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LITERATURE IN ENGLISH **0475/13**

Paper 1 Poetry and Prose **October/November 2025**

1 hour 30 minutes

2572487855

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:

The Telephone Call

They asked me 'Are you sitting down?
Right? This is Universal Lotteries',
they said. 'You've won the top prize,
the Ultra-super Global Special.
What would you do with a million pounds?
Or, actually, with more than a million –
not that it makes a lot of difference
once you're a millionaire.' And they laughed.

'Are you OK?' they asked – 'Still there?
Come on, now, tell us, how does it feel?'
I said 'I just … I can't believe it!'
They said 'That's what they all say.
What else? Go on, tell us about it.'
I said 'I feel the top of my head
has floated off, out through the window,
revolving like a flying saucer.'

'That's unusual' they said. 'Go on.'
I said 'I'm finding it hard to talk.
My throat's gone dry, my nose is tingling.
I think I'm going to sneeze – or cry.'
'That's right' they said, 'don't be ashamed
of giving way to your emotions.
It isn't every day you hear
you're going to get a million pounds.

Relax, now, have a little cry;
we'll give you a moment …' 'Hang on!' I said.
'I haven't bought a lottery ticket
for years and years. And what did you say
the company's called?' They laughed again.
'Not to worry about a ticket.
We're Universal. We operate
A retrospective Chances Module.

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Nearly everyone's bought a ticket
in some lottery or another,
once at least. We buy up the files,
feed the names into our computer,
and see who the lucky person is.'
'Well, that's incredible' I said.
'It's marvellous. I still can't quite …
I'll believe it when I see the cheque.'

'Oh,' they said, 'there's no cheque.'
'But the money?' 'We don't deal in money.
Experiences are what we deal in.
You've had a great experience, right?
Exciting? Something you'll remember?
That's your prize. So congratulations
from all of us at Universal.
Have a nice day!' And the line went dead.

(*Fleur Adcock*)

In what ways does Adcock strikingly depict the effect of the call on the speaker in this poem?

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Or **2** How does Atwood make *The City Planners* such a disturbing poem?

The City Planners

Cruising these residential Sunday

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order in a bland madness of snows.

(*Margaret Atwood*)

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TURN OVER FOR QUESTION 3.

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:

Children of Wealth

Children of wealth in your warm nursery,
Set in the cushioned window-seat to watch
The volleying snow, guarded invisibly
By the clear double pane through which no touch
Untimely penetrates, you cannot tell
What winter means; its cruel truths to you
Are only sound and sight; your citadel
Is safe from feeling, and from knowledge too.

Go down, go out to elemental wrong,
Waste your too round limbs, tan your skin too white;
The glass of comfort, ignorance, seems strong
Today, and yet perhaps this very night

You'll wake to horror's wrecking fire – your home
Is wired within for this, in every room.

(*Elizabeth Daryush*)

How does Daryush make this such an unsettling poem?

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Or **4** Explore the ways in which Zimunya strikingly depicts the speaker's journey in *A Long Journey*.

A Long Journey

Through decades that ran like rivers
endless rivers of endless woes
through pick and shovel sjambok and jail
O such a long long journey

When the motor-car came
the sledge and the ox-cart began to die
but for a while the bicycle made in Britain
was the dream of every village boy

With the arrival of the bus
the city was brought into the village
and we began to yearn for the place behind the horizons

Such a long travail it was
a long journey from bush to concrete

And now I am haunted by the cave dwelling
hidden behind eighteen ninety
threatening my new-found luxury
in this the capital city of my mother country
I fight in nightmarish vain
but my road runs and turns into dusty gravel
into over-beaten foot tracks that lead
to a plastic hut and soon to a mud-grass dwelling
threatened by wind and rain and cold

We have fled from witches and wizards
on a long long road to the city
but behind the halo of tower lights
I hear the cry from human blood
and wicked bones rattling around me

We moved into the lights
but from the dark periphery behind
an almighty hand reaches out for our shirts.

(*Musaemura Zimunya*)

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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:

Relic

I found this jawbone at the sea's edge:

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But gripped, gripped and is now a cenotaph.

How does Hughes strikingly depict the sea in this poem?

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Or **6** In what ways does Hughes vividly convey admiration for the man he describes in *A Memory*?

A Memory

Your bony white bowed back, in a singlet,

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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:

Mr Brown's successor was the Reverend James Smith, and he was a different kind of man.

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Enoch had killed an ancestral spirit, and Umuofia was thrown into confusion.

(*from* Chapter 22)

How does Achebe vividly depict the confusion in Umuofia at this moment in the novel?

Or **8** Explore how Achebe memorably portrays Okonkwo in the novel.

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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:

Ila Das did not take the Garkhal road that led down the hillside to her village, no.

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No one noticed anything staunch or splendid about her trembling chin, her wobbling top-knot or her hurried walk.

(*from* Part 3, Chapter 11)

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

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Or **10** To what extent does Desai portray Raka as a likeable character?

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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:

Preserving her unmoved countenance, and with her fingers still going, Estella shook her head.

'I know,' said I, in answer to that action; 'I know. I have no hope that I shall ever call you mine, Estella. I am ignorant what may become of me very soon, how poor I may be, or where I may go. Still, I love you. I have loved you ever since I first saw you in this house.'

Looking at me perfectly unmoved and with her fingers busy, she shook her head again.

'It would have been cruel in Miss Havisham, horribly cruel, to practise on the susceptibility of a poor boy, and to torture me through all these years with a vain hope and an idle pursuit, if she had reflected on the gravity of what she did. But I think she did not. I think that in the endurance of her own trial, she forgot mine, Estella.'

I saw Miss Havisham put her hand to her heart and hold it there, as she sat looking by turns at Estella and at me.

'It seems,' said Estella, very calmly, 'that there are sentiments, fancies – I don't know how to call them – which I am not able to comprehend. When you say you love me, I know what you mean, as a form of words; but nothing more. You address nothing in my breast, you touch nothing there. I don't care for what you say at all. I have tried to warn you of this; now, have I not?'

I said in a miserable manner, 'Yes.'

'Yes. But you would not be warned, for you thought I did not mean it. Now, did you not think so?'

'I thought and hoped you could not mean it. You, so young, untried, and beautiful, Estella! Surely it is not in Nature.'

'It is in *my* nature,' she returned. And then she added, with a stress upon the words, 'It is in the nature formed within me. I make a great difference between you and all other people when I say so much. I can do no more.'

'Is it not true,' said I, 'that Bentley Drummle is in town here, and pursuing you?'

'It is quite true,' she replied, referring to him with the indifference of utter contempt.

'That you encourage him, and ride out with him, and that he dines with you this very day?'

She seemed a little surprised that I should know it, but again replied, 'Quite true.'

'You cannot love him, Estella!'

Her fingers stopped for the first time, as she retorted rather angrily. 'What have I told you? Do you still think, in spite of it, that I do not mean what I say?'

'You would never marry him, Estella?'

She looked towards Miss Havisham, and considered for a moment with her work in her hands. Then she said, 'Why not tell you the truth? I am going to be married to him.'

I dropped my face into my hands, but was able to control myself better than I could have expected, considering what agony it gave me to hear her say those words. When I raised my face again, there was such a ghastly

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look upon Miss Havisham's, that it impressed me, even in my passionate hurry and grief.

'Estella, dearest dearest Estella, do not let Miss Havisham lead you into this fatal step. Put me aside for ever – you have done so, I well know – but bestow yourself on some worthier person than Drummle. Miss Havisham gives you to him, as the greatest slight and injury that could be done to the many far better men who admire you, and to the few who truly love you. Among those few, there may be one who loves you as dearly, though he has not loved you as long, as I. Take him, and I can bear it better, for your sake!'

My earnestness awoke a wonder in her that seemed as if it would have been touched with compassion, if she could have rendered me at all intelligible to her own mind.

'I am going,' she said again, in a gentler voice, 'to be married to him.'

(*from* Chapter 44)

Explore how Dickens creates such striking impressions of the characters at this moment in the novel.

Or **12** How far does Dickens portray Mrs Joe Gargery as a dislikeable character?

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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:

A black figure stood waiting for me at the head of the stairs, the hollow eyes watching me intently from the white skull's face.

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I wondered why she must go on standing there, watching me, her hands folded on her black dress.

(*from* Chapter 7)

How does du Maurier vividly portray the narrator and Mrs Danvers at this moment in the novel?

Or **14** Explore the ways in which du Maurier makes Ben such an intriguing character.

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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:

I told him in detail about our trip to church with Calpurnia.

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It was not a comfortable sight.

(*from* Chapter 14)

Explore the ways in which Lee makes this such a revealing moment in the novel.

Or **16** How does Lee make Heck Tate such a memorable 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 weather continued warm and sunny and there were daily outings on the placid lake, soothed by the musical box tinkle of the mountain stream.

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Quite suddenly he would come to her in the Bois de Boulogne, under the trees in Hyde Park; a lock of fair hair hanging over one eye, his face half turned to follow the flight of a swan.

(*from* Chapter 10)

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How does Lindsay vividly capture the relationship between Mike and Irma at this moment in the novel?

Or **18** Explore how Lindsay strikingly portrays **two** of the following characters:

- Edith Horton
- Dora Lumley.

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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 most extraordinary thing to my mind, of all the strange and wonderful things that happened upon that Friday, was the dovetailing of the commonplace habits of our social order with the first beginnings of the series of events that was to topple that social order headlong. If on Friday night you had taken a pair of compasses and drawn a circle with a radius of five miles round the Woking sand-pits, I doubt if you would have had one human being outside it, unless it were some relation of Stent or of the three or four cyclists or London people lying dead on the common, whose emotions or habits were at all affected by the newcomers. Many people had heard of the cylinder, of course, and talked about it in their leisure, but it certainly did not make the sensation that an ultimatum to Germany would have done.

In London that night poor Henderson's telegram describing the gradual unscrewing of the shot was judged to be a canard, and his evening paper, after wiring for authentication from him and receiving no reply – the man was killed – decided not to print a special edition.

Even within the five-mile circle the great majority of people were inert. I have already described the behaviour of the men and women to whom I spoke. All over the district people were dining and supping; working-men were gardening after the labours of the day, children were being put to bed, young people were wandering through the lanes love-making, students sat over their books.

Maybe there was a murmur in the village streets, a novel and dominant topic in the public-houses, and here and there a messenger, or even an eye-witness of the later occurrences, caused a whirl of excitement, a shouting, and a running to and fro; but for the most part the daily routine of working, eating, drinking, sleeping, went on as it had done for countless years – as though no planet Mars existed in the sky. Even at Woking station and Horsell and Chobham that was the case.

In Woking junction, until a late hour, trains were stopping and going on, others were shunting on the sidings, passengers were alighting and waiting, and everything was proceeding in the most ordinary way. A boy from the town, trenching on Smith's monopoly, was selling papers with the afternoon's news. The ringing impact of trucks, the sharp whistle of the engines from the junction, mingled with their shouts of 'Men from Mars!' Excited men came into the station about nine o'clock with incredible tidings, and caused no more disturbance than drunkards might have done. People rattling Londonwards peered into the darkness outside the carriage windows and saw only a rare, flickering, vanishing spark dance up from the direction of Horsell, a red glow and a thin veil of smoke driving across the stars, and thought that nothing more serious than a heath fire was happening. It was only round the edge of the common that any disturbance was perceptible. There were half a dozen villas burning on the Woking border. There were lights in all the houses on the common side of the three villages, and the people there kept awake till dawn.

A curious crowd lingered restlessly, people coming and going but the crowd remaining, both on the Chobham and Horsell bridges. One or two adventurous souls, it was afterwards found, went into the darkness and crawled quite near the Martians; but they never returned, for now

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and again a light-ray, like the beam of a warship's searchlight, swept the common, and the Heat-Ray was ready to follow. Save for such, that big area of common was silent and desolate, and the charred bodies lay about on it all night under the stars, and all the next day. A noise of hammering from the pit was heard by many people. *50*

(*from* Book 1, Chapter 8)

How does Wells make this moment in the novel so striking?

Or **20** In what ways does Wells memorably portray humans behaving badly?

Do **not** use the passage printed in **Question 19** when 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 this passage from *Showing the Flag* (by Jane Gardam), and then answer the question that follows it:

She wanted him lost.

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Pinned to the paper was a spare Union Jack.

How does Gardam make this such a powerful ending to the story?

Or **22** Explore how Mulk Raj Anand vividly depicts unfairness in *The Gold Watch*.

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