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Cambridge  
**IGCSE**

**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**LITERATURE (ENGLISH)**

**0486/11**

Paper 1 Poetry and Prose

**October/November 2015**

**1 hour 30 minutes**

No Additional Materials are required.

**READ THESE INSTRUCTIONS FIRST**

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

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

All questions in this paper carry equal marks.



The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

This document consists of **26** printed pages, **2** blank pages and **1** insert.

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 **CAMBRIDGE**  
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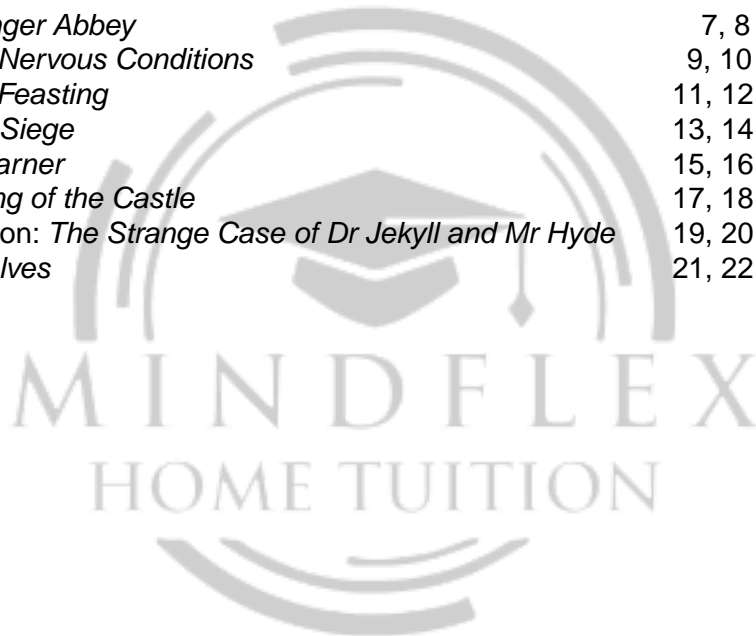
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**SECTION A: POETRY**

**THOMAS HARDY: from *Selected Poems***

**Remember to support your ideas with details from the writing.**

- Either 1** Explore the ways in which Hardy creates a vivid sense that some things do not change despite the passage of time in **both** *In Time of 'The Breaking of Nations'* **and** part two of *The Pine Planters*.

*In Time of 'The Breaking of Nations'*

I

Only a man harrowing clods  
In a slow silent walk  
With an old horse that stumbles and nods  
Half asleep as they stalk.

II

Only thin smoke without flame  
From the heaps of couch-grass;  
Yet this will go onward the same  
Though Dynasties pass.

5

III

Yonder a maid and her wight  
Come whispering by:  
War's annals will cloud into night  
Ere their story die.

10

from *The Pine Planters*

(*Marty South's Reverie*)

II

From the bundle at hand here  
I take each tree,  
And set it to stand, here  
Always to be;  
When, in a second,  
As if from fear  
Of Life unreckoned  
Beginning here,  
It starts a sighing  
Through day and night,  
Though while there lying  
'Twas voiceless quite.

5

10

It will sigh in the morning,  
Will sigh at noon,  
At the winter's warning,

15

5

In wafts of June;  
Grieving that never  
Kind Fate decreed  
It should for ever  
Remain a seed, 20  
And shun the welter  
Of things without,  
Unneeding shelter  
From storm and drought.

Thus, all unknowing 25  
For whom or what  
We set it growing  
In this bleak spot,  
It still will grieve here  
Throughout its time, 30  
Unable to leave here,  
Or change its clime;  
Or tell the story  
Of us to-day  
When, halt and hoary, 35  
We pass away.



Or 2 Read this poem, and then answer the question that follows it:

*At the Word 'Farewell'*

She looked like a bird from a cloud  
On the clammy lawn,  
Moving alone, bare-browed  
In the dim of dawn. 5  
The candles alight in the room  
For my parting meal  
Made all things withoutdoors loom  
Strange, ghostly, unreal.

The hour itself was a ghost,  
And it seemed to me then 10  
As of chances the chance furthestmost  
I should see her again.  
I beheld not where all was so fleet  
That a Plan of the past  
Which had ruled us from birthtime to meet 15  
Was in working at last:

No prelude did I there perceive  
To a drama at all,  
Or foreshadow what fortune might weave  
From beginnings so small; 20  
But I rose as if quickened by a spur  
I was bound to obey,  
And stepped through the casement to her  
Still alone in the gray.

'I am leaving you ... Farewell!' I said 25  
As I followed her on  
By an alley bare boughs overspread;  
'I soon must be gone!'  
Even then the scale might have been turned  
Against love by a feather, 30  
– But crimson one cheek of hers burned  
When we came in together.

How do Hardy's words and images make *At the Word 'Farewell'* so moving?





Turn to page 8 for Question 3

from JO PHILLIPS ed: *Poems Deep & Dangerous*

Remember to support your ideas with details from the writing.

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

*Sonnet*

I wish I could remember that first day,  
First hour, first moment of your meeting me,  
If bright or dim the season, it might be  
Summer or Winter for aught I can say;  
So unrecorded did it slip away,  
So blind was I to see and to foresee,  
So dull to mark the budding of my tree  
That would not blossom yet for many a May.  
If only I could recollect it, such  
A day of days! I let it come and go  
As traceless as a thaw of bygone snow;  
It seemed to mean so little, meant so much;  
If only now I could recall that touch,  
First touch of hand in hand – Did one but know!

5

10

(by Christina Rossetti)

How does Rossetti vividly convey the speaker's desire to revisit the past in *Sonnet: I wish I could remember that first day*?



Or 4 How does McCarthy strikingly imagine her son's teenage years in *Football after School*?

*Football after School*  
(to Kerry)

You'll be one of them in a few years,  
warpaint slicked over your face –  
your common language jeers,  
dribbling the sun about the place  
with the premature swagger 5  
of manhood, butting it with your head:  
your school tie a stiff striped dagger.

Yes, soon you'll be picking scabs  
of kisses off your skin as each kick  
makes you dwarf a tree, and stab 10  
a flower; the unset homework  
between margins of this makeshift pitch  
teaching you more than a textbook  
how to survive any monster's switch.

Yet as I look at your porcelain skin, 15  
their granite jowls, I wonder if you'll ever  
know how to dodge bruises on your shins  
from studded boots, be clever  
enough to tackle fouls with something 20  
more than inkstained fists and feet. Perhaps  
you'll be too vulnerable for living –

not hooligan enough to trample  
into the sod your shadow that grows  
twice as fast as yourself, to sample 25  
punches below the belt from one you know  
without flinching. I can't prevent  
crossbones on your knees  
turn bullies into cement –

or confiscate the sun  
they'll puncture and put out. 30  
In their robust world I'm no Amazon.  
I can only scream inside without a shout  
for you not to inherit my fragility:  
never to love too much or be aged  
as I was by youth's anxiety. 35

(by Patricia McCarthy)

**SONGS OF OURSELVES: from Part 4**

**Remember to support your ideas with details from the writing.**

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

*Sonnet: Composed Upon Westminster Bridge*

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty:  
This City now doth like a garment wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

5

10

*(by William Wordsworth)*

How does Wordsworth powerfully convey his feelings on looking at London in his poem  
*Sonnet: Composed Upon Westminster Bridge*?



- Or 6 Explore the ways in which Wright vividly recreates the experience described in *Hunting Snake*.

*Hunting Snake*

Sun-warmed in this late season's grace  
under the autumn's gentlest sky  
we walked, and froze half-through a pace.  
The great black snake went reeling by.

Head-down, tongue flickering on the trail  
he quested through the parting grass;  
sun glazed his curves of diamond scale,  
and we lost breath to watch him pass.

5

What track he followed, what small food  
fled living from his fierce intent,  
we scarcely thought; still as we stood  
our eyes went with him as he went.

10

Cold, dark and splendid he was gone  
into the grass that hid his prey.  
We took a deeper breath of day,  
looked at each other, and went on.

15

(by Judith Wright)



**SECTION B: PROSE**

**JANE AUSTEN: *Northanger Abbey***

**Remember to support your ideas with details from the writing.**

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

Catherine's feelings, as she got into the carriage, were in a very unsettled state; divided between regret for the loss of one great pleasure, and the hope of soon enjoying another, almost its equal in degree, however unlike in kind. She could not think the Tilneys had acted quite well by her, in so readily giving up their engagement, without sending her any message of excuse. It was now but an hour later than the time fixed on for the beginning of their walk; and, in spite of what she had heard of the prodigious accumulation of dirt in the course of that hour, she could not from her own observation help thinking, that they might have gone with very little inconvenience. To feel herself slighted by them was very painful. On the other hand, the delight of exploring an edifice like Udolpho, as her fancy represented Blaize Castle to be, was such a counterpoise of good, as might console her for almost anything. 5

They passed briskly down Pulteney Street, and through Laura Place, without the exchange of many words. Thorpe talked to his horse, and she meditated, by turns, on broken promises and broken arches, phaetons and false hangings, Tilneys and trap-doors. As they entered Argyle Buildings, however, she was roused by this address from her companion, 'Who is that girl who looked at you so hard as she went by?' 10

'Who? – where?' 20

'On the right-hand pavement – she must be almost out of sight now.' Catherine looked round and saw Miss Tilney leaning on her brother's arm, walking slowly down the street. She saw them both looking back at her. 'Stop, stop, Mr Thorpe,' she impatiently cried, 'it is Miss Tilney; it is indeed. – How could you tell me they were gone? – Stop, stop, I will get out this moment and go to them.' But to what purpose did she speak? – Thorpe 25

only lashed his horse into a brisker trot; the Tilneys, who had soon ceased to look after her, were in a moment out of sight round the corner of Laura Place, and in another moment she was herself whisked into the Market Place. Still, however, and during the length of another street, she entreated him to stop. 'Pray, pray stop, Mr Thorpe. – I cannot go on. – I will not go on. – I must go back to Miss Tilney.' But Mr Thorpe only laughed, smacked his whip, encouraged his horse, made odd noises, and drove on; and Catherine, angry and vexed as she was, having no power of getting away, 30

was obliged to give up the point and submit. Her reproaches, however, were not spared. 'How could you deceive me so, Mr Thorpe? – How could you say, that you saw them driving up the Lansdown Road? – I would not have had it happen so for the world. – They must think it so strange; so rude of me! to go by them, too, without saying a word! You do not know how vexed I am. – I shall have no pleasure at Clifton, nor in anything else. I had rather, ten thousand times rather get out now, and walk back to them. How could you say, you saw them driving out in a phaeton?' Thorpe defended himself very stoutly, declared he had never seen two men so much alike in his life, and would hardly give up the point of its having been Tilney himself. 35

*[from Chapter 11]*

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

- Or**      **8**      To what extent does Austen's writing persuade you that Catherine grows up because of her experiences?



**TSITSI DANGAREMBGA: *Nervous Conditions***

**Remember to support your ideas with details from the writing.**

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

Nyasha gave me the impression of moving, always moving and striving towards some state that she had seen and accepted a long time ago. Apprehensive as I was, vague as I was about the nature of her destination, I wanted to go with her. I did not want to be left behind. And being so young, time measured in hours and half hours was important, so I did not want to spend three whole weeks away from my cousin. 5

Knowing I would be at a loss without her, I was tempted to ask Babamukuru whether I could go with them to the mission, but in the end I decided not to because I knew he would refuse and be justified in doing so. There was much work to be done in the fields, in the garden, in the home. And, of course, I could not leave my mother, who was not well. 10

We all gathered in the yard, my father, my mother, Takesure, Lucia, my little sisters and myself, to wave them off, with everybody laughing and talking, saying my uncle must be sure to come back soon, bringing Maiguru, Nyasha and Chido as well with him. And then my relatives were in the car, rolling out of the yard and out of sight. A sigh escaped from us and we all felt oddly relieved. 15

'Whew! It was good to have *Mukoma* here, it was good,' observed my father, 'but it puts a weight on your shoulders, a great weight on your shoulders!' 20

'It's true,' nodded Takesure, leering lasciviously at Lucia. 'Dhiya! There's nothing to be afraid of any more. Won't you come back to the *hozi* tonight?'

'Maybe if you cut my hands off,' retorted Lucia. 'Then you might be useful.'

'But you have the hands and you are still here. So you are waiting, aren't you? Just waiting to come back into the *hozi*.' 25

Lucia was careful not to be provoked. 'You know why I'm waiting? For my sister, isn't it? As soon as my sister makes up her mind what she wants, you won't see me here any more.'

My father and Takesure found this amusing. They had a good laugh at Lucia's expense. 30

'Now what is this I am hearing!' gurgled Takesure. 'The woman thinks she can go away. Just like that. Now, Lucia, where do you say you will go? Aren't you waiting for me to take you to my home?'

Those men! They never realised that Lucia was a serious person. Her laughter, like her temper, was hearty and quick but never superficial. And she thought a lot, did Lucia; although she laughed at herself, thinking was a slow painful process for her because her mind had not been trained by schooling to do it quickly. In the days after the *dare* she had thought a lot about whether to leave, but she knew that her actions had consequences and was not frightened by the fact. So she waited for my mother to make up her mind whether she would go as well or not. Since for most of her life my mother's mind, belonging first to her father and then to her husband, had not been hers to make up, she was finding it difficult to come to a decision. 40 45

*[from Chapter 8]*

How does Dangarembga make this such a significant moment in the novel?



- Or 10 Explore the ways in which Dangarembga powerfully shows that women are **not** always dominated by men in the society of *Nervous Conditions*.



**ANITA DESAI: *Fasting, Feasting***

**Remember to support your ideas with details from the writing.**

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

Then one day Papa arrived at the house. Uma's mouth fell open with shock and alarm when she saw him storming in at the door, and hurried towards him, afraid that he had brought bad news. It was bad, but it was not anything she had expected: Papa had learnt that they had been duped. Harish was married already, had a wife and four children in Meerut where he ran an ailing pharmaceutical factory to save which he had needed another dowry which had led him to marry again. 5

The scene that followed was surely a unique and memorable one but Uma's response to it was to shut not only her eyes and ears to it – she had gone into her room, shut the door and sat on the bed, wrapping her sari over her head, around her ears and mouth and eyes, till it was all over – but even her mind, so as to block out a memory she could not have lived with. It consisted of Papa raving and ranting at one end, the mother-in-law screaming and screeching at the other, the brothers shouting and threatening in between, and the sisters-in-law clustering together to watch all the parties in a kind of bitter satisfaction. 10 15

So Uma went home with Papa. By doing the same journey on a day train, it was as if the entire process was being reversed. The compartment was crowded this time with strangers, but Papa had so lost control of himself, was so beside himself, as not to behave normally or sanely: he beat his head with his fists, and moaned aloud about the dowry and the wedding expenses while everyone, all of them strangers – women with babies and baskets of food, men reading papers or playing cards or discussing business – turned to listen with the keenest of interest, throwing significant looks at Uma who kept her head wrapped up in her sari in an effort to screen her shame. By the time they reached their own station, everyone along the way knew of her humiliation and her ruin. It was fortunate that none of them were the lawyers and magistrates Papa ordinarily met: he would not have cared so to lose control of himself and betray his gullibility before them. It was necessary to get himself under control by the time he returned to his own circle and his normal round. Stepping out at the station that looked so large, so orderly and civilised by comparison with the others they had passed – electric fans hung from the high ceiling, magazines and paperbacks were arrayed on the shelves of Wheeler's stall – he fell silent and resumed his ordinarily grim appearance. Uma was relieved; the disintegration of Papa's personality had pained her as much as that of her marriage. 20 25 30 35

At home Mama opened every one of the trunks Papa had insisted Uma pack and bring with her, and checked every item in them. Papa had managed to retrieve her jewellery by threatening the family with legal action – oh, what a mistake they had made by choosing a bride from a legal family, an educated family! – but it had been too demeaning to fight for every pot and pan they had contributed to the kitchen, and there was a great deal, Mama lamented, that was lost. While these scenes were being played out in the centre, the heart of the family and household, Arun withdrew to its outermost limits, hiding in his room under a blanket of comic books. If anyone were to look in, Arun was not to be found; in his place were Captain Marvel, Superman and Phantom. 40 45

At night, in the dark and the silence, Aruna whispered to her sister, 'Uma. Uma. Did – did he touch you, Uma?' making Uma bury her head in her pillow and howl 'No! No!' so that Aruna fell back with a little sigh of disappointment. Next day she reported it to ayah who reported it to Mama. Mama and ayah appeared relieved, as if a great weight had been lifted from them. 50

The marriage was somehow cancelled, annulled. 55

*[from Chapter 8]*

In what ways does Desai make this such a dramatic moment in the novel?

Or 12 Who do you think Desai's writing suggests is a better mother – Mama or Mrs Patton?



**HELEN DUNMORE: *The Siege***

**Remember to support your ideas with details from the writing.**

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

The dacha is only thirty kilometres from the centre of Leningrad, but it might as well be three thousand. No one is invited there, and no one goes. Marina Petrovna doesn't push her luck. She went to ground, and they seem to have forgotten about her. But they could remember her at any time.

5

You have to look straight ahead. Don't look round at the black vans, or the men who climb out of them, mount the stairs with heavy boots, and stand in silence for thirty seconds before the chosen door. Then they raise their fists, and knock.

People tell themselves that the worst is over. And it's true that it's better now than in the worst of the Yezhov terror. You have to believe in something. Even in the Yezhov years, people still trusted in an unbroken record of Party membership, or hoped that influence and contacts would protect them. Or pretended to themselves that they still hoped and trusted.

10

Sometimes they were released while further evidence was gathered. Fish with hooks in their mouths, waiting to be jerked out of the water, like Olya. She'd been one of Vera's colleagues. One day in the bread queue, someone tapped Anna on the back. Anna turned, stared, but did not recognize the woman.

15

'It's me. Olya. Don't you remember me? I used to work with your mother.'

20

'Oh yes, yes, of course –'

'Don't pretend. You didn't recognize me, did you?'

'I'm sorry.'

'Don't be sorry. Would your mother recognize me, do you think? Sometimes I think Vera had all the luck. She got away in time. No one betrayed her, and she didn't betray anybody.'

25

Of course. Olya. One of her mother's protégées. She was twenty-two when she joined the radiology department, but she'd looked eighteen, even sixteen. She had very short, wildly curly brown hair that everyone made excuses to touch. She was brilliantly intelligent, and had been the best student of her year.

30

'We won't keep our Olya for long,' Vera had predicted. 'She'll go on to great things.'

'I lost my job,' whispered Olya in the bread queue.

'What are you doing?'

35

'Nothing. Just waiting. They've chucked me out of the Party as well. You know, Anna, work was everything to me. My colleagues were my family.' She glanced behind her, scanning the street. 'I shouldn't talk to you. It might be dangerous for you.'

'Olya –'

40

'No. I've got to go.'

All over Leningrad they lie frozen in the hours before dawn, listening for the knock that comes to other doors, but never, surely never, to your own. Not to you, with your next promotion on its way, and the holiday in the Crimea planned, and little Mitya's fourth birthday next week.

45

Even Anna's boss, that perfect supplier of statistics and ever-ready follower of Party directives, even Elizaveta Antonovna was grey with terror that February four years ago, after Stalin's speech to the Central

Committee. Wreckers, traitors, enemies and saboteurs were not only to be found in the opposition. They had infiltrated the Party itself, and were among its élite, masking themselves as irreproachable Party activists and committee members. But how could you ever prove it wasn't a mask, Anna wonders. Only by ripping off your own flesh ...

50

*[from Chapter 2]*

How does Dunmore's writing make this moment in the novel so disturbing?

Or 14 In what ways does Dunmore memorably contrast Vera and Marina Petrovna in the novel?



**GEORGE ELIOT: *Silas Marner***

**Remember to support your ideas with details from the writing.**

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

'The Squire's pretty springe, considering his weight,' said Mr Macey, 'and he stamps uncommon well. But Mr Lammeter beats 'em all for shapes: you see, he holds his head like a sodger, and he isn't so cushiony as most o' the oldish gentlefolks – they run fat in general; and he's got a fine leg. The parson's nimble enough, but he hasn't got much of a leg: it's a bit too thick down'ard, and his knees might be a bit nearer wi'out damage; but he might do worse, he might do worse. Though he hasn't that grand way o' waving his hand as the Squire has.'

5

'Talk o' nimbleness, look at Mrs Osgood,' said Ben Winthrop, who was holding his son Aaron between his knees. 'She trips along with her little steps, so as nobody can see how she goes – it's like as if she had little wheels to her feet. She doesn't look a day older nor last year: she's the finest-made woman as is, let the next be where she will.'

10

'I don't heed how the women are made,' said Mr Macey, with some contempt. 'They wear nayther coat nor breeches: you can't make much out o' their shapes.'

15

'Fayder,' said Aaron, whose feet were busy beating out the tune, 'how does that big cock's-feather stick in Mrs Crackenthorp's yead? Is there a little hole for it, like in my shuttlecock?'

20

'Hush, lad, hush; that's the way the ladies dress themselves, that is,' said the father, adding, however, in an under-tone to Mr Macey, 'It does make her look funny, though – partly like a short-necked bottle wi' a long quill in it. Hey, by jingo, there's the young Squire leading off now, wi' Miss Nancy for partners. There's a lass for you! – like a pink-and-white posy – there's nobody 'ud think as anybody could be so pritty. I shouldn't wonder if she's Madam Cass some day, arter all – and nobody more rightfuller, for they'd make a fine match. You can find nothing against Master Godfrey's shapes, Macey, I'll bet a penny.'

25

Mr Macey screwed up his mouth, leaned his head further on one side, and twirled his thumbs with a presto movement as his eyes followed Godfrey up the dance. At last he summed up his opinion.

30

'Pretty well down'ard, but a bit too round i' the shoulder-blades. And as for them coats as he gets from the Flitton tailor, they're a poor cut to pay double money for.'

'Ah, Mr Macey, you and me are two folks,' said Ben, slightly indignant at this carping. 'When I've got a pot o' good ale, I like to swaller it, and do my inside good, i'stead o' smelling and staring at it to see if I can't find faut wi' the brewing. I should like you to pick me out a finer-limbed young fellow nor Master Godfrey – one as 'ud knock you down easier, or's more pleasanter-looksed when he's piert and merry.'

35

40

'Tchuh!' said Mr Macey, provoked to increased severity, 'he isn't come to his right colour yet: he's partly like a slack-baked pie. And I doubt he's got a soft place in his head, else why should he be turned round the finger by that offal Dunsey as nobody's seen o' late, and let him kill that fine hunting hoss as was the talk o' the country? And one while he was allays after Miss Nancy, and then it all went off again, like a smell o' hot porridge, as I may say. That wasn't my way, when I went a-coorting.'

45

'Ah, but mayhap Miss Nancy hung off, like, and your lass didn't,' said Ben.

'I should say she didn't,' said Mr Macey, significantly. 'Before I said "sniff", I took care to know as she'd say "snaff", and pretty quick too. I wasn't a-going to open *my* mouth, like a dog at a fly, and snap it to again, wi' nothing to swaller.'

50

'Well, I think Miss Nancy's a-coming round again,' said Ben, 'for Master Godfrey doesn't look so down-hearted tonight. And I see he's for taking her away to sit down, now they're at the end o' the dance: that looks like sweethearting, that does.'

55

*[from Chapter 11]*

How does Eliot make this conversation between Mr Macey and Ben Winthrop so amusing?

Or 16 What does Eliot's writing make you feel about the community at Lantern Yard?





**SUSAN HILL: *I'm the King of the Castle***

**Remember to support your ideas with details from the writing.**

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

He had two other things to take along to the room with the dolls. He waited until after lunch. And he had to think of something to put them all in, too.

He looked about him carefully, on the landing and up the first flight of stairs. There was nobody. Anyway, if Hooper already knew about the room, it scarcely mattered now.

5

All the doors up here were painted brown, and after the first landing, there was no carpet. Kingshaw thought, I hate this house, I hate it, it is the very worst of all the places we have lived in. From the first moment he had looked at it, out of the car window, he had hated it. It didn't seem much for Hooper to be so proud of.

10

He walked along a little, dark passage-way, and turned into the corridor. Then he saw Hooper. He was sitting on the floor, with his back against the door of the room and his legs stretched out. Kingshaw stopped dead.

'Going somewhere?'

15

'Get lost, Hooper.'

'Where's the key? Look, this isn't *your* house, you know, who do you think you are, going around locking doors?'

'Stuff it.'

'You can't come in here any more unless I say so.'

20

Kingshaw put down the small box he was carrying, wearily. Hooper was very childish.

'You needn't think I'm going away, either. I can stay here all day. All night as well, if I like. I can stay here for ever. This is my house.'

'Why don't you grow up?'

25

'I want to know what's in here.'

'Nothing.'

'That means something. You'd better tell me.'

'Shut up.'

'I want to know what you keep coming up here for. You needn't think I don't know where you go to, I've known for weeks, all the time, I've known.'

30

Kingshaw was silent. He stood some way back from Hooper, his face in the shadows. There was the sound of rain on the roof. He might as well let Hooper in. He'd get in, anyway, fight, or else just stick it out for hours on end. He had no good opinion of his own chances, against Hooper. Or against anyone. He was not cowardly. Just realistic, hopeless. He did not give in to people, he only went, from the beginning, with the assurance that he would be beaten. It meant that there was no surprise, and no disappointment, about anything.

35

So he might as well let Hooper into the room now, and get it over with. If he was going to find out, he might as well find out because Kingshaw chose to let him. It kept the initiative in his hands, somehow, and he cared about that. Hooper always won.

40

Kingshaw reached slowly into the back pocket of his jeans, and fetched out the key.

45

*[from Chapter 4]*



What impressions of the two boys does Hill's writing create for you at this moment in the novel?

Or 18 How far does Hill show that Charles Kingshaw's sense of duty contributes to his death?



**ROBERT LOUIS STEVENSON: *The Strange Case of Dr Jekyll and Mr Hyde***

**Remember to support your ideas with details from the writing.**

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

Mr Utterson stepped out and touched him on the shoulder as he passed.  
'Mr Hyde, I think?'

Mr Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: 'That is my name. What do you want?' 5

'I see you are going in,' returned the lawyer. 'I am an old friend of Dr Jekyll's—Mr Utterson of Gaunt Street—you must have heard my name; and meeting you so conveniently, I thought you might admit me.'

'You will not find Dr Jekyll; he is from home,' replied Mr Hyde, blowing in the key. And then suddenly, but still without looking up, 'How did you know me?' he asked. 10

'On your side,' said Mr Utterson, 'will you do me a favour?'

'With pleasure,' replied the other. 'What shall it be?'

'Will you let me see your face?' asked the lawyer. 15

Mr Hyde appeared to hesitate, and then, as if upon some sudden reflection, fronted about with an air of defiance; and the pair stared at each other pretty fixedly for a few seconds. 'Now I shall know you again,' said Mr Utterson. 'It may be useful.'

'Yes,' returned Mr Hyde, 'it is as well we have met; and *à propos*, you should have my address.' And he gave a number of a street in Soho. 20

'Good God!' thought Mr Utterson, 'can he too have been thinking of the will?' But he kept his feelings to himself and only grunted in acknowledgement of the address.

'And now,' said the other, 'how did you know me?'

'By description,' was the reply. 25

'Whose description?'

'We have common friends,' said Mr Utterson.

'Common friends?' echoed Mr Hyde, a little hoarsely. 'Who are they?'

'Jekyll, for instance,' said the lawyer.

'He never told you,' cried Mr Hyde, with a flush of anger. 'I did not think you would have lied.' 30

'Come,' said Mr Utterson, 'that is not fitting language.'

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house. 35

The lawyer stood awhile when Mr Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked, was one of a class that is rarely solved. Mr Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. 'There must be something else,' said the perplexed gentleman. 'There *is* something more, if I could find a name for it. God bless me, the man seems hardly human! Something 40 45

troglodytic, shall we say? or can it be the old story of Dr Fell? or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend.'

50

*[from Chapter 2, 'Search for Mr Hyde']*

How does Stevenson make this first meeting between Mr Utterson and Mr Hyde so dramatic?

- Or 20 In what ways does Stevenson memorably depict the conflict between good and evil in the novel?



from *Stories of Ourselves*

Remember to support your ideas with details from the writing.

Either 21 Read this extract from *At Hiruharama* (by Penelope Fitzgerald), and then answer the question that follows it:

Like most people who live on their own Brinkman continued with the course of his thoughts, which were more real to him than the outside world's commotion. Walking straight into the front room he stopped in front of the piece of mirror-glass tacked over the sink and looked fixedly into it.

'I'll tell you something, Tanner, I thought I caught sight of my first grey hairs this morning.'

5

'I'm sorry to hear that.'

Brinkman looked round. 'I see the table isn't set.'

'I don't want you to feel that you're not welcome,' said Tanner, 'but Kitty's not well. She told me to be sure that you came in and rested a while, but she's not well. Truth is, she's in labour.'

10

'Then she won't be cooking dinner this evening, then?'

'You mean you were counting on having it here?'

'My half-yearly dinner with you and Mrs Tanner, yis, that's about it.'

'What day is it, then?' asked Tanner, somewhat at random. It was almost too much for him at that moment to realise that Brinkman existed. He seemed like a stranger, perhaps from a foreign country, not understanding how ordinary things were done or said.

15

Brinkman made no attempt to leave, but said; 'Last time I came here we started with canned toheroas. Your wife set them in front of me. I'm not sure that they had an entirely good effect on the intestines. Then we had fried eggs and excellent jellied beetroot, a choice between tea or Bovo, bread and butter and unlimited quantities of treacle. I have a note of all this in my daily journal. That's not to say, however, that I came over here simply to take dinner with you. It wasn't for the drive, either, although I'm always glad to have the opportunity of a change of scene and to read a little in Nature's book. No, I've come today, as I came formerly, for the sake of hearing a woman's voice.'

25

Had Tanner noticed, he went on, that there were no native songbirds in the territory? At that moment there was a crying, or a calling, from the next room such as Tanner had never heard before, not in a shipwreck – and he had been in a wreck – not in a slaughterhouse.

30

'Don't put yourself out on my account,' said Brinkman. 'I'm going to sit here until you come back and have a quiet smoko.'

The doctor drove up bringing with him his wife's widowed sister, who lived with them and was a nurse, or had been a nurse. Tanner came out of the bedroom covered with blood, something like a butcher. He told the doctor he'd managed to deliver the child, a girl, in fact he'd wrapped it in a towel and tucked it up in the washbasket. The doctor took him back into the bedroom and made him sit down. The nurse put down the things she'd brought with her and looked round for the tea-tin. Brinkman sat there, as solid as his chair. 'You may be wondering who I am,' he said. 'I'm a neighbour, come over for dinner. I think of myself as one of the perpetually welcome.' 'Suit yourself,' said the sister-in-law. The doctor emerged, moving rather faster than he usually did. 'Please to go in there and wash the patient. I'm going to take a look at the afterbirth. The father put it out with the waste.'

35

40

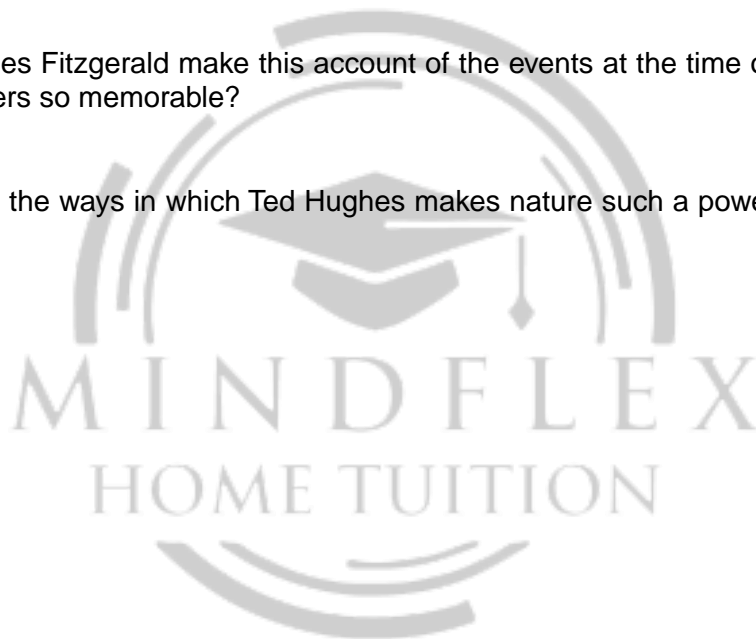
45

There Tanner had made his one oversight. It wasn't the afterbirth, it was a second daughter, smaller, but a twin. – But how come, if both of them were girls, that Mr Tanner himself still had the name of Tanner? Well, the Tanners went on to have nine more children, some of them boys, and one of those boys was Mr Tanner's father. That evening, when the doctor came in from the yard with the messy scrap, he squeezed it as though he was wringing it out to dry, and it opened its mouth and the colder air of the kitchen rushed in and she'd got her start in life. After that the Tanners always had one of those tinplate mottoes hung up on the wall – Throw Nothing Away. You could get them then at the hardware store. – And this was the point that Mr Tanner had been wanting to make all along – whereas the first daughter never got to be anything in particular, this second little girl grew up to be a lawyer with a firm in Wellington, and she did very well. 50

All the time Brinkman continued to sit there by the table and smoke his pipe. Two more women born into the world! It must have seemed to him that if this sort of thing went on there should be a good chance, in the end, for him to acquire one for himself. Meanwhile, they would have to serve dinner sometime. 55

How does Fitzgerald make this account of the events at the time of the birth of Tanner's daughters so memorable? 60

Or 22 Explore the ways in which Ted Hughes makes nature such a powerful force in *The Rain Horse*.



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**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Cambridge International General Certificate of Secondary Education**

**MARK SCHEME for the October/November 2015 series**

**0486 LITERATURE (ENGLISH)**

**0486/11**

Paper 1 (Poetry and Prose), maximum raw mark 50

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

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<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0486</b>	<b>11</b>

All questions are marked out of 25.

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

- A01** show detailed knowledge of the content of literary texts, supported by reference to the text
- A02** understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- A03** recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- A04** communicate a sensitive and informed personal response

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Practice and Standardisation scripts discussed during the coordination meeting and with Team Leaders.





<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0486</b>	<b>11</b>

**BAND DESCRIPTORS TABLE**

<b>Band 1</b>	<b>25 24 23</b>	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show sustained engagement with both text and task.
<b>Band 2</b>	<b>22 21 20</b>	<i>Sustains a perceptive, convincing and relevant personal response</i> <ul style="list-style-type: none"> <li>• shows a clear critical understanding of the text</li> <li>• responds sensitively and in detail to the way the writer achieves her/his effects</li> <li>• integrates much well-selected reference to the text</li> </ul>
<b>Band 3</b>	<b>19 18 17</b>	<i>Makes a well-developed, detailed and relevant personal response</i> <ul style="list-style-type: none"> <li>• shows a clear understanding of the text and some of its deeper implications</li> <li>• makes a developed response to the way the writer achieves her/his effects</li> <li>• supports with careful and relevant reference to the text</li> </ul>
<b>Band 4</b>	<b>16 15 14</b>	<i>Makes a reasonably developed relevant personal response</i> <ul style="list-style-type: none"> <li>• shows understanding of the text and some of its deeper implications</li> <li>• makes some response to the way the writer uses language</li> <li>• shows some thoroughness in the use of supporting evidence from the text</li> </ul>
<b>Band 5</b>	<b>13 12 11</b>	<i>Begins to develop a relevant personal response</i> <ul style="list-style-type: none"> <li>• shows some understanding of meaning</li> <li>• makes a little reference to the language of the text</li> <li>• uses some supporting textual detail</li> </ul>
<b>Band 6</b>	<b>10 9 8</b>	<i>Attempts to communicate a basic personal response to the task</i> <ul style="list-style-type: none"> <li>• makes some relevant comments</li> <li>• shows a basic understanding of surface meaning of the text</li> <li>• makes a little supporting reference to the text</li> </ul>
<b>Band 7</b>	<b>7 6 5</b>	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> <li>• makes a few straightforward comments</li> <li>• shows a few signs of understanding the surface meaning of the text</li> <li>• makes a little reference to the text</li> </ul>
<b>Band 8</b>	<b>4 3 2</b>	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>• shows some limited understanding of simple/literal meaning</li> </ul>
<b>Below Band 8</b>	<b>0/0–1</b>	<i>No answer/Insufficient to meet the criteria for Band 8.</i>

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**LITERATURE (ENGLISH)**

**0486/22**

Paper 2 Drama

**October/November 2015**

**1 hour 30 minutes**

No Additional Materials are required.

**READ THESE INSTRUCTIONS FIRST**

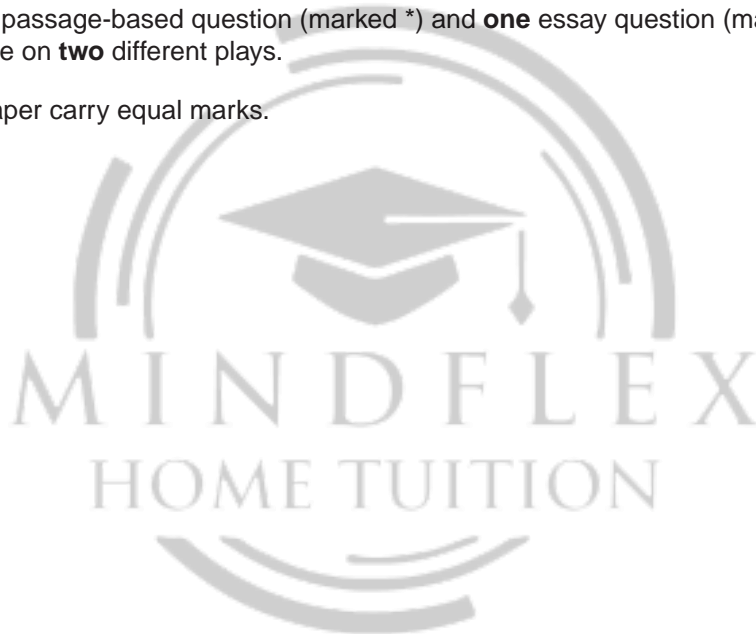
An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

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

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

All questions in this paper carry equal marks.



The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

This document consists of **13** printed pages and **3** blank pages, and **1** insert.

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**ARTHUR MILLER: *All My Sons***

**Remember to support your ideas with details from the text.**

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

	<i>[MOTHER comes out. She carries a pot of string beans.]</i>	
<i>Mother:</i>	It's her day off, what are you crabbing about?	
<i>Chris</i>	<i>[to MOTHER]:</i> Isn't Annie finished eating?	
<i>Mother</i>	<i>[looking around preoccupiedly at yard]:</i> She'll be right out. <i>[Moves.]</i> That wind did some job on this place. <i>[Of the tree.]</i> So much for that, thank God.	5
<i>Keller</i>	<i>[indicating chair beside him]:</i> Sit down, take it easy.	
<i>Mother</i>	<i>[pressing her hand to top of her head]:</i> I've got such a funny pain on the top of my head.	
<i>Chris:</i>	Can I get you an aspirin?	10
	<i>[MOTHER picks a few petals off ground, stands there smelling them in her hand, then sprinkles them over plants.]</i>	
<i>Mother:</i>	No more roses. It's so funny ... everything decides to happen at the same time. This month is his birthday; his tree blows down, Annie comes. Everything that happened seems to be coming back. I was just down the cellar, and what do I stumble over? His baseball glove. I haven't seen it in a century.	15
<i>Chris:</i>	Don't you think Annie looks well?	20
<i>Mother:</i>	Fine. There's no question about it. She's a beauty. ... I still don't know what brought her here. Not that I'm not glad to see her, but –	
<i>Chris:</i>	I just thought we'd all like to see each other again. <i>[MOTHER just looks at him, nodding ever so slightly – almost as though admitting something.]</i> And I wanted to see her myself.	25
<i>Mother</i>	<i>[as her nods halt, to KELLER]:</i> The only thing is I think her nose got longer. But I'll always love that girl. She's one that didn't jump into bed with somebody else as soon as it happened with her fella.	30
<i>Keller</i>	<i>[as though that were impossible for Annie]:</i> Oh, what're you – ?	
<i>Mother:</i>	Never mind. Most of them didn't wait till the telegrams were opened. I'm just glad she came, so you can see I'm not <i>completely</i> out of my mind. <i>[Sits, and rapidly breaks string beans in the pot.]</i>	35
<i>Chris:</i>	Just because she isn't married doesn't mean she's been mourning Larry.	
<i>Mother</i>	<i>[with an undercurrent of observation]:</i> Why then isn't she?	40
<i>Chris</i>	<i>[a little flustered]:</i> Well ... it could've been any number of things.	
<i>Mother</i>	<i>[directly at him]:</i> Like what, for instance?	
<i>Chris</i>	<i>[embarrassed, but standing his ground]:</i> I don't know. Whatever it is. Can I get you an aspirin?	45
	<i>[MOTHER puts her hand to her head. She gets up and goes aimlessly towards the trees on rising.]</i>	
<i>Mother:</i>	It's not like a headache.	

<i>Keller:</i>	You don't sleep, that's why. She's wearing out more bedroom slippers than shoes.	50
<i>Mother:</i>	I had a terrible night. [ <i>She stops moving.</i> ] I never had a night like that.	
<i>Chris</i>	[ <i>looking at KELLER</i> ]: What was it, Mom? Did you dream?	55
<i>Mother:</i>	More, more than a dream.	
<i>Chris</i>	[ <i>hesitantly</i> ]: About Larry?	
<i>Mother:</i>	I was fast asleep, and – [ <i>Raising her arm over the audience.</i> ] Remember the way he used to fly low past the house when he was in training? When we used to see his face in the cockpit going by? That's the way I saw him. Only high up. Way, way up, where the clouds are. He was so real I could reach out and touch him. And suddenly he started to fall. And crying, crying to me... Mom, Mom! I could hear him like he was in the room. Mom! ... it was his voice! If I could touch him I knew I could stop him, if I could only – [ <i>Breaks off, allowing her outstretched hand to fall.</i> ] I woke up and it was so funny – The wind... it was like the roaring of his engine. I came out here... I must've still been half asleep. I could hear that roaring like he was going by. The tree snapped right in front of me – and I like – came awake. [ <i>She is looking at tree. She suddenly realizes something, turns with a reprimanding finger shaking slightly at KELLER.</i> ] See? We should never have planted that tree. I said so in the first place; it was too soon to plant a tree for him.	60 65 70 75

[from Act 1]

How does Miller make this such a striking introduction to Kate?

- Or †2 What makes Miller's portrayal of the relationship between Steve and George Deever such a powerful part of the play?

**J.B. PRIESTLEY: *An Inspector Calls***

**Remember to support your ideas with details from the text.**

**Either \*3** Read this extract, and then answer the question that follows it:

*Inspector* [taking charge, masterfully]: Stop!



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*Sheila:* But that's not what I'm talking about. I don't care about that. The point is, you don't seem to have learnt anything.

*[from Act 3]*

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

**Or** †4 Explore the ways in which Priestley creates such a memorable portrait of Eva Smith, despite the fact that she never appears in the play.

Do **not** use the extract printed in Question 3 in your answer.

**WILLIAM SHAKESPEARE: *The Merchant of Venice***

**Remember to support your ideas with details from the text.**

**Either**

**\*5** Read this extract, and then answer the question that follows it:

<i>Shylock:</i>	Three thousand ducats – well.	
<i>Bassanio:</i>	Ay, sir, for three months.	
<i>Shylock:</i>	For three months – well.	
<i>Bassanio:</i>	For the which, as I told you, Antonio shall be bound.	
<i>Shylock:</i>	Antonio shall become bound – well.	5
<i>Bassanio:</i>	May you stead me? Will you pleasure me? Shall I know your answer?	
<i>Shylock:</i>	Three thousand ducats for three months, and Antonio bound.	
<i>Bassanio:</i>	Your answer to that.	10
<i>Shylock:</i>	Antonio is a good man.	
<i>Bassanio:</i>	Have you heard any imputation to the contrary?	
<i>Shylock:</i>	Ho, no, no, no, no; my meaning in saying he is a good man is to have you understand me that he is sufficient; yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England – and other ventures he hath, squand' red abroad. But ships are but boards, sailors but men; there be land-rats and water-rats, water-thieves and land-thieves – I mean pirates; and then there is the peril of waters, winds, and rocks. The man is, notwithstanding, sufficient. Three thousand ducats – I think I may take his bond.	15
<i>Bassanio:</i>	Be assur'd you may.	20
<i>Shylock:</i>	I will be assur'd I may; and, that I may be assured, I will bethink me. May I speak with Antonio?	25
<i>Bassanio:</i>	If it please you to dine with us.	
<i>Shylock:</i>	Yes, to smell pork, to eat of the habitation which your prophet, the Nazarite, conjured the devil into! I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?	30
	<i>Enter ANTONIO</i>	35
<i>Bassanio:</i>	This is Signior Antonio.	
<i>Shylock</i>	[ <i>Aside</i> ]: How like a fawning publican he looks! I hate him for he is a Christian; But more for that in low simplicity He lends out money gratis, and brings down The rate of usance here with us in Venice. If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him. He hates our sacred nation; and he rails, Even there where merchants most do congregate, On me, my bargains, and my well-won thrift, Which he calls interest. Cursed be my tribe If I forgive him!	40
<i>Bassanio:</i>	Shylock, do you hear?	45
<i>Shylock:</i>	I am debating of my present store,	50



And, by the near guess of my memory,  
I cannot instantly raise up the gross  
Of full three thousand ducats. What of that?  
Tubal, a wealthy Hebrew of my tribe,  
Will furnish me. But soft! how many months 55  
Do you desire? [To ANTONIO] Rest you fair, good  
signior;  
Your worship was the last man in our mouths.  
*Antonio:* Shylock, albeit I neither lend nor borrow  
By taking nor by giving of excess, 60  
Yet, to supply the ripe wants of my friend,  
I'll break a custom. [To BASSANIO] Is he yet  
possess'd  
How much ye would?  
*Shylock:* Ay, ay, three thousand ducats. 65  
*Antonio:* And for three months.  
*Shylock:* I had forgot – three months; you told me so.  
Well then, your bond; and, let me see – but hear  
you,  
Methoughts you said you neither lend nor borrow 70  
Upon advantage.  
*Antonio:* I do never use it.

[from Act 1 Scene 3]

How does Shakespeare make you have mixed feelings about Shylock at this moment in the play?

Or

+6 Explore the ways in which Shakespeare makes false appearances so significant in the play.



**WILLIAM SHAKESPEARE: A *Midsummer Night's Dream***

**Remember to support your ideas with details from the text.**

**Either**

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

	<i>Enter QUINCE as the PROLOGUE.</i>	
<i>Prologue:</i>	<i>If we offend, it is with our good will. That you should think, we come not to offend, But with good will. To show our simple skill, That is the true beginning of our end.</i>	5
	<i>Consider then, we come but in despite. We do not come, as minding to content you, Our true intent is. All for your delight We are not here. That you should here repent you, The actors are at hand; and, by their show, You shall know all, that you are like to know.</i>	10
<i>Theseus:</i>	<i>This fellow doth not stand upon points.</i>	
<i>Lysander:</i>	<i>He hath rid his prologue like a rough colt; he knows not the stop. A good moral my lord: it is not enough to speak, but to speak true.</i>	15
<i>Hippolyta:</i>	<i>Indeed he hath play'd on this prologue like a child on a recorder – a sound, but not in government.</i>	
<i>Theseus:</i>	<i>His speech was like a tangled chain; nothing impaired, but all disordered. Who is next? Enter, with a Trumpet before them, as in dumb show, PYRAMUS and THISBY, WALL, MOONSHINE, and LION.</i>	20
<i>Prologue:</i>	<i>Gentles, perchance you wonder at this show; But wonder on, till truth make all things plain. This man is Pyramus, if you would know; This beauteous lady Thisby is certain. This man, with lime and rough-cast, doth present Wall, that vile Wall which did these lovers sunder; And through Wall's chink, poor souls, they are content</i>	25
	<i>To whisper. At the which let no man wonder. This man, with lanthorn, dog, and bush of thorn, Presenteth Moonshine; for, if you will know, By moonshine did these lovers think no scorn To meet at Ninus' tomb, there, there to woo. This grisly beast, which Lion hight by name, The trusty Thisby, coming first by night, Did scare away, or rather did affright; And as she fled, her mantle she did fall; Which Lion vile with bloody mouth did stain.</i>	30
	<i>Anon comes Pyramus, sweet youth and tall, And finds his trusty Thisby's mantle slain; Whereat with blade, with bloody blameful blade, He bravely broach'd his boiling bloody breast; And Thisby, tarrying in mulberry shade, His dagger drew, and died. For all the rest, Let Lion, Moonshine, Wall, and lovers twain, At large discourse while here they do remain.</i>	35
	<i>[Exeunt PROLOGUE, PYRAMUS, THISBY, LION, and MOONSHINE.</i>	40
		45
		50

*Theseus:* I wonder if the lion be to speak.  
*Demetrius:* No wonder, my lord: one lion may, when many asses do.

*Wall:* *In this same interlude it doth befall*  
*That I, one Snout by name, present a wall;* 55  
*And such a wall as I would have you think*  
*That had in it a crannied hole or chink,*  
*Through which the lovers, Pyramus and Thisby,*  
*Did whisper often very secretly.*  
*This loam, this rough-cast, and this stone, doth* 60  
*show*  
*That I am that same wall; the truth is so;*  
*And this the cranny is, right and sinister,*  
*Through which the fearful lovers are to whisper.*

*Theseus:* Would you desire lime and hair to speak better? 65  
*Demetrius:* It is the wittiest partition that ever I heard discourse,  
my lord.  
*Enter PYRAMUS.*

*Theseus:* Pyramus draws near the wall; silence.  
*Pyramus:* *O grim-look'd night! O night with hue so black!* 70  
*O night, which ever art when day is not!*  
*O night, O night, alack, alack, alack,*  
*I fear my Thisby's promise is forgot!*  
*And thou, O wall, O sweet, O lovely wall,*  
*That stand'st between her father's ground and mine;* 75  
*Thou wall, O wall, O sweet and lovely wall,*  
*Show me thy chink, to blink through with mine eyne.*  
[WALL holds up his fingers.  
*Thanks, courteous wall. Jove shield thee well for*  
*this!* 80  
*But what see I? No Thisby do I see.*  
*O wicked wall, through whom I see no bliss;*  
*Curs'd be thy stones for thus deceiving me!*

*Theseus:* The wall, methinks, being sensible, should curse  
again. 85  
*Pyramus:* No, in truth, sir, he should not. *Deceiving me* is  
Thisby's cue. She is to enter now, and I am to spy  
her through the wall. You shall see it will fall pat as I  
told you; yonder she comes.

[from Act 5 Scene 1]

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

Or †8 Explore the ways in which Shakespeare strikingly portrays similarities between Oberon and Theseus.

**WILLIAM SHAKESPEARE: *The Tempest***

**Remember to support your ideas with details from the text.**

**Either**

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

*Gonzalo:* Beseech you, sir, be merry; you have cause,  
So have we all, of joy; for our escape  
Is much beyond our loss. Our hint of woe  
Is common; every day, some sailor's wife,  
The masters of some merchant, and the merchant, 5  
Have just our theme of woe; but for the miracle,  
I mean our preservation, few in millions  
Can speak like us. Then wisely, good sir, weigh  
Our sorrow with our comfort.

*Alonso:* Prithee, peace. 10

*Sebastian:* He receives comfort like cold porridge.

*Antonio:* The visitor will not give him o'er so.

*Sebastian:* Look, he's winding up the watch of his wit; by and by  
it will strike.

*Gonzalo:* Sir – 15

*Sebastian:* One – Tell.

*Gonzalo:* When every grief is entertain'd that's offer'd,  
Comes to th' entertainer –

*Sebastian:* A dollar.

*Gonzalo:* Dolour comes to him, indeed; you have spoken truer 20  
than you purpos'd.

*Sebastian:* You have taken it wiselier than I meant you should.

*Gonzalo:* Therefore, my lord –

*Antonio:* Fie, what a spendthrift is he of his tongue!

*Alonso:* I prithee, spare. 25

*Gonzalo:* Well, I have done; but yet –

*Sebastian:* He will be talking.

*Antonio:* Which, of he or Adrian, for a good wager, first begins  
to crow?

*Sebastian:* The old cock. 30

*Antonio:* The cock'rel.

*Sebastian:* Done. The wager?

*Antonio:* A laughter.

*Sebastian:* A match!

*Adrian:* Though this island seem to be desert – 35

*Antonio:* Ha, ha, ha!

*Sebastian:* So, you're paid.

*Adrian:* Uninhabitable, and almost inaccessible –

*Sebastian:* Yet –

*Adrian:* Yet – 40

*Antonio:* He could not miss't.

*Adrian:* It must needs be of subtle, tender, and delicate  
temperance.

*Antonio:* Temperance was a delicate wench.

*Sebastian:* Ay, and a subtle; as he most learnedly deliver'd. 45

*Adrian:* The air breathes upon us here most sweetly.

*Sebastian:* As if it had lungs, and rotten ones.

*Antonio:* Or, as 'twere perfum'd by a fen.

*Gonzalo:* Here is everything advantageous to life.

*Antonio:* True; save means to live. 50

*Sebastian:* Of that there's none, or little.  
*Gonzalo:* How lush and lusty the grass looks! how green!  
*Antonio:* The ground indeed is tawny.  
*Sebastian:* With an eye of green in't. 55  
*Antonio:* He misses not much.  
*Sebastian:* No; he doth but mistake the truth totally.  
*Gonzalo:* But the rarity of it is, which is indeed almost beyond credit –  
*Sebastian:* As many vouch'd rarities are.  
*Gonzalo:* That our garments, being, as they were, drench'd in 60  
the sea, hold, notwithstanding, their freshness and  
glosses, being rather newdy'd, than stain'd with salt  
water.  
*Antonio:* If but one of his pockets could speak, would it not  
say he lies? 65  
*Sebastian:* Ay, or very falsely pocket up his report.  
*Gonzalo:* Methinks our garments are now as fresh as when  
we put them on first in Afric, at the marriage of the  
King's fair daughter Claribel to the King of Tunis.  
*Sebastian:* 'Twas a sweet marriage, and we prosper well in our 70  
return.  
*Adrian:* Tunis was never grac'd before with such a paragon  
to their queen.  
*Gonzalo:* Not since widow Dido's time.

[from Act 2 Scene 1]

How does Shakespeare create striking impressions of the characters on stage at this moment in the play?

Or

†10 'In *The Tempest* good clearly triumphs over evil.' Explore the ways in which Shakespeare vividly conveys this to you.

**OSCAR WILDE: *The Importance of Being Earnest***

**Remember to support your ideas with details from the text.**

**Either**

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

	<i>[Enter JACK slowly from the back of the garden. He is dressed in the deepest mourning, with crêpe hatband and black gloves.]</i>	
Miss Prism:	Mr Worthing!	
Chasuble:	Mr Worthing?	5
Miss Prism:	This is indeed a surprise. We did not look for you till Monday afternoon.	
Jack	<i>[shakes MISS PRISM's hand in a tragic manner]:</i> I have returned sooner than I expected. Dr Chasuble, I hope you are well?	10
Chasuble:	Dear Mr Worthing, I trust this garb of woe does not betoken some terrible calamity?	
Jack:	My brother.	
Miss Prism:	More shameful debts and extravagance?	
Chasuble:	Still leading his life of pleasure?	15
Jack	<i>[shaking his head]:</i> Dead!	
Chasuble:	Your brother Ernest dead?	
Jack:	Quite dead.	
Miss Prism:	What a lesson for him! I trust he will profit by it.	
Chasuble:	Mr Worthing, I offer you my sincere condolence. You have at least the consolation of knowing that you are always the most generous and forgiving of brothers.	20
Jack:	Poor Ernest! He had many faults, but it is a sad, sad blow.	25
Chasuble:	Very sad indeed. Were you with him at the end?	
Jack:	No. He died abroad; in Paris, in fact. I had a telegram last night from the manager of the Grand Hotel.	
Chasuble:	Was the cause of death mentioned?	30
Jack:	A severe chill, it seems.	
Miss Prism:	As a man sows, so shall he reap.	
Chasuble	<i>[raising his hand]:</i> Charity, dear Miss Prism, charity! None of us are perfect. I myself am peculiarly susceptible to draughts. Will the interment take place here?	35
Jack:	No. He seems to have expressed a desire to be buried in Paris.	
Chasuble:	In Paris! <i>[Shakes his head.]</i> I fear that hardly points to any very serious state of mind at the last. You would no doubt wish me to make some slight allusion to this tragic domestic affliction next Sunday. <i>[JACK presses his hand convulsively.]</i> My sermon on the meaning of the manna in the wilderness can be adapted to almost any occasion, joyful, or, as in the present case, distressing. <i>[All sigh.]</i> I have preached it at harvest celebrations, christenings, confirmations, on days of humiliation and festal days. The last time I delivered it was in the Cathedral, as a charity sermon on behalf of the	40 45 50



	Society for the Prevention of Discontent among the Upper Orders. The Bishop, who was present, was much struck by some of the analogies I drew.	
<i>Jack:</i>	Ah! that reminds me, you mentioned christenings I think, Dr Chasuble? I suppose you know how to christen all right? [DR CHASUBLE <i>looks astounded.</i> ] I mean, of course, you are continually christening, aren't you?	55
<i>Miss Prism:</i>	It is, I regret to say, one of the Rector's most constant duties in this parish. I have often spoken to the poorer classes on the subject. But they don't seem to know what thrift is.	60
<i>Chasuble:</i>	But is there any particular infant in whom you are interested, Mr Worthing? Your brother was, I believe, unmarried, was he not?	65
<i>Jack:</i>	Oh yes.	
<i>Miss Prism</i>	[ <i>bitterly</i> ]: People who live entirely for pleasure usually are.	
<i>Jack:</i>	But it is not for any child, dear Doctor. I am very fond of children. No! the fact is, I would like to be christened myself, this afternoon, if you have nothing better to do.	70
<i>Chasuble:</i>	But surely, Mr Worthing, you have been christened already?	
<i>Jack:</i>	I don't remember anything about it.	75
<i>Chasuble:</i>	But have you any grave doubts on the subject?	
<i>Jack:</i>	I certainly intend to have. Of course I don't know if the thing would bother you in any way, or if you think I am a little too old now.	
<i>Chasuble:</i>	Not at all. The sprinkling, and, indeed, the immersion of adults is a perfectly canonical practice.	80
<i>Jack:</i>	Immersion!	

[from Act 2]

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

Or †12 Cecily is described as 'a sweet, simple, innocent girl' by Jack. How far does Wilde make you agree with this description?

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**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge International General Certificate of Secondary Education

**MARK SCHEME for the October/November 2015 series**

**0486 LITERATURE (ENGLISH)**

**0486/22**

Paper 2 (Drama), maximum raw mark 50

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

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<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0486</b>	<b>22</b>

## Introduction

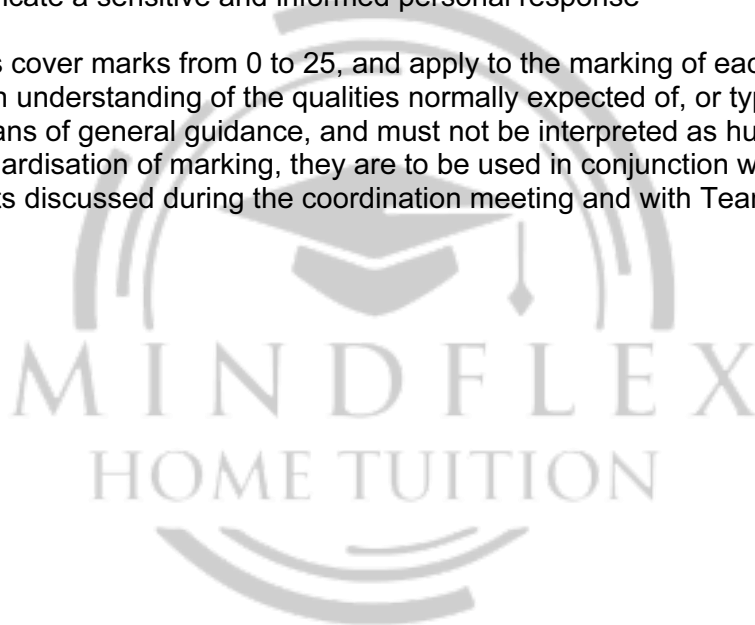
All questions are marked out of 25.

## Assessment Objectives

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

- AO1** show detailed knowledge of the content of literary texts, supported by reference to the text
- AO2** understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3** recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- AO4** communicate a sensitive and informed personal response

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Practice and Standardisation scripts discussed during the coordination meeting and with Team Leaders.



Page 3	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0486</b>	<b>22</b>

**BAND DESCRIPTORS TABLE**

<b>Band 1</b>	<b>25 24 23</b>	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show sustained engagement with both text and task.
<b>Band 2</b>	<b>22 21 20</b>	<i>Sustains a perceptive, convincing and relevant personal response</i> <ul style="list-style-type: none"> <li>• shows a clear critical understanding of the text</li> <li>• responds sensitively and in detail to the way the writer achieves her/his effects</li> <li>• integrates much well-selected reference to the text</li> </ul>
<b>Band 3</b>	<b>19 18 17</b>	<i>Makes a well-developed, detailed and relevant personal response</i> <ul style="list-style-type: none"> <li>• shows a clear understanding of the text and some of its deeper implications</li> <li>• makes a developed response to the way the writer achieves her/his effects</li> <li>• supports with careful and relevant reference to the text</li> </ul>
<b>Band 4</b>	<b>16 15 14</b>	<i>Makes a reasonably developed relevant personal response</i> <ul style="list-style-type: none"> <li>• shows understanding of the text and some of its deeper implications</li> <li>• makes some response to the way the writer uses language</li> <li>• shows some thoroughness in the use of supporting evidence from the text</li> </ul>
<b>Band 5</b>	<b>13 12 11</b>	<i>Begins to develop a relevant personal response</i> <ul style="list-style-type: none"> <li>• shows some understanding of meaning</li> <li>• makes a little reference to the language of the text</li> <li>• uses some supporting textual detail</li> </ul>
<b>Band 6</b>	<b>10 9 8</b>	<i>Attempts to communicate a basic personal response to the task</i> <ul style="list-style-type: none"> <li>• makes some relevant comments</li> <li>• shows a basic understanding of surface meaning of the text</li> <li>• makes a little supporting reference to the text</li> </ul>
<b>Band 7</b>	<b>7 6 5</b>	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> <li>• makes a few straightforward comments</li> <li>• shows a few signs of understanding the surface meaning of the text</li> <li>• makes a little reference to the text</li> </ul>
<b>Band 8</b>	<b>4 3 2</b>	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>• shows some limited understanding of simple/literal meaning</li> </ul>
<b>Below Band 8</b>	<b>0/0–1</b>	<i>No answer/Insufficient to meet the criteria for Band 8.</i>

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**LITERATURE (ENGLISH)**

**0486/31**

Paper 3 Drama (Open Text)

**October/November 2015**

**45 minutes**

**Texts studied should be taken into the examination.**

**READ THESE INSTRUCTIONS FIRST**

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

Answer **one** question.

All questions in this paper carry equal marks.



The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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**ARTHUR MILLER: *All My Sons***

**Remember to support your ideas with details from the text.**

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

<i>Keller:</i>	George – hey, you kissed it out of my head – your brother's on the phone.	
<i>Ann</i>	[ <i>surprised</i> ]: My brother?	
<i>Keller:</i>	Yeah, George. Long distance.	
<i>Ann:</i>	What's the matter, is anything wrong?	5
<i>Keller:</i>	I don't know, Kate's talking to him. Hurry up, she'll cost him five dollars.	
<i>Ann</i>	[ <i>takes a step upstage, then comes down towards CHRIS</i> ]: I wonder if we ought to tell your mother yet? I mean I'm not very good in an argument.	10
<i>Chris:</i>	We'll wait till tonight. After dinner. Now don't get tense, just leave it to me.	
<i>Keller:</i>	What're you telling her?	
<i>Chris:</i>	Go ahead, Ann. [ <i>With misgivings, ANN goes up and into house.</i> ] We're getting married, Dad. [ <i>KELLER nods indecisively.</i> ] Well, don't you say anything?	15
<i>Keller</i>	[ <i>distracted</i> ]: I'm glad, Chris, I'm just – George is calling from Columbus.	
<i>Chris:</i>	Columbus!	
<i>Keller:</i>	Did Annie tell you he was going to see his father today?	20
<i>Chris:</i>	No, I don't think she knew anything about it.	
<i>Keller</i>	[ <i>asking uncomfortably</i> ]: Chris! You – you think you know her pretty good?	
<i>Chris</i>	[ <i>hurt and apprehensive</i> ]: What kind of a question?	
<i>Keller:</i>	I'm just wondering. All these years George don't go to see his father. Suddenly he goes ... and she comes here.	25
<i>Chris:</i>	Well, what about it?	
<i>Keller:</i>	It's crazy, but it comes to my mind. She don't hold nothin' against me, does she?	
<i>Chris</i>	[ <i>angry</i> ]: I don't know what you're talking about.	30
<i>Keller</i>	[ <i>a little more combatively</i> ]: I'm just talkin'. To his last day in court the man blamed it all on me; and this is his daughter. I mean if she was sent here to find out something?	
<i>Chris</i>	[ <i>angered</i> ]: Why? What is there to find out?	
<i>Ann</i>	[ <i>on phone, offstage</i> ]: Why are you so excited, George? What happened there?	35
<i>Keller:</i>	I mean if they want to open up the case again, for the nuisance value, to hurt us?	

<i>Chris:</i>	Dad ... how could you think that of her?	} Together	40
<i>Ann</i>	[ <i>still on phone</i> ]: But what did he say to you, for God's sake?		
<i>Keller:</i>	It couldn't be, heh. You know.		
<i>Chris:</i>	Dad, you amaze me ...		
<i>Keller</i>	[ <i>breaking in</i> ]: All right, forget it, forget it. [ <i>With great force, moving about</i> ] I want a clean start for you, Chris. I want a new sign over the plant – Christopher Keller, Incorporated.		45
<i>Chris</i>	[ <i>a little uneasily</i> ]: J. O. Keller is good enough.		
<i>Keller:</i>	We'll talk about it. I'm going to build you a house, stone, with a driveway from the road. I want you to spread out, Chris, I want you to use what I made for you. [ <i>He is close to him now.</i> ] I mean, with joy, Chris, without shame ... with joy.		50
<i>Chris</i>	[ <i>touched</i> ]: I will, Dad.		
<i>Keller</i>	[ <i>with deep emotion</i> ]: Say it to me.		
<i>Chris:</i>	Why?		
<i>Keller:</i>	Because sometimes I think you're ...ashamed of the money.		55
<i>Chris:</i>	No, don't feel that.		
<i>Keller:</i>	Because it's good money, there's nothing wrong with that money.		
<i>Chris</i>	[ <i>a little frightened</i> ]: Dad, you don't have to tell me this.		
<i>Keller</i>	[– <i>with overriding affection and self-confidence now. He grips CHRIS by the back of the neck, and with laughter between his determined jaws</i> ]: Look, Chris, I'll go to work on Mother for you. We'll get her so drunk tonight we'll all get married! [ <i>Steps away, with a wide gesture of his arm.</i> ] There's gonna be a wedding, kid, like there never was seen! Champagne, tuxedos – !		60
	[ <i>He breaks off as ANN's voice comes out loud from the house where she is still talking on phone.</i> ]		65
<i>Ann:</i>	Simply because when you get excited you don't control yourself. ... [ <i>MOTHER comes out of house.</i> ] Well, what did he tell you for God's sake? [ <i>Pause.</i> ] All right, come then. [ <i>Pause.</i> ] Yes, they'll all be here. Nobody's running away from you. And try to get hold of yourself, will you? [ <i>Pause.</i> ] All right, all right. Good-bye. [ <i>There is a brief pause as ANN hangs up receiver, then comes out of kitchen.</i> ]		70
			75

[from Act 1]

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

Or 2 In what ways does Miller memorably convey the relationship between Joe Keller and his son Chris?

**J. B. PRIESTLEY: *An Inspector Calls***

**Remember to support your ideas with details from the text.**

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

*Inspector:* Mrs Birling, you're a member – a prominent member – of the Brumley Women's Charity Organization, aren't you?  
MRS BIRLING *does not reply.*



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*Mrs Birling* [stung]: Yes, it was. I didn't like her manner.

[from Act 2]

In what ways does Priestley make this moment in the play so dramatic and revealing?

Or 4 Does Priestley's writing make it possible for you to have any sympathy for Sheila?

**WILLIAM SHAKESPEARE: *The Merchant of Venice***

**Remember to support your ideas with details from the text.**

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

*Portia:* Why then, thus it is:  
You must prepare your bosom for his knife.

*Shylock:* O noble judge! O excellent young man!

*Portia:* For the intent and purpose of the law  
Hath full relation to the penalty, 5  
Which here appeareth due upon the bond.

*Shylock:* 'Tis very true. O wise and upright judge,  
How much more elder art thou than thy looks!

*Portia:* Therefore, lay bare your bosom.

*Shylock:* Ay, his breast – 10  
So says the bond; doth it not, noble judge?  
'Nearest his heart', those are the very words.

*Portia:* It is so. Are there balance here to weigh  
The flesh?

*Shylock:* I have them ready. 15

*Portia:* Have by some surgeon, Shylock, on your charge,  
To stop his wounds, lest he do bleed to death.

*Shylock:* Is it so nominated in the bond?

*Portia:* It is not so express'd, but what of that?  
'Twere good you do so much for charity. 20

*Shylock:* I cannot find it; 'tis not in the bond.

*Portia:* You, merchant, have you anything to say?

*Antonio:* But little: I am arm'd and well prepar'd.  
Give me your hand Bassanio; fare you well.  
Grieve not that I am fall'n to this for you, 25  
For herein Fortune shows herself more kind  
Than is her custom. It is still her use  
To let the wretched man outlive his wealth,  
To view with hollow eye and wrinkled brow  
An age of poverty; from which ling'ring penance 30  
Of such misery doth she cut me off.  
Commend me to your honourable wife;  
Tell her the process of Antonio's end;  
Say how I lov'd you; speak me fair in death;  
And, when the tale is told, bid her be judge 35  
Whether Bassanio had not once a love.  
Repent but you that you shall lose your friend,  
And he repents not that he pays your debt;  
For if the Jew do cut but deep enough,  
I'll pay it instantly with all my heart. 40

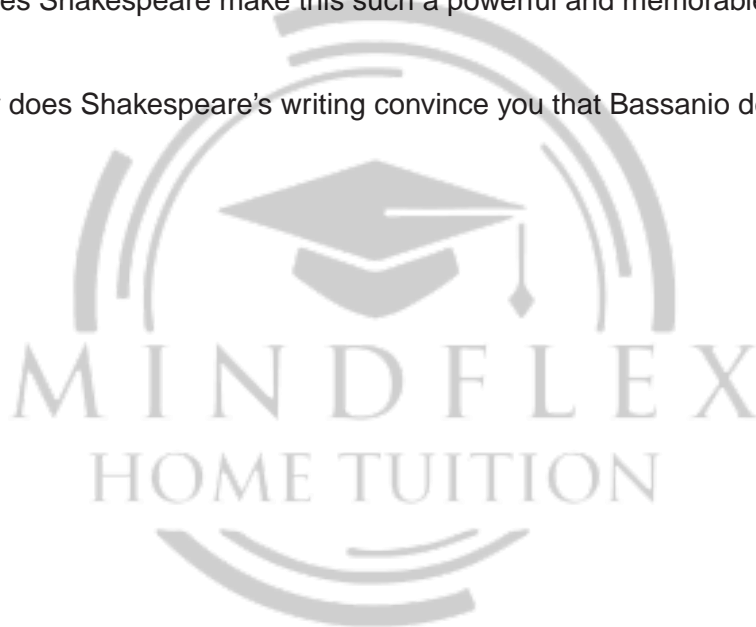
*Bassanio:* Antonio, I am married to a wife  
Which is as dear to me as life itself;  
But life itself, my wife, and all the world,  
Are not with me esteem'd above thy life;  
I would lose all, ay, sacrifice them all 45  
Here to this devil, to deliver you.

- Portia:* Your wife would give you little thanks for that,  
If she were by to hear you make the offer,
- Gratiano:* I have a wife who I protest I love;  
I would she were in heaven, so she could  
Entreat some power to change this currish Jew. 50
- Nerissa:* 'Tis well you offer it behind her back;  
The wish would make else an unquiet house.
- Shylock:* [*Aside*]: These be the Christian husbands! I have a daughter –  
Would any of the stock of Barrabas  
Had been her husband, rather than a Christian! – 55  
We trifle time; I pray thee pursue sentence.
- Portia:* A pound of that same merchant's flesh is thine.  
The court awards it and the law doth give it.

[from Act 4 Scene 1]

How does Shakespeare make this such a powerful and memorable moment in the play?

Or 6 How far does Shakespeare's writing convince you that Bassanio deserves Portia?



**WILLIAM SHAKESPEARE: *A Midsummer Night's Dream***

**Remember to support your ideas with details from the text.**

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

<i>Helena:</i>	Good Hermia, do not be so bitter with me. I evermore did love you, Hermia, Did ever keep your counsels, never wrong'd you; Save that, in love unto Demetrius, I told him of your stealth unto this wood. He followed you; for love I followed him; But he hath chid me hence, and threat'ned me To strike me, spurn me, nay, to kill me too; And now, so you will let me quiet go, To Athens will I bear my folly back, And follow you no further. Let me go. You see how simple and how fond I am.	5 10
<i>Hermia:</i>	Why, get you gone! Who is't that hinders you?	
<i>Helena:</i>	A foolish heart that I leave here behind.	
<i>Hermia:</i>	What! with Lysander?	15
<i>Helena:</i>	With Demetrius.	
<i>Lysander:</i>	Be not afraid; she shall not harm thee, Helena.	
<i>Demetrius:</i>	No, sir, she shall not, though you take her part.	
<i>Helena:</i>	O, when she is angry, she is keen and shrewd; She was a vixen when she went to school; And, though she be but little, she is fierce.	20
<i>Hermia:</i>	'Little' again! Nothing but 'low' and 'little'! Why will you suffer her to flout me thus? Let me come to her.	
<i>Lysander:</i>	Get you gone, you dwarf; You minimus, of hind'ring knot-grass made; You bead, you acorn.	25
<i>Demetrius:</i>	You are too officious In her behalf that scorns your services. Let her alone; speak not of Helena; Take not her part; for if thou dost intend Never so little show of love to her, Thou shalt aby it.	30
<i>Lysander:</i>	Now she holds me not. Now follow, if thou dar'st, to try whose right, Of thine or mine, is most in Helena.	35
<i>Demetrius:</i>	Follow! Nay, I'll go with thee, cheek by jowl. [ <i>Exeunt</i> LYSANDER and DEMETRIUS.]	
<i>Hermia:</i>	You, mistress, all this coil is long of you. Nay, go not back.	40
<i>Helena:</i>	I will not trust you, I; Nor longer stay in your crust company. Your hands than mine are quicker for a fray; My legs are longer though, to run away.	
	[ <i>Exit.</i> ]	45

*Hermia:* I am amaz'd, and know not what to say.  
[Exit.]

*Oberon:* This is thy negligence. Still thou mistak'st,  
Or else committ'st thy knaveries wilfully.

*Puck:* Believe me, king of shadows, I mistook. 50  
Did not you tell me I should know the man  
By the Athenian garments he had on?  
And so far blameless proves my enterprise  
That I have 'nointed an Athenian's eyes;  
And so far am I glad it so did sort, 55  
As this their jangling I esteem a sport.

*Oberon:* Thou seest these lovers seek a place to fight.  
Hie therefore, Robin, overcast the night;  
The starry welkin cover thou anon  
With drooping fog as black as Acheron, 60  
And lead these testy rivals so astray  
As one come not within another's way.  
Like to Lysander sometime frame thy tongue,  
Then stir Demetrius up with bitter wrong;  
And sometime rail thou like Demetrius; 65  
And from each other look thou lead them thus,  
Till o'er their brows death-counterfeiting sleep  
With leaden legs and batty wings doth creep.  
Then crush this herb into Lysander's eye;  
Whose liquor hath this virtuous property, 70  
To take from hence all error with his might  
And make his eyeballs roll with wonted sight.  
When they next wake, all this derision  
Shall seem a dream and fruitless vision;  
And back to Athens shall the lovers wend 75  
With league whose date till death shall never end.  
Whiles I in this affair do thee employ,  
I'll to my queen, and beg her Indian boy;  
And then I will her charmed eye release  
From monster's view, and all things shall be peace. 80

[from Act 3 Scene 2]

In what ways does Shakespeare make this such a dramatic and significant moment in the play?

Or 8 Explore the ways in which Shakespeare makes the wood such a memorable setting in *A Midsummer Night's Dream*.

**WILLIAM SHAKESPEARE: *The Tempest***

**Remember to support your ideas with details from the text.**

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

*Enter CALIBAN, with a burden of wood.*

*A noise of thunder heard.*

*Caliban:* All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inch-meal a disease! His spirits hear me, 5  
And yet I needs must curse. But they'll nor pinch,  
Fright me with urchin-shows, pitch me i' th' mire,  
Nor lead me, like a firebrand, in the dark  
Out of my way, unless he bid 'em; but  
For every trifle are they set upon me; 10  
Sometime like apes that mow and chatter at me,  
And after bite me; then like hedgehogs which  
Lie tumbling in my barefoot way, and mount  
Their pricks at my footfall; sometime am I  
All wound with adders, who with cloven tongues 15  
Do hiss me into madness.

*Enter TRINCULO.*

Lo, now, lo!

Here comes a spirit of his, and to torment me  
For bringing wood in slowly. I'll fall flat;  
Perchance he will not mind me. 20

*Trinculo:* Here's neither bush nor shrub to bear off any weather at all,  
and another storm brewing; I hear it sing i' th' wind.  
Yond same black cloud, yond huge one, looks like a foul  
bombard that would shed his liquor. If it should thunder as 25  
it did before, I know not where to hide my head. Yond same  
cloud cannot choose but fall by pailfuls. What have we here?  
a man or a fish? dead or alive? A fish: he smells like a fish; a  
very ancient and fish-like smell; a kind of not-of-the-newest  
Poor-John. A strange fish! Were I in England now, as once I 30  
was, and had but this fish painted, not a holiday fool there but  
would give a piece of silver. There would this monster make  
a man; any strange beast there makes a man; when they will  
not give a doit to relieve a lame beggar, they will lay out ten to  
see a dead Indian. Legg'd like a man, and his fins like arms! 35  
Warm, o' my troth! I do now let loose my opinion; hold it no  
longer: this is no fish, but an islander, that hath lately suffered  
by a thunderbolt.  
[*Thunder*] Alas, the storm is come again! My best way  
is to creep under his gaberdine; there is no other shelter 40  
hereabout. Misery acquaints a man with strange bedfellows. I  
will here shroud till the dregs of the storm be past.

*Enter STEPHANO singing; a bottle in his hand.*

*Stephano:* I shall no more to sea, to sea,  
Here shall I die ashore – 45  
This is a very scurvy tune to sing at a man's funeral; well,  
here's my comfort. [Drinks.]

- The master, the swabber, the boatswain, and I,  
The gunner, and his mate,  
Lov'd Mall, Meg, and Marian, and Margery, 50  
But none of us car'd for Kate;  
For she had a tongue with a tang,  
Would cry to a sailor 'Go hang!'  
She lov'd not the savour of tar nor of pitch,  
Yet a tailor might scratch her where'er she did itch. 55  
Then to sea, boys, and let her go hang!
- This is a scurvy tune too; but here's my comfort. [Drinks.]
- Caliban:* Do not torment me. O!
- Stephano:* What's the matter? Have we devils here? Do you put tricks  
upon's with savages and men of Ind? Ha! I have not scap'd 60  
drowning to be afeard now of your four legs; for it hath been  
said: As proper a man as ever went on four legs cannot make  
him give ground; and it shall be said so again, while Stephano  
breathes at nostrils.
- Caliban:* The spirit torments me. O! 65
- Stephano:* This is some monster of the isle with four legs, who hath got,  
as I take it, an ague. Where the devil should he learn our  
language? I will give him some relief, if it be but for that. If I  
can recover him, and keep him tame, and get to Naples with  
him, he's a present for any emperor that ever trod on neat's 70  
leather.
- Caliban:* Do not torment me, prithee; I'll bring my wood home faster.
- Stephano:* He's in his fit now, and does not talk after the wisest. He shall  
taste of my bottle; if he have never drunk wine afore, it will  
go near to remove his fit. If I can recover him, and keep him 75  
tame, I will not take too much for him; he shall pay for him that  
hath him, and that soundly.
- Caliban:* Thou dost me yet but little hurt; thou wilt anon, I know it by thy  
trembling; now Prosper works upon thee.

[from Act 2 Scene 2]

How does Shakespeare make this such a memorable moment in the play?

Or 10 To what extent do you think that Shakespeare portrays Prospero as a cruel master?



**OSCAR WILDE: *The Importance of Being Earnest***

**Remember to support your ideas with details from the text.**

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

- Cecily:* Uncle Jack! Oh, I am pleased to see you back. But what horrid clothes you have got on. Do go and change them.
- Miss Prism:* Cecily!
- Chasuble:* My child! my child. [*CECILY goes towards JACK; he kisses her brow in a melancholy manner.*] 5
- Cecily:* What is the matter, Uncle Jack? Do look happy! You look as if you had toothache, and I have got such a surprise for you. Who do you think is in the dining-room? Your brother!
- Jack:* Who?
- Cecily:* Your brother Ernest. He arrived about half an hour ago. 10
- Jack:* What nonsense! I haven't got a brother.
- Cecily:* Oh, don't say that. However badly he may have behaved to you in the past he is still your brother. You couldn't be so heartless as to disown him. I'll tell him to come out. And you will shake hands with him, won't you, Uncle Jack? [*Runs back into the house.*] 15
- Chasuble:* These are very joyful tidings.
- Miss Prism:* After we had all been resigned to his loss, his sudden return seems to me peculiarly distressing.
- Jack:* My brother is in the dining-room? I don't know what it all means. I think it is perfectly absurd. 20  
[*Enter ALGERNON and CECILY hand in hand. They come slowly up to JACK.*]
- Jack:* Good heavens! [*Motions ALGERNON away.*]
- Algernon:* Brother John, I have come down from town to tell you that I am very sorry for all the trouble I have given you, and that I intend to lead a better life in the future. [*JACK glares at him and does not take his hand.*] 25
- Cecily:* Uncle Jack, you are not going to refuse your own brother's hand? 30
- Jack:* Nothing will induce me to take his hand. I think his coming down here disgraceful. He knows perfectly well why.
- Cecily:* Uncle Jack, do be nice. There is some good in everyone. Ernest has just been telling me about his poor invalid friend Mr Bunbury whom he goes to visit so often. And surely there must be much good in one who is kind to an invalid, and leaves the pleasures of London to sit by a bed of pain. 35
- Jack:* Oh! he has been talking about Bunbury, has he?
- Cecily:* Yes, he has told me all about poor Mr Bunbury, and his terrible state of health. 40
- Jack:* Bunbury! Well, I won't have him talk to you about Bunbury or about anything else. It is enough to drive one perfectly frantic.
- Algernon:* Of course I admit that the faults were all on my side. But I must say that I think that Brother John's coldness to me is peculiarly



- painful. I expected a more enthusiastic welcome especially considering it is the first time I have come here. 45
- Cecily:* Uncle Jack, if you don't shake hands with Ernest I will never forgive you.
- Jack:* Never forgive me?
- Cecily:* Never, never, never! 50
- Jack:* Well, this is the last time I shall ever do it. [*Shakes hands with ALGERNON and glares.*]
- Chasuble:* It's pleasant, is it not, to see so perfect a reconciliation? I think we might leave the two brothers together.
- Miss Prism:* Cecily, you will come with us. 55
- Cecily:* Certainly, Miss Prism. My little task of reconciliation is over.
- Chasuble:* You have done a beautiful action today, dear child.
- Miss Prism:* We must not be premature in our judgements.
- Cecily:* I feel very happy. [*They all go off except JACK and ALGERNON.*] 60
- Jack:* You young scoundrel, Algy, you must get out of this place as soon as possible. I don't allow any Bunburying here.  
[*Enter MERRIMAN.*]
- Merriman:* I have put Mr Ernest's things in the room next to yours, sir. I suppose that is all right? 65
- Jack:* What?
- Merriman:* Mr Ernest's luggage, sir. I have unpacked it and put it in the room next to your own.
- Jack:* His luggage?
- Merriman:* Yes, sir. Three portmanteaus, a dressing-case, two hat-boxes, and a large luncheon-basket. 70
- Algernon:* I am afraid I can't stay more than a week this time.

[from Act 2]

How does Wilde make this moment in the play so entertaining?

- Or 12 Explore the ways in which Wilde makes the relationship between Dr Chasuble and Miss Prism so delightfully amusing.

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**Cambridge International General Certificate of Secondary Education**

**MARK SCHEME for the October/November 2015 series**

**0486 LITERATURE (ENGLISH)**

**0486/31**

Paper 3 (Drama – Open Text), maximum raw mark 25

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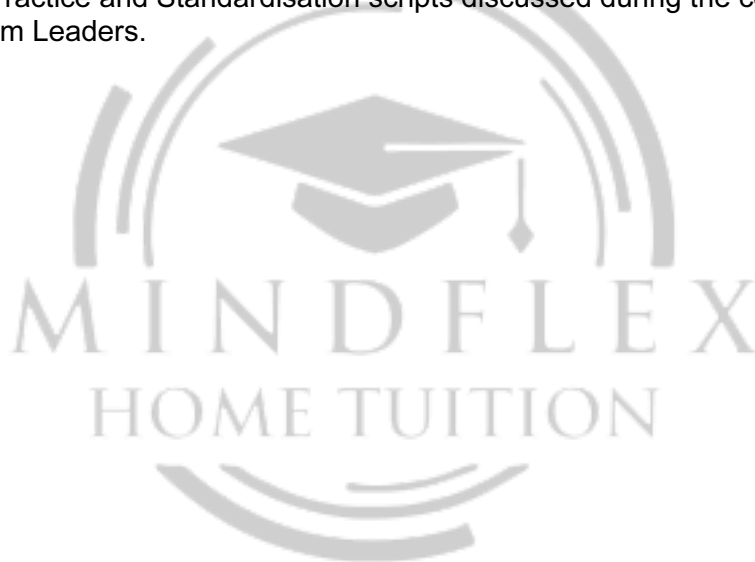
<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0486</b>	<b>31</b>

### Assessment Objectives

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

- AO1** show detailed knowledge of the content of literary texts, supported by reference to the text
- AO2** understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3** recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- AO4** communicate a sensitive and informed personal response

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Practice and Standardisation scripts discussed during the coordination meeting and with Team Leaders.



<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0486</b>	<b>31</b>

**BAND DESCRIPTORS TABLE**

<b>Band 1</b>	<b>25</b>	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show sustained engagement with both text and task.
	<b>24</b>	
	<b>23</b>	
<b>Band 2</b>	<b>22</b>	<i>Sustains a perceptive, convincing and relevant personal response</i>
	<b>21</b>	<ul style="list-style-type: none"> <li>• shows a clear critical understanding of the text</li> <li>• responds sensitively and in detail to the way the writer achieves her/his effects</li> </ul>
	<b>20</b>	<ul style="list-style-type: none"> <li>• integrates much well-selected reference to the text</li> </ul>
<b>Band 3</b>	<b>19</b>	<i>Makes a well-developed, detailed and relevant personal response</i>
	<b>18</b>	<ul style="list-style-type: none"> <li>• shows a clear understanding of the text and some of its deeper implications</li> </ul>
	<b>17</b>	<ul style="list-style-type: none"> <li>• makes a developed response to the way the writer achieves her/his effects</li> <li>• supports with careful and relevant reference to the text</li> </ul>
<b>Band 4</b>	<b>16</b>	<i>Makes a reasonably developed relevant personal response</i>
	<b>15</b>	<ul style="list-style-type: none"> <li>• shows understanding of the text and some of its deeper implications</li> </ul>
	<b>14</b>	<ul style="list-style-type: none"> <li>• makes some response to the way the writer uses language</li> <li>• shows some thoroughness in the use of supporting evidence from the text</li> </ul>
<b>Band 5</b>	<b>13</b>	<i>Begins to develop a relevant personal response</i>
	<b>12</b>	<ul style="list-style-type: none"> <li>• shows some understanding of meaning</li> <li>• makes a little reference to the language of the text</li> </ul>
	<b>11</b>	<ul style="list-style-type: none"> <li>• uses some supporting textual detail</li> </ul>
<b>Band 6</b>	<b>10</b>	<i>Attempts to communicate a basic personal response to the task</i>
	<b>9</b>	<ul style="list-style-type: none"> <li>• makes some relevant comments</li> <li>• shows a basic understanding of surface meaning of the text</li> </ul>
	<b>8</b>	<ul style="list-style-type: none"> <li>• makes a little supporting reference to the text</li> </ul>
<b>Band 7</b>	<b>7</b>	<i>Some evidence of simple personal response</i>
	<b>6</b>	<ul style="list-style-type: none"> <li>• makes a few straightforward comments</li> <li>• shows a few signs of understanding the surface meaning of the text</li> </ul>
	<b>5</b>	<ul style="list-style-type: none"> <li>• makes a little reference to the text</li> </ul>
<b>Band 8</b>	<b>4</b>	<i>Limited attempt to respond</i>
	<b>3</b>	
	<b>2</b>	
<b>Below Band 8</b>	<b>0/0–1</b>	<i>No answer / Insufficient to meet the criteria for Band 8.</i>

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**LITERATURE (ENGLISH)**

**0486/41**

Paper 4 Unseen

**October/November 2015**

**1 hour 15 minutes**

No Additional Materials are required.

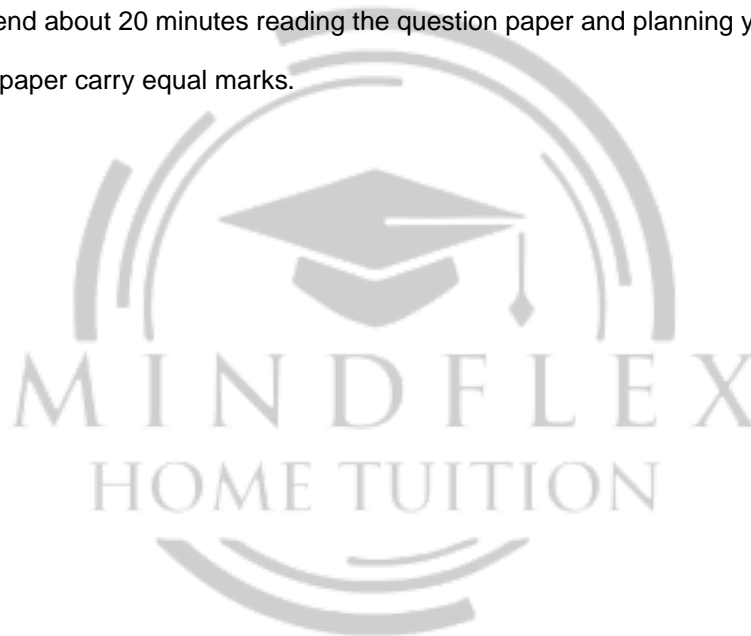
**READ THESE INSTRUCTIONS FIRST**

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

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

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

Both questions in this paper carry equal marks.



The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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

**Either**

- 1 Read carefully the following poem. The poet was about to hit his son. His action triggers thoughts and feelings about his own father.

**How does the poet's writing powerfully convey to you the impact of this experience?**

To help you answer this question, you might consider:

- how the poet conveys his first reactions to the incident
- how he compares his hand to his own father's hand
- how the poet's thoughts and feelings about himself and his father develop in the last seven lines.



*Hit!*

I raise my hand against my son  
And all night afterwards re-run

A bitter sequence in my head.  
That hand is not this hand. Instead

Of this hand rising in the light  
That hand is rough, the knuckles white

Where skin is tight across the bone.  
That hand is not this hand. My own.

Is long and delicate. The fists  
As skinny as a Lazarist's<sup>1</sup>,

Are bony; not so quick, so square.  
That hand is not this hand but where

The fingers probe against the brain  
I feel again that hurt, that pain

Of snap rejection. Now I know  
That hand becomes this hand. I grow

More like my father. On his grave  
The ragged grasses misbehave.

<sup>1</sup> *Lazarist's*: belonging to a member of a strict religious order



Or

- 2 Read carefully this extract from a non-fiction text. The writer and his two friends have sailed out to a remote island off the coast of Wales, where they intend to spend the night.

**How does the writer encourage you to share his appreciation of what he sees and feels?**

To help you answer this question, you might consider:

- the ways in which he describes his surroundings as the sun goes down
- his descriptions of the fire and of the water at night
- how he portrays the powerful sensations he feels when swimming in the water.

That afternoon the sun returned, filling the air with low warm light. We climbed steep cliffs near the cove<sup>1</sup>, above deep sea water which would catch us if we fell, and gathered the rock samphire<sup>2</sup> that grew in vertical fields. We perched in little nooks and sentry holes, facing out to the setting sun, and talked to each other across the cliff, as we chewed on the samphire's pale green leaves, relishing its saltiness.

As dark was finally falling, we returned to the cove off which the boat was moored. It lay at the mouth of a small steep-sided valley, cut by a stream. The valley's two banks were thick with small trees – ash, elder, rowan – hung with wild honeysuckle, and bindweed<sup>3</sup>, whose almond scent gathered in the air and moved with the wind in currents through the dusk, and whose white trumpet-shaped flowers shone in the fading light.

The cove's beach was formed of hundreds of thousands of stones, some as smooth as eggs. Several old rusted tractors with black plastic bucket seats were pulled up to either side, near the cliffs, ready to haul fishing boats out of the water. Where it was sandier, near the water, three wading birds moved forwards together in a line, swinging their beaks from side to side in arcs as they advanced, like a team of metal detectors. We moved boulders to make seats, and sat for a while, watching the sun complete its combustion over the western sea.

When it was fully dark, we lit a birchwood fire in a pit of stones beneath the westernmost cliff edge of the cove, and sat round it, drinking, eating, talking. The orange fire popped bright sun-flares out into the darkness. Resin hissed, and wood cracked as it tore itself along its grain. Sparks rushed in flocks into the darkness, before passing out of sight. The sea hushed on the shingle. Time became measured by the fire's failing and flaring. Later in the evening, I walked across the cove. I looked back through the dark at the fire, to see its orange sway, and the figures, visible only as shadows, moving about it.

By two in the morning the fire had dulled down to a pyre of embers, which pulsed black and orange with the light wind. The night was moonless and tepid. It was then that I saw the glimmering of the water. A line of blinking light – purple and silver – rimming the long curve of the beach. I walked down to the edge, squatted, and waved a hand in the water. It blazed purple, orange, yellow and silver. Phosphorescence<sup>4</sup>!

I left my clothes on the stones, and waded into the warm shallows. Where it was undisturbed, the water was still and black. But where it was stirred, it burned with light. Every movement I made provoked a brilliant swirl, and everywhere it lapped against a floating body it was struck into colour, so that the few boats moored in the bay were outlined with luminescence, gleaming off their wet sloped sides. Glancing back, the cove, the cliffs and the caves all appeared trimmed with light. I found that

I could fling long streaks of fire from my fingertips, sorcerer-style, so I stood in the shallows for a few happy minutes, pretending to be Merlin<sup>5</sup>, dispensing magic to right and left.

Then I walked out into the deeper water, and slipped forward and swam in a squall of tangerine light. I rolled on to my back, and sculled<sup>6</sup> along the line of the shore, looking back at the land, and kicking my legs so that complex drapes of colour were slung outwards.

It was dark in the cove, and there was little loose light in the sky, and I realised that I could not see myself, only the phosphorescence that surrounded me, so that it appeared as though I were not there in the water at all: my body was unclear, defined only as a shape of darkness set against the swirling aqueous<sup>7</sup> light.

<sup>1</sup> *cove*: sheltered bay

<sup>2</sup> *rock samphire*: edible plant which grows on sea cliffs

<sup>3</sup> *honeysuckle, and bindweed*: types of climbing plant

<sup>4</sup> *Phosphorescence*: natural glow produced at night by tiny sea creatures

<sup>5</sup> *Merlin*: a legendary Welsh magician

<sup>6</sup> *sculled*: swam with a rowing motion

<sup>7</sup> *aqueous*: watery



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**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge International General Certificate of Secondary Education

**MARK SCHEME for the October/November 2015 series**

**0486 LITERATURE (ENGLISH)**

**0486/41**

Paper 4 (Unseen), maximum raw mark 25

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

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<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – October/November 2015</b>	<b>0486</b>	<b>41</b>

**Assessment Objectives:**

AO1 show detailed knowledge of the content of literary texts

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

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

AO4 communicate a sensitive and informed personal response



<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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**BAND DESCRIPTORS TABLE**

<b>Band 1</b>	<b>25 24 23</b>	<ul style="list-style-type: none"> <li>Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show sustained engagement with both text and task.</li> </ul>
<b>Band 2</b>	<b>22 21 20</b>	<p><i>Sustains a perceptive, convincing and relevant personal response</i></p> <ul style="list-style-type: none"> <li>shows a clear critical understanding of the text</li> <li>responds sensitively and in detail to the way the writer achieves her/his effects</li> <li>integrates much well-selected reference to the text</li> </ul>
<b>Band 3</b>	<b>19 18 17</b>	<p><i>Makes a well-developed, detailed and relevant personal response</i></p> <ul style="list-style-type: none"> <li>shows a clear understanding of the text and some of its deeper implications</li> <li>makes a developed response to the way the writer achieves her/his effects</li> <li>supports with careful and relevant reference to the text</li> </ul>
<b>Band 4</b>	<b>16 15 14</b>	<p><i>Makes a reasonably developed relevant personal response</i></p> <ul style="list-style-type: none"> <li>shows understanding of the text and some of its deeper implications</li> <li>makes some response to the way the writer uses language</li> <li>shows some thoroughness in the use of supporting evidence from the text</li> </ul>
<b>Band 5</b>	<b>13 12 11</b>	<p><i>Begins to develop a relevant personal response</i></p> <ul style="list-style-type: none"> <li>shows some understanding of meaning</li> <li>makes a little reference to the language of the text</li> <li>uses some supporting textual detail</li> </ul>
<b>Band 6</b>	<b>10 9 8</b>	<p><i>Attempts to communicate a basic personal response to the task</i></p> <ul style="list-style-type: none"> <li>makes some relevant comments</li> <li>shows a basic understanding of surface meaning of the text</li> <li>makes a little supporting reference to the text</li> </ul>
<b>Band 7</b>	<b>7 6 5</b>	<p><i>Some evidence of simple personal response</i></p> <ul style="list-style-type: none"> <li>makes a few straightforward comments</li> <li>shows a few signs of understanding the surface meaning of the text</li> <li>makes a little reference to the text</li> </ul>
<b>Band 8</b>	<b>4 3 2</b>	<p><i>Limited attempt to respond</i></p> <ul style="list-style-type: none"> <li>shows some limited understanding of simple/literal meaning</li> </ul>
<b>Below Band 8</b>	<b>0 / 0–1</b>	<i>No answer / Insufficient to meet the criteria for Band 8.</i>