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Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/11**

Paper 1 Poetry and Prose **May/June 2025**

1 hour 30 minutes

1722747686

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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CONTENTS

Section A: Poetry

text	*question numbers*	*page[s]*
Songs of Ourselves Volume 1: from Part 4	1, 2	pages 4–5
Songs of Ourselves Volume 2: from Part 3	3, 4	pages 6–7
Ted Hughes: from *New Selected Poems*	5, 6	pages 8–11

Section B: Prose

text	*question numbers*	*page[s]*
Chinua Achebe: *Things Fall Apart*	7, 8	pages 12–13
Anita Desai: *Fire on the Mountain*	9, 10	pages 14–15
Charles Dickens: *Great Expectations*	11, 12	pages 16–17
Daphne du Maurier: *Rebecca*	13, 14	pages 18–19
Harper Lee: *To Kill a Mockingbird*	15, 16	pages 20–21
Joan Lindsay: *Picnic at Hanging Rock*	17, 18	pages 22–23
H G Wells: *The War of the Worlds*	19, 20	pages 24–25
from *Stories of Ourselves Volume 2*	21, 22	pages 26–27

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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:

Rain

Rain, midnight rain, nothing but the wild rain
On this bleak hut, and solitude, and me
Remembering again that I shall die
And neither hear the rain nor give it thanks
For washing me cleaner than I have been
Since I was born into this solitude.
Blessed are the dead that the rain rains upon:
But here I pray that none whom once I loved
Is dying to-night or lying still awake
Solitary, listening to the rain,
Either in pain or thus in sympathy
Helpless among the living and the dead,
Like a cold water among broken reeds,
Myriads of broken reeds all still and stiff,
Like me who have no love which this wild rain
Has not dissolved except the love of death,
If love it be for what is perfect and
Cannot, the tempest tells me, disappoint.

(*Edward Thomas*)

Explore how Thomas makes you feel sympathy for the speaker in this poem.

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Or **2** How does Turner movingly convey the speaker's thoughts about death in *On Finding a Small Fly Crushed in a Book*?

On Finding a Small Fly Crushed in a Book

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

(*Charles Tennyson Turner*)

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SONGS OF OURSELVES VOLUME 2: from Part 3

Remember to support your ideas with details from the writing.

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

The Capital

Quarter of pleasures where the rich are always waiting,

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Night after night to the farmer's children you beckon.

(*W H Auden*)

How does Auden powerfully convey the speaker's feelings about the capital?

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Or **4** In what ways does Cato use words and images to striking effect in *The Road*?

The Road

I made the rising moon go back

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I drove towards the sun.

(*Nancy Fotheringham Cato*)

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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.

How does Hughes make this poem so frightening?

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Or **6** In what ways does Hughes make the horses so mysterious in *The Horses*?

The Horses

I climbed through woods in the hour-before-dawn dark.

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Hearing the horizons endure.

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SECTION B: PROSE

Answer **one** question from this section.

CHINUA ACHEBE: *Things Fall Apart*

Remember to support your ideas with details from the writing.

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

Okonkwo was inwardly pleased at his son's development, and he knew it was due to Ikemefuna.

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An oil lamp was lit and Okonkwo tasted from each bowl, and then passed two shares to Nwoye and Ikemefuna.

(*from* Chapter 7)

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In what ways does Achebe make this such a moving moment in the novel?

Or **8** Explore how Achebe strikingly conveys the impact of Okonkwo's banishment.

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ANITA DESAI: *Fire on the Mountain*

Remember to support your ideas with details from the writing.

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

Commotion preceded her like a band of *langurs*.

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At this there was a roar and the band parted and fell aside, leaving the old umbrella stuck helplessly between two rails from which undignified position it was rescued by Ram Lal, who had come marching down the path in policeman-sized strides, sent by Nanda Kaul who stood at the top of the hill by the gate, watching the scene with a frown of disgust.

(*from* Part 3, Chapter 1)

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How does Desai make this moment in the novel both comical and sad?

Or **10** Explore how Desai vividly conveys Nanda Kaul's changing feelings towards Raka.

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CHARLES DICKENS: *Great Expectations*

Remember to support your ideas with details from the writing.

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

'Hold your noise!' cried a terrible voice, as a man started up from among the graves at the side of the church porch. 'Keep still, you little devil, or I'll cut your throat!'

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

'O! Don't cut my throat, sir,' I pleaded in terror. 'Pray don't do it, sir.'

'Tell us your name!' said the man. 'Quick!'

'Pip, sir.'

'Once more,' said the man, staring at me. 'Give it mouth!'

'Pip. Pip, sir!'

'Show us where you live,' said the man. 'Pint out the place!'

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside-down and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

'You young dog,' said the man, licking his lips, 'what fat cheeks you ha' got.'

I believe they were fat, though I was at that time undersized for my years, and not strong.

'Darn Me if I couldn't eat 'em,' said the man, with a threatening shake of his head, 'and if I han't half a mind to't!'

I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

'Now then, lookee here!' said the man. 'Where's your mother?'

'There, sir!' said I.

He started, made a short run, and stopped and looked over his shoulder.

'There, sir!' I timidly explained. 'Also Georgiana. That's my mother.'

'Oh!' said he, coming back. 'And is that your father alonger your mother?'

'Yes, sir,' said I, 'him too; late of this parish.'

'Ha!' he muttered then, considering. 'Who d'ye live with – supposin' you're kindly let to live, which I han't made up my mind about?'

'My sister, sir – Mrs Joe Gargery – wife of Joe Gargery, the blacksmith, sir.'

'Blacksmith, eh?' said he. And looked down at his leg.

After darkly looking at his leg and at me several times, he came closer to my tombstone, took me by both arms, and tilted me back as far as he could hold me; so that his eyes looked most powerfully down into mine, and mine looked most helplessly up into his.

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'Now lookee here,' he said, 'the question being whether you're to be let to live. You know what a file is.'

'Yes, sir.'

'And you know what wittles is.'

'Yes sir.'

After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger.

'You get me a file.' He tilted me again. 'And you get me wittles.' He tilted me again. 'You bring 'em both to me.' He tilted me again. 'Or I'll have your heart and liver out.' He tilted me again.

I was dreadfully frightened, and so giddy that I clung to him with both hands, and said, 'If you would kindly please to let me keep upright, sir, perhaps I shouldn't be sick, and perhaps I could attend more.'

(*from* Chapter 1)

Explore the ways in which Dickens makes this such a vivid moment in the novel.

Or **12** How does Dickens strikingly portray Pip's intense feelings for Estella?

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DAPHNE DU MAURIER: *Rebecca*

Remember to support your ideas with details from the writing.

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

‘I killed Rebecca,’ Maxim had said.

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She was not even normal.'

(*from* Chapter 20)

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

Or **14** In what ways does du Maurier portray Jack Favell as a villain?

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HARPER LEE: *To Kill a Mockingbird*

Remember to support your ideas with details from the writing.

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

Miss Stephanie's nose quivered with curiosity.

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‘That’s something you’ll have to take up with your father,’ Miss Maudie said.

(*from* Chapter 22)

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

Or **16** In what ways does Lee make Dill such an intriguing character?

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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 immediate impact of its soaring peaks induced a silence so impregnated with its powerful presence that even Edith was struck dumb.

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'He bought Mama a ruby ring.'

(*from* Chapter 3)

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How does Lindsay make this such a powerful moment in the novel?

Or **18** In what ways does Lindsay portray Mrs Appleyard as such an unpleasant character?

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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 little steamer was already flapping her way eastward of the big crescent of shipping, and the low Essex coast was growing blue and hazy, when a Martian appeared, small and faint in the remote distance, advancing along the muddy coast from the direction of Foulness. At that the captain on the bridge swore at the top of his voice with fear and anger at his own delay, and the paddles seemed infected with his terror. Every soul aboard stood at the bulwarks or on the seats of the steamer and stared at that distant shape, higher than the trees or church towers inland, and advancing with a leisurely parody of a human stride.

It was the first Martian my brother had seen, and he stood, more amazed than terrified, watching this Titan advancing deliberately towards the shipping, wading further and further into the water as the coast fell away. Then, far away beyond the Crouch, came another, striding over some stunted trees, and then yet another, still further off, wading deeply through a shiny mud-flat that seemed to hang halfway up between sea and sky. They were all stalking seaward, as if to intercept the escape of the multitudinous vessels that were crowded between Foulness and the Naze. In spite of the throbbing exertions of the engines of the little paddle-boat, and the pouring foam that her wheels flung behind her, she receded with terrifying slowness from this ominous advance.

Glancing north-westward, my brother saw the large crescent of shipping already writhing with the approaching terror; one ship passing behind another, another coming round from broadside to end on, steamships whistling and giving off volumes of steam, sails being let out, launches rushing hither and thither. He was so fascinated by this and by the creeping danger away to the left that he had no eyes for anything seaward. And then a swift movement of the steamboat (she had suddenly come round to avoid being run down) flung him headlong from the seat upon which he was standing. There was a shouting all about him, a trampling of feet, and a cheer that seemed to be answered faintly. The steamboat lurched and rolled him over upon his hands.

He sprang to his feet and saw to starboard, and not a hundred yards from their heeling, pitching boat, a vast iron bulk like the blade of a plough tearing through the water, tossing it on either side in huge waves of foam that leapt towards the steamer, flinging her paddles helplessly in the air, and then sucking her deck down almost to the waterline.

A douche of spray blinded my brother for a moment. When his eyes were clear again he saw the monster had passed and was rushing landward. Big iron upper-works rose out of this headlong structure, and from that twin funnels projected and spat a smoking blast shot with fire. It was the torpedo-ram, *Thunder Child*, steaming headlong, coming to the rescue of the threatened shipping.

(*from* Book 1, Chapter 17)

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How does Wells make this such a frightening moment in the novel?

Or **20** To what extent does Wells's portrayal of the Martians suggest that they are admirable?

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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 *Fluke* (by Romesh Gunesekera), and then answer the question that follows it:

I helped myself to a spoonful from every dish and sat at a table by the water's edge.

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The rest of the world will follow.'

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

Or **22** In what ways does Christina Rossetti make *Nick* such a powerful story about jealousy?

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