning point in the play. By close reference to **this passage**, show what makes it such a tense and dramatic moment. [10]

(b) By close reference to what follows, show the effect of Kate's last speech on Chris (lines 29–33). What are your feelings about Chris by the end of the play? [10]

20 What do you think that Dr Jim Bayliss and Frank Lubey contribute to *All My Sons*? Support your answer by close reference to what they say and do. [20]

21 At the beginning of the play, the atmosphere is happy and relaxed. How is this atmosphere created and how are we gradually made aware that all is not as it seems? Support your answer by close reference to Act 1 of the play. [20]

*Twentieth Century Short Stories*

**Do not use the same story twice in answering these questions.**

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

A few decent tears were looked for on the part of Nicholas when the moment for the departure of the expedition arrived. As a matter of fact, however, all the crying was done by his girl-cousin, who scraped her knee rather painfully against the step of the carriage as she was scrambling in.

'How she did howl,' said Nicholas cheerfully, as the party drove off without any of the elation of high spirits that should have characterized it. 5

'She'll soon get over that,' said the *soi-disant* aunt; 'it will be a glorious afternoon for racing about over those beautiful sands. How they will enjoy themselves!'

'Bobby won't enjoy himself much, and he won't race much either,' said Nicholas with a grim chuckle; 'his boots are hurting him. They're too tight.' 10

'Why didn't he tell me they were hurting?'

'He told you twice, but you weren't listening. You often don't listen when we tell you important things.'

'You are not to go into the gooseberry garden,' said the aunt, changing the subject. 15

'Why not?'

'Because you are in disgrace,' said the aunt loftily.

Nicholas did not admit the flawlessness of the reasoning; he felt perfectly capable of being in disgrace and in a gooseberry garden at the same moment. His face took on an expression of considerable obstinacy. It was clear to his aunt that he was determined to get into the gooseberry garden, 'only,' as she remarked to herself, 'because I have told him he is not to.' 20

- (a) What have you found enjoyable about the way in which the conflict between Nicholas and his aunt is depicted **in this passage**? [10]
- (b) By the end of the story, how far do you admire Nicholas, and how far do you feel sorry for the aunt? Refer closely to the rest of the story to support your view. [10]

**23** *The Secret Sharer* is a story of suspense. Choose **two** moments in the story which seem to you particularly tense and, by close reference, show why you find them so. [20]

**24** These stories were written between fifty and a hundred years ago. Select **one** story and, with carefully chosen detail, show why it still has meaning for you today. [20]



## ATHOL FUGARD: 'Master Harold' ... and the Boys

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

HALLY You've got time for one more name.  
 SAM [After thought.] I've got one I know we'll agree on. A simple straightforward great Man of Magnitude...and no arguments. And *he* really *did* benefit all mankind.  
 HALLY I wonder. After your last contribution I'm beginning to doubt whether anything in the way of an intellectual agreement is possible between the two of us. 5  
 Who is he?  
 SAM Guess.  
 HALLY Socrates? Alexandre Dumas? Karl Marx? Dostoevsky? Nietzsche?  
 [Sam shakes his head after each name.]  
 Give me a clue. 10  
 SAM The letter P is important...  
 HALLY Plato!  
 SAM....and his name begins with an F.  
 HALLY I've got it. Freud and Psychology.  
 SAM No. I didn't understand him. 15  
 HALLY That makes two of us.  
 SAM Think of mouldy apricot jam.  
 HALLY [After a delighted laugh.] Penicillin and Sir Alexander Fleming! And the title of the book: *The Microbe Hunters*. [Delighted.] Splendid, Sam! Splendid. For once we are in total agreement. The major breakthrough in medical science in the Twentieth Century! If it wasn't for him, we might have lost the Second World War. It's deeply gratifying, Sam, to know that I haven't been wasting my time in talking to you. 20  
 [Strutting around proudly.] Tolstoy may have educated his peasants, but I've educated you.  
 SAM Standard Four to Standard Nine. 25  
 HALLY Have we been at it as long as that?  
 SAM Yep. And my first lesson was geography.  
 HALLY [Intrigued.] Really? I don't remember.  
 SAM My room there at the back of the old Jubilee Boarding House. I had just started working for your Mom. Little boy in short trousers walks in one afternoon and asks me seriously: 'Sam, do you want to see South Africa?' Hey man! Sure I wanted to see South Africa! 30  
 HALLY Was that me?  
 SAM . . . So the next thing I'm looking at a map you had just done for homework. It was your first one and you were very proud of yourself. 35  
 HALLY Go on.  
 SAM Then came my first lesson. 'Repeat after me, Sam: Gold in the Transvaal, mealies in the Free State, sugar in Natal and grapes in the Cape.' I still know it!  
 HALLY Well, I'll be bugged. So that's how it all started.  
 SAM And your next map was one with all the rivers and the mountains they came from. The Orange, the Vaal, the Limpopo, the Zambezi . . . 40  
 HALLY . You've got a phenomenal memory!  
 SAM You should be grateful. That is why you started passing your exams. You tried to be better than me. [They laugh together.]

- (a) What does **this passage** show you about the relationship between Sam and Hally at this moment in the play? Support your views with details from the passage. [10]
- (b) Refer closely to **two** other occasions when you feel Sam helps Hally, making clear your feelings about Sam. [10]
- 26 By close reference to the conversations between Sam and Willie, make clear what impressions you have formed of their friendship, and show how these two characters have contributed to your enjoyment and understanding of the play. [20]
- 27 At the end of the play Sam says 'It would mean nothing has been learnt in here this afternoon ...'  
What have you learned from the play about the difficulties black and white people might experience in living together? Support your view by close reference. [20]

**N.B. Do not use the same poem twice in answering these questions.**

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

*Follower*

My father worked with a horse-plough,  
His shoulders globed like a full sail strung  
Between the shafts and the furrow.  
The horses strained at his clicking tongue.

An expert. He would set the wing 5  
And fit the bright steel-pointed sock.  
The sod rolled over without breaking.  
At the headrig, with a single pluck

Of reins, the sweating team turned round 10  
And back into the land. His eye  
Narrowed and angled at the ground,  
Mapping the furrow exactly.

I stumbled in his hob-nailed wake,  
Fell sometimes on the polished sod;  
Sometimes he rode me on his back 15  
Dipping and rising to his plod.

I wanted to grow up and plough,  
To close one eye, stiffen my arm.  
All I ever did was follow 20  
In his broad shadow round the farm.

I was a nuisance, tripping, falling,  
Yapping always. But today  
It is my father who keeps stumbling  
Behind me, and will not go away.

*Seamus Heaney*

- (a) By close attention to the words, images, and rhythms of the poem, show how Heaney builds a portrait of his father. [12]
- (b) In *The Lesson*, by Edward Lucie-Smith, the boy narrator is also thinking of his father. What are your impressions of the differences between **his** feelings and those conveyed in *Follower*? Refer closely to both poems to make clear the differences. [8]

29 From this section choose **two** poems in which you feel you have discovered something important about human nature and, by close reference to the words and ideas, show what you have learned. [20]

- 30 Many poems in this section communicate a sense of place. Choose **two** poems from the list below and in each case show what feelings the poet has conveyed to you about the place. Remember to support your answer by close reference to the two poems.

*Mending Wall*  
*Adlestrop*  
*Cumberland 1943*  
*My Blue Heaven*

[20]

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