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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/13**

Paper 1 Poetry and Prose **May/June 2024**

1 hour 30 minutes

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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:

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert … Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

(Percy Bysshe Shelley)

Explore the ways in which Shelley makes this such a powerfully dramatic poem.

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Or **2** How does Lowell make *Night Sweat* such a disturbing poem?

Night Sweat

Work-table, litter, books and standing lamp,

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this world's dead weight and cycle on your back.

(Robert Lowell)

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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:

Verses Written on Her Death-bed at Bath to Her Husband in London

Thou who dost all my worldly thoughts employ,
Thou pleasing source of all my earthly joy,
Thou tenderest husband and thou dearest friend,
To thee this first, this last adieu I send.
At length the conqueror Death asserts his right,
And will for ever veil me from thy sight.
He woos me to him with a cheerful grace,
And not one terror clouds his meagre face.
He promises a lasting rest from pain,
And shows that all life's fleeting joys are vain.
The eternal scenes of Heaven he sets in view,
And tells me that no other joys are true,
But love, fond love, would yet resist his power,
Would fain awhile defer the parting hour.
He brings thy mourning image to my eyes,
And would obstruct my journey to the skies.
But say, thou dearest, thou unwearied friend,
Say, shouldst thou grieve to see my sorrows end?
Thou knowest a painful pilgrimage I've passed,
And shouldst thou grieve that rest is come at last?
Rather rejoice to see me shake off life,
And die, as I have lived, thy faithful wife.

(Mary Monck ('Marinda'))

How does the poet movingly convey the speaker's thoughts and feelings in this poem?

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Or **4** Explore the ways in which Pope makes his ideas so memorable in this extract from *An Essay on Criticism*.

From *An Essay on Criticism*

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

(Alexander Pope)

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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:

Wind

This house has been far out at sea all night,

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Hearing the stones cry out under the horizons.

Explore the ways in which Hughes powerfully conveys the violence of nature in this poem.

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Or **6** In what ways does Hughes make *Roe-Deer* such a mysterious poem?

Roe-Deer

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

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Back to the ordinary.

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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:

Aunty Ifeoma came the next day, in the evening, when the orange trees started to cast long, wavy shadows across the water fountain in the front yard.

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It shows that she accepts me.'

Explore the ways in which Adichie makes this such a vivid introduction to Aunty Ifeoma.

Or **8** 'Uncle Eugene is not a bad man, really,' says Amaka.

To what extent does Adichie persuade you to agree?

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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:

In an armchair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see.

She was dressed in rich materials – satins, and lace, and silks – all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on – the other was on the table near her hand – her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a prayer-book, all confusedly heaped about the looking-glass.

It was not in the first moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.

'Who is it?' said the lady at the table.

'Pip, ma'am.'

'Pip?'

'Mr. Pumblechook's boy, ma'am. Come – to play.'

'Come nearer; let me look at you. Come close.'

It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine.

'Look at me,' said Miss Havisham. 'You are not afraid of a woman who has never seen the sun since you were born?'

I regret to state that I was not afraid of telling the enormous lie comprehended in the answer 'No.'

'Do you know what I touch here?' she said, laying her hands, one upon the other, on her left side.

'Yes, ma'am.' (It made me think of the young man.)

'What do I touch?'

'Your heart.'

'Broken!'

She uttered the word with an eager look, and with strong emphasis, and with a weird smile that had a kind of boast in it. Afterwards, she kept

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her hands there for a little while, and slowly took them away as if they were heavy. *50*

'I am tired,' said Miss Havisham. 'I want diversion, and I have done with men and women. Play.'

(*from* Chapter 8)

How does Dickens create such disturbing impressions of Miss Havisham at this moment in the novel?

Or **10** Explore **two** moments in the novel which Dickens makes particularly moving.

Do **not** use the passage printed in **Question 9** in answering this question.

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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:

Maxim was standing by the window.

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Will you look into my eyes and tell me that you love me now?'

(*from* Chapter 19)

In what ways does du Maurier make this such a powerfully dramatic moment in the novel?

Or **12** Jack Favell says of himself that he is 'harmless'.

Explore the ways in which du Maurier shows that this is completely untrue.

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JHUMPA LAHIRI: *The Namesake*

Remember to support your ideas with details from the writing.

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

The job is everything Ashoke has ever dreamed of.

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To avoid being alone at home she sits in the reading

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room of the public library, in a cracked leather armchair, writing letters to her mother, or reading magazines or one of her Bengali books from home.

(*from* Chapter 5)

Explore the ways in which Lahiri strikingly contrasts Ashoke and Ashima at this moment in the novel.

Or **14** To what extent does Lahiri make it possible for you to feel sympathy for Moushumi?

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JOAN LINDSAY: *Picnic at Hanging Rock*

Remember to support your ideas with details from the writing.

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

As soon as Albert had attended to the horses he flung himself fully clothed on his unmade truckle bed and fell asleep.

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Meanwhile Albert himself on the strawberry cob had ridden off to join the police party at a given rendezvous on the road to the Rock.

(*from* Chapter 8)

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How does Lindsay memorably portray Albert at this moment in the novel?

Or **16** In what ways does Lindsay create striking impressions of Irma?

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YANN MARTEL: *Life of Pi*

Remember to support your ideas with details from the writing.

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

Yes, it was all forcefully brought to the attention of my bemused parents.

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My parents, the pandit and the imam looked surprised.

(*from* Chapter 23)

Explore the ways in which Martel makes this such an entertaining moment in the novel.

Or **18** In what ways does Martel memorably convey Pi's changing feelings towards Richard Parker?

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H G WELLS: *The War of the Worlds*

Remember to support your ideas with details from the writing.

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

The crowd swayed a little, and I elbowed my way through. Everyone seemed greatly excited. I heard a peculiar humming sound from the pit.

'I say!' said Ogilvy; 'help keep these idiots back. We don't know what's in the confounded thing, you know!'

I saw a young man, a shop assistant in Woking I believe he was, standing on the cylinder and trying to scramble out of the hole again. The crowd had pushed him in.

The end of the cylinder was being screwed out from within. Nearly two feet of shining screw projected. Somebody blundered against me, and I narrowly missed being pitched on to the top of the screw. I turned, and as I did so the screw must have come out, for the lid of the cylinder fell upon the gravel with a ringing concussion. I stuck my elbow into the person behind me, and turned my head towards the Thing again. For a moment that circular cavity seemed perfectly black. I had the sunset in my eyes.

I think everyone expected to see a man emerge – possibly something a little unlike us terrestrial men, but in all essentials a man. I know I did. But, looking, I presently saw something stirring within the shadow: greyish billowy movements, one above another, and then two luminous discs – like eyes. Then something resembling a little grey snake, about the thickness of a walking-stick, coiled up out of the writhing middle, and wriggled in the air towards me – and then another.

A sudden chill came over me. There was a loud shriek from a woman behind. I half turned, keeping my eyes fixed upon the cylinder still, from which other tentacles were now projecting, and began pushing my way back from the edge of the pit. I saw astonishment giving place to horror on the faces of the people about me. I heard inarticulate exclamations on all sides. There was a general movement backwards. I saw the shopman struggling still on the edge of the pit. I found myself alone, and saw the people on the other side of the pit running off, Stent among them. I looked again at the cylinder, and ungovernable terror gripped me. I stood petrified and staring.

A big greyish rounded bulk, the size, perhaps, of a bear, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light, it glistened like wet leather.

Two large dark-coloured eyes were regarding me steadfastly. The mass that framed them, the head of the thing, was rounded, and had, one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and panted, and dropped saliva. The whole creature heaved and pulsated convulsively. A lank tentacular appendage gripped the edge of the cylinder, another swayed in the air.

Those who have never seen a living Martian can scarcely imagine the strange horror of its appearance.

(*from* Book 1, Chapter 4)

How does Wells powerfully create tension at this moment in the novel?

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Or **20** How does Wells strikingly convey the narrator's feelings about the Martians?

Do **not** use the passage printed in **Question 19** in answering this question.

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from *STORIES OF OURSELVES Volume 2*

Remember to support your ideas with details from the writing.

Either **21** Read the following extract from *The Reservoir* (by Janet Frame), and then answer the question that follows it:

We came to a strange paddock, a bull-paddock with its occupant planted deep in the long grass, near the gate, a jersey bull polished like a wardrobe, burnished like copper, heavy beams creaking in the wave and flow of the grass.

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‘Infantile Paralysis …’

How does Frame make this moment in the story so entertaining?

Or **22** In what ways does Hughes make *Thank You M’am* such a moving story?

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