Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/11**

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

1 hour 30 minutes

6801939576

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 4–7
Songs of Ourselves Volume 2: from Part 4	3, 4	pages 8–9
Ted Hughes: from *New Selected Poems*	5, 6	pages 10–11

Section B: Prose

text	*question numbers*	*page[s]*
Chimamanda Ngozi Adichie: *Purple Hibiscus*	7, 8	pages 12–13
Charles Dickens: *Great Expectations*	9, 10	pages 14–15
Daphne du Maurier: *Rebecca*	11, 12	pages 16–17
Henry James: *Washington Square*	13, 14	pages 18–19
Jhumpa Lahiri: *The Namesake*	15, 16	pages 20–21
Joan Lindsay: *Picnic at Hanging Rock*	17, 18	pages 22–23
Yann Martel: *Life of Pi*	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:

Funeral Blues

Stop all the clocks, cut off the telephone,

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For nothing now can ever come to any good.

(*W H Auden*)

How does Auden strikingly convey the speaker's grief in this poem?

TURN OVER FOR QUESTION 2.

Or **2** How does Adcock vividly portray the behaviour of the people from Universal Lotteries in *The Telephone Call*?

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.

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.'

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‘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? *45*
That’s your prize. So congratulations
from all of us at Universal.
Have a nice day!’ And the line went dead.

(*Fleur Adcock*)

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'*))

Explore how Monck movingly conveys her thoughts about death in this poem.

Or **4** In what ways does Wotton vividly convey how a person can become 'Lord of himself' in *The Character of a Happy Life*?

The Character of a Happy Life

How happy is he born and taught
That serveth not another's will;
Whose armour is his honest thought,
And simple truth his utmost skill!

Whose passions not his masters are;
Whose soul is still prepared for death,
Untied unto the world by care
Of public fame or private breath;

Who envies none that chance doth raise,
Nor vice; who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good;

Who hath his life from rumours freed;
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make oppressors great;

Who God doth late and early pray
More of His grace than gifts to lend;
And entertains the harmless day
With a religious book or friend;

——This man is freed from servile bands
Of hope to rise or fear to fall:
Lord of himself, though not of lands,
And having nothing, yet hath all.

(*Henry Wotton*)

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.

In what ways does Hughes make this such a striking poem?

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Or **6** How does Hughes create such a compelling portrait of the hawk in *Hawk Roosting*?

Hawk Roosting

I sit in the top of the wood, my eyes closed.

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I am going to keep things like this.

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:

We sit on the same side of the table, not close enough to touch.

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I no longer wonder if I chose St Andrew's church in Enugu as my new church because the priest there is a Blessed Way Missionary Father as Father Amadi is; I just go.

How does Adichie movingly convey Kambili's thoughts and feelings at this moment in the novel?

Or **8** Explore the ways in which Adichie strikingly portrays the differences between Kambili's mother and Aunty Ifeoma.

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:

I had scarcely had time to enjoy the coach and to think how like a straw-yard it was, and yet how like a rag-shop, and to wonder why the horses' nose-bags were kept inside, when I observed the coachman beginning to get down, as if we were going to stop presently. And stop we presently did, in a gloomy street, at certain offices with an open door, whereon was painted MR JAGGERS.

'How much?' I asked the coachman.

The coachman answered, 'A shilling – unless you wish to make it more.'

I naturally said I had no wish to make it more.

'Then it must be a shilling,' observed the coachman. 'I don't want to get into trouble. *I* know *him!*' He darkly closed an eye at Mr Jaggers's name, and shook his head.

When he had got his shilling, and had in course of time completed the ascent to his box, and had got away (which appeared to relieve his mind), I went into the front office with my little portmanteau in my hand and asked, Was Mr Jaggers at home?

'He is not,' returned the clerk. 'He is in Court at present. Am I addressing Mr Pip?'

I signified that he was addressing Mr Pip.

'Mr Jaggers left word would you wait in his room. He couldn't say how long he might be, having a case on. But it stands to reason, his time being valuable, that he won't be longer than he can help.'

With those words, the clerk opened a door, and ushered me into an inner chamber at the back. Here, we found a gentleman with one eye, in a velveteen suit and knee-breeches, who wiped his nose with his sleeve on being interrupted in the perusal of the newspaper.

'Go and wait outside, Mike,' said the clerk.

I began to say that I hoped I was not interrupting – when the clerk shoved this gentleman out with as little ceremony as I ever saw used, and tossing his fur cap out after him, left me alone.

Mr Jaggers's room was lighted by a skylight only, and was a most dismal place; the skylight, eccentrically patched like a broken head, and the distorted adjoining houses looking as if they had twisted themselves to peep down at me through it. There were not so many papers about, as I should have expected to see; and there were some odd objects about, that I should not have expected to see – such as an old rusty pistol, a sword in a scabbard, several strange-looking boxes and packages, and two dreadful casts on a shelf, of faces peculiarly swollen, and twitchy about the nose. Mr Jaggers's own high-backed chair was of deadly black horsehair, with rows of brass nails round it, like a coffin; and I fancied I could see how he leaned back in it, and bit his forefinger at the clients. The room was but small, and the clients seemed to have had a habit of backing up against the wall: the wall, especially opposite to Mr Jaggers's chair, being greasy with shoulders. I recalled, too, that the one-eyed gentleman had shuffled forth against the wall when I was the innocent cause of his being turned out.

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I sat down in the cliental chair placed over against Mr Jaggers's chair, and became fascinated by the dismal atmosphere of the place. I called to mind that the clerk had the same air of knowing something to everybody else's disadvantage, as his master had.

(*from* Chapter 20)

How does Dickens convey such vivid impressions of Mr Jaggers and his office at this moment in the novel?

Or **10** Explore the ways in which Dickens strikingly portrays Pip's relationship with Miss Havisham.

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:

We went together up the flight of steps, Frith and the footman following with the rug and my mackintosh, and I was aware of a little pain at the pit of my stomach, and a nervous contraction in my throat.

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One was the mother, blind in one eye, and soon she had enough of me, and took herself with a grunt to the fire again, but Jasper, the younger, put his nose into my hand, and laid a chin upon my knee, his eyes deep with meaning, his tail a-thump when I stroked his silken ears.

(*from* Chapter 7)

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How does du Maurier create such a disturbing atmosphere at this moment in the novel?

Or **12** Explore the ways in which du Maurier makes Maxim so intriguing.

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:

Dr Sloper was, however, by no means so much in earnest as this might seem to indicate; and, indeed, he was more than anything else amused with the whole situation. He was not in the least in a state of tension or of vigilance, with regard to Catherine's prospects; he was even on his guard against the ridicule that might attach itself to the spectacle of a house thrown into agitation by its daughter and heiress receiving attentions unprecedented in its annals. More than this, he went so far as to promise himself some entertainment from the little drama – if drama it was – of which Mrs Penniman desired to represent the ingenious Mr Townsend as the hero. He had no intention, as yet, of regulating the *dénouement*. He was perfectly willing, as Elizabeth had suggested, to give the young man the benefit of every doubt. There was no great danger in it; for Catherine, at the age of twenty-two, was after all a rather mature blossom, such as could be plucked from the stem only by a vigorous jerk. The fact that Morris Townsend was poor – was not of necessity against him; the Doctor had never made up his mind that his daughter should marry a rich man. The fortune she would inherit struck him as a very sufficient provision for two reasonable persons, and if a penniless swain who could give a good account of himself should enter the lists, he should be judged quite upon his personal merits. There were other things besides. The Doctor thought it very vulgar to be precipitate in accusing people of mercenary motives, inasmuch as his door had as yet not been in the least besieged by fortune-hunters; and, lastly, he was very curious to see whether Catherine might really be loved for her moral worth. He smiled as he reflected that poor Mr Townsend had been only twice to the house, and he said to Mrs Penniman that the next time he should come she must ask him to dinner.

He came very soon again, and Mrs Penniman had of course great pleasure in executing this mission. Morris Townsend accepted her invitation with equal good grace, and the dinner took place a few days later. The Doctor had said to himself, justly enough, that they must not have the young man alone; this would partake too much of the nature of encouragement. So two or three other persons were invited; but Morris Townsend, though he was by no means the ostensible, was the real, occasion of the feast. There is every reason to suppose that he desired to make a good impression; and if he fell short of this result, it was not for want of a good deal of intelligent effort. The Doctor talked to him very little during dinner; but he observed him attentively, and after the ladies had gone out he pushed him the wine and asked him several questions. Morris was not a young man who needed to be pressed, and he found quite enough encouragement in the superior quality of the claret. The Doctor's wine was admirable, and it may be communicated to the reader that while he sipped it Morris reflected that a cellar-full of good liquor – there was evidently a cellar-full here – would be a most attractive idiosyncrasy in a father-in-law. The Doctor was struck with his appreciative guest; he saw that he was not a commonplace young man. 'He has ability,' said Catherine's father, 'decided ability; he has a very good head if he chooses to use it. And he is uncommonly well turned out; quite the sort of figure that pleases the ladies. But I don't think I like him.'

(*from* Chapter 7)

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

Or **14** 'Such a sad story.'

How far does James make you agree with this view of the novel?

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:

‘Thanks again,’ Gogol tells his father now.

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Not even the source of his namesake.

(*from* Chapter 4)

Explore the ways in which Lahiri makes this moment in the novel so moving.

Or **16** How does Lahiri strikingly depict the changes in Gogol's relationship with Moushumi during the course of the novel?

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:

Nowadays the very sight of the child Sara slumped over a book in the garden was enough to send a flush of irritation crawling up the Head's neck under the boned net collar.

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You may go.’

(*from* Chapter 9)

Explore the ways in which Lindsay memorably portrays Mrs Appleyard’s attitude towards Sara at this moment in the novel.

Or **18** How does Lindsay create such striking impressions of Mike?

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:

I spent the rest of the day worrying myself sick.

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I turned with the half-hearted, half-abandoned hope that I could jump onto the raft before he could jump onto me.

(*from* Chapter 61)

In what ways does Martel powerfully convey Pi's thoughts and feelings at this moment in the novel?

Or **20** 'I had to tame him,' Pi says.

How does Martel memorably depict Pi's success at taming Richard Parker?

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

from *STORIES OF OURSELVES Volume 2*

Remember to support your ideas with details from the writing.

Either **21** Read this passage from *The Widow's Might* (by Charlotte Perkins Gilman), and then answer the question that follows it:

At this moment, the door opened and a tall black figure, cloaked and veiled, came into the room.

'I'm glad to hear you say that Mr McPherson kept his faculties to the last, Mr Frankland,' said the widow. 'It's true. I didn't come down to hear that old will. It's no good now.'

They all turned in their chairs.

'Is there a later will, madam?' inquired the lawyer.

'Not that I know of. Mr McPherson had no property when he died.'

'No property! My dear lady—four years ago he certainly had some.'

'Yes, but three years and a-half ago he gave it all to me. Here are the deeds.'

There they were, in very truth—formal and correct, and quite simple and clear—for deeds, James R. McPherson, Sr, had assuredly given to his wife the whole estate.

'You remember that was the panic year,' she continued. 'There was pressure from some of Mr McPherson's creditors; he thought it would be safer so.'

'Why—yes,' remarked Mr Frankland, 'I do remember now his advising with me about it. But I thought the step unnecessary.'

James cleared his throat.

'Well, Mother, this does complicate matters a little. We were hoping that we could settle up all the business this afternoon—with Mr Frankland's help—and take you back with us.'

'We can't be spared any longer, you see, Mother,' said Ellen.

'Can't you deed it back again, Mother,' Adelaide suggested, 'to James, or to—all of us, so we can get away?'

'Why should I?'

'Now, Mother,' Ellen put in persuasively, 'we know how badly you feel, and you are nervous and tired, but I told you this morning when we came, that we expected to take you back with us. You know you've been packing—'

'Yes, I've been packing,' replied the voice behind the veil.

'I dare say it was safer—to have the property in your name—technically,' James admitted, 'but now I think it would be the simplest way for you to make it over to me in a lump, and I will see that Father's wishes are carried out to the letter.'

'Your father is dead,' remarked the voice.

'Yes, Mother, we know—we know how you feel,' Ellen ventured.

'I am alive,' said Mrs McPherson.

'Dear Mother, it's very trying to talk business to you at such a time. We all realize it,' Adelaide explained with a touch of asperity, 'But we told you we couldn't stay as soon as we got here.'

'And the business has to be settled,' James added conclusively.

'It is settled.'

'Perhaps Mr Frankland can make it clear to you,' went on James with forced patience.

'I do not doubt that your mother understands perfectly,' murmured the lawyer. 'I have always found her a woman of remarkable intelligence.'

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'Thank you, Mr Frankland. Possibly you may be able to make my children understand that this property—such as it is—is mine now.'

'Why assuredly, assuredly, Mrs McPherson. We all see that. But we assume, as a matter of course, that you will consider Mr McPherson's wishes in regard to the disposition of the estate.'

'I have considered Mr McPherson's wishes for thirty years,' she replied. 'Now, I'll consider mine. I have done my duty since the day I married him. It is eleven hundred days—to-day.' The last with sudden intensity.

'But madam, your children—'

'I have no children, Mr Frankland. I have two daughters and a son. These three grown persons here, grown up, married, having children of their own—or ought to have—were my children. I did my duty by them, and they did their duty by me—and would yet, no doubt.' The tone changed suddenly. 'But they don't have to. I'm tired of duty.'

How does Gilman make this such a memorable moment in the story?

Or **22** In what ways does O Henry make *The Furnished Room* such a disturbing story?

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