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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/13**

Paper 1 Poetry and Prose **May/June 2023**

1 hour 30 minutes

7474652324

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

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

INFORMATION

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

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

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SECTION A: POETRY

Answer **one** question from this section.

***SONGS OF OURSELVES VOLUME 1*: from Part 4**

Remember to support your ideas with details from the writing.

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

Request To A Year

If the year is meditating a suitable gift,

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reach back and bring me the firmness of her hand.

(Judith Wright)

How does Wright vividly convey the speaker's admiration for her great-great-grandmother?

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Or **2** Explore how Gunn uses words and images to powerful effect in *The Man with Night Sweats*.

The Man with Night Sweats

I wake up cold, I who

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To hold an avalanche off.

(Thom Gunn)

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SONGS OF OURSELVES VOLUME 2: from Part 4

Remember to support your ideas with details from the writing.

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

After

I
A little time for laughter,
A little time to sing,
A little time to kiss and cling,
And no more kissing after.

II
A little while for scheming
Love's unperfected schemes;
A little time for golden dreams,
Then no more any dreaming.

III
A little while 'twas given
To me to have thy love;
Now, like a ghost, alone I move
About a ruined heaven.

IV
A little time for speaking,
Things sweet to say and hear;
A time to seek, and find thee near,
Then no more any seeking.

V
A little time for saying
Words the heart breaks to say;
A short, sharp time wherein to pray,
Then no more need for praying;

VI
But long, long years to weep in,
And comprehend the whole
Great grief that desolates the soul,
And eternity to sleep in.

(Philip Bourke Marston)

In what ways does Marston make this such a sad poem?

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Or **4** How does Edmond make *Waterfall* such a memorable poem?

Waterfall

I do not ask for youth, nor for delay

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and only once to the dark pool below.

(Lauris Edmond)

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TED HUGHES: from *New Selected Poems*

Remember to support your ideas with details from the writing.

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

The Harvest Moon

The flame-red moon, the harvest moon,

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Sweat from the melting hills.

How does Hughes make this such a powerful poem?

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Or **6** Explore the ways in which Hughes vividly portrays caged animals in *The Jaguar*.

The Jaguar

The apes yawn and adore their fleas in the sun.

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Over the cage floor the horizons come.

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SECTION B: PROSE

Answer **one** question from this section.

CHIMAMANDA NGOZI ADICHIE: *Purple Hibiscus*

Remember to support your ideas with details from the writing.

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

Amaka shook me although her movements had already woken me.

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For the first time, I noticed the sparse hair on his chest.

How does Adichie make this such a sad moment in the novel?

Or **8** Explore the ways in which Adichie strikingly portrays the relationship between Kambili and Jaja.

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CHARLES DICKENS: *Great Expectations*

Remember to support your ideas with details from the writing.

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

'My name,' he said, 'is Jaggers, and I am a lawyer in London. I am pretty well known. I have unusual business to transact with you, and I commence by explaining that it is not of my originating. If my advice had been asked, I should not have been here. It was not asked, and you see me here. What I have to do as the confidential agent of another, I do. No less, no more.'

Finding that he could not see us very well from where he sat, he got up, and threw one leg over the back of a chair and leaned upon it; thus having one foot on the seat of the chair, and one foot on the ground.

'Now, Joseph Gargery, I am the bearer of an offer to relieve you of this young fellow your apprentice. You would not object to cancel his indentures, at his request and for his good? You would not want anything for so doing?'

'Lord forbid that I should want anything for not standing in Pip's way,' said Joe, staring.

'Lord forbidding is pious, but not to the purpose,' returned Mr Jaggers. 'The question is, Would you want anything? Do you want anything?'

'The answer is,' returned Joe, sternly, 'No.'

I thought Mr Jaggers glanced at Joe, as if he considered him a fool for his disinterestedness. But I was too much bewildered between breathless curiosity and surprise, to be sure of it.

'Very well,' said Mr Jaggers. 'Recollect the admission you have made, and don't try to go from it presently.'

'Who's a going to try?' retorted Joe.

'I don't say anybody is. Do you keep a dog?'

'Yes, I do keep a dog.'

'Bear in mind then, that Brag is a good dog, but Holdfast is a better. Bear that in mind, will you?' repeated Mr Jaggers, shutting his eyes and nodding his head at Joe, as if he were forgiving him something. 'Now, I return to this young fellow. And the communication I have got to make is, that he has great expectations.'

Joe and I gasped, and looked at one another.

'I am instructed to communicate to him,' said Mr Jaggers, throwing his finger at me, sideways, 'that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman – in a word, as a young fellow of great expectations.'

My dream was out; my wild fancy was surpassed by sober reality; Miss Havisham was going to make my fortune on a grand scale.

'Now, Mr Pip,' pursued the lawyer, 'I address the rest of what I have to say, to you. You are to understand, first, that it is the request of the person from whom I take my instructions, that you always bear the name of Pip. You will have no objection, I dare say, to your great expectations being encumbered with that easy condition. But if you have any objection, this is the time to mention it.'

My heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection.

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'I should think not! Now you are to understand, secondly, Mr Pip, that the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it. I am empowered to mention that it is the intention of the person to reveal it at first hand by word of mouth to yourself. When or where that intention may be carried out, I cannot say; no one can say. It may be years hence. Now, you are distinctly to understand that you are most positively prohibited from making any inquiry on this head, or any allusion or reference, however distant, to any individual whomsoever as *the* individual, in all the communications you may have with me. If you have a suspicion in your own breast, keep that suspicion in your own breast. It is not the least to the purpose what the reasons of this prohibition are; they may be the strongest and gravest reasons, or they may be mere whim. That is not for you to inquire into. The condition is laid down.'

(*from* Chapter 18)

In what ways does Dickens make this such a memorable and significant moment in the novel?

Or **10** How far does Dickens encourage you to admire Pip while he is living in London?

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DAPHNE DU MAURIER: *Rebecca*

Remember to support your ideas with details from the writing.

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

‘What do you want, Ben?’

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He did not know what he was talking about.

(*from* Chapter 13)

Explore the ways in which du Maurier makes this such a revealing and significant moment in the novel.

Or **12** To what extent does du Maurier make it possible for you to have any sympathy for Mrs Danvers?

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HENRY JAMES: *Washington Square*

Remember to support your ideas with details from the writing.

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

'I have five children,' Mrs Montgomery observed; 'but I am happy to say I can bring them up decently.'

'Of course you can – accomplished and devoted as you are! But your brother has counted them over, I suppose?'

'Counted them over?'

'He knows there are five, I mean. He tells me it is he that brings them up.'

Mrs Montgomery stared a moment, and then quickly – 'Oh, yes; he teaches them – Spanish.'

The Doctor laughed out. 'That must take a great deal off your hands! Your brother also knows, of course, that you have very little money.'

'I have often told him so!' Mrs Montgomery exclaimed, more unreservedly than she had yet spoken. She was apparently taking some comfort in the Doctor's clairvoyance.

'Which means that you have often occasion to, and that he often sponges on you. Excuse the crudity of my language; I simply express a fact. I don't ask you how much of your money he has had, it is none of my business. I have ascertained what I suspected – what I wished.' And the Doctor got up, gently smoothing his hat. 'Your brother lives on you,' he said as he stood there.

Mrs Montgomery quickly rose from her chair, following her visitor's movements with a look of fascination. But then, with a certain inconsequence – 'I have never complained of him!' she said.

'You needn't protest – you have not betrayed him. But I advise you not to give him any more money.'

'Don't you see it is in my interest that he should marry a rich person?' she asked. 'If, as you say, he lives on me, I can only wish to get rid of him, and to put obstacles in the way of his marrying is to increase my own difficulties.'

'I wish very much you would come to me with your difficulties,' said the Doctor. 'Certainly, if I throw him back on your hands, the least I can do is to help you to bear the burden. If you will allow me to say so, then, I shall take the liberty of placing in your hands, for the present, a certain fund for your brother's support.'

Mrs Montgomery stared; she evidently thought he was jesting; but she presently saw that he was not, and the complication of her feelings became painful. 'It seems to me that I ought to be very much offended with you,' she murmured.

'Because I have offered you money? That's a superstition,' said the Doctor. 'You must let me come and see you again, and we will talk about these things. I suppose that some of your children are girls.'

'I have two little girls,' said Mrs Montgomery.

'Well, when they grow up, and begin to think of taking husbands, you will see how anxious you will be about the moral character of these gentlemen. Then you will understand this visit of mine!'

'Ah, you are not to believe that Morris's moral character is bad!'

The Doctor looked at her a little, with folded arms. 'There is something I should greatly like – as a moral satisfaction. I should like to hear you say

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– "He is abominably selfish!"'

The words came out with the grave distinctness of his voice, and they seemed for an instant to create, to poor Mrs Montgomery's troubled vision, a material image. She gazed at it an instant, and then she turned away. 'You distress me, sir!' she exclaimed. 'He is, after all, my brother, and his talents, his talents –' On these last words her voice quavered, and before he knew it she had burst into tears.

'His talents are first-rate!' said the Doctor. 'We must find the proper field for them!' And he assured her most respectfully of his regret at having so greatly discomposed her. 'It's all for my poor Catherine,' he went on. 'You must know her, and you will see.'

Mrs Montgomery brushed away her tears and blushed at having shed them. 'I should like to know your daughter,' she answered; and then, in an instant – 'Don't let her marry him!'

Dr Sloper went away with the words gently humming in his ears – 'Don't let her marry him!' They gave him the moral satisfaction of which he had just spoken, and their value was the greater that they had evidently cost a pang to poor little Mrs Montgomery's family pride.

(*from* Chapter 14)

How does James make this such a memorable and significant moment in the novel?

Or **14** Morris thinks that Catherine is a 'dull woman'. How far does James encourage you to agree with him?

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JHUMPA LAHIRI: *The Namesake*

Remember to support your ideas with details from the writing.

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

At home, Nikhil suspects nothing.

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But Nikhil doesn't remember a thing.

(*from* Chapter 10)

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

Or **16** Explore how Lahiri memorably portrays Gogol's relationship with his parents.

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JOAN LINDSAY: *Picnic at Hanging Rock*

Remember to support your ideas with details from the writing.

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

The spacious grounds, comprising vegetable and flower gardens, pig and poultry pens, orchard and tennis lawns, were in wonderful order, thanks to Mr Whitehead the English gardener, still in charge.

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Who else, reasoned the budding girls, would adore the myopic junior governess, eternally garbed in brown serge and flat-heeled shoes?

(*from* Chapter 1)

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How does Lindsay make this early moment in the novel so vivid?

Or **18** Explore how Lindsay powerfully depicts the relationship between Albert and Mike.

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YANN MARTEL: *Life of Pi*

Remember to support your ideas with details from the writing.

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

The elements allowed me to go on living.

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Each fit passed.

(*from* Chapter 41)

In what ways does Martel make this moment in the novel so powerful?

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Or **20** Explore the ways in which Martel creates such a striking portrait of Richard Parker.

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from *STORIES OF OURSELVES Volume 2*

Remember to support your ideas with details from the writing.

Either **21** Read this passage from *Mrs Mahmood* (by Segun Afolabi), and then answer the question that follows it:

That happened today, this afternoon.

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If it came right down to it, if I thought about it clean out, pared back the skin, the tired flesh and arrived at the bones, I realise the one certainty in my life is Isobel.

To what extent does Afolabi make you feel sympathy for the narrator in this final moment of the story?

Or **22** Explore the ways in which Laski strikingly portrays the marriage between Caroline and Neville in *The Tower*.

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