Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/12**

Paper 1 Poetry and Prose **February/March 2025**

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:

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 powerfully portray the speaker's great-great-grandmother in this poem?

Or **2** Explore how Cheng strikingly conveys the speaker's thoughts and feelings in *The Planners*.

The Planners

They plan. They build. All spaces are gridded,
filled with permutations of possibilities.
The buildings are in alignment with the roads
which meet at desired points
linked by bridges all hang
in the grace of mathematics.
They build and will not stop.
Even the sea draws back
and the skies surrender.

They erase the flaws,
the blemishes of the past, knock off
useless blocks with dental dexterity.
All gaps are plugged
with gleaming gold.
The country wears perfect rows
of shining teeth.
Anaesthesia, amnesia, hypnosis.
They have the means.
They have it all so it will not hurt,
so history is new again.
The piling will not stop.
The drilling goes right through
the fossils of last century.

But my heart would not bleed
poetry. Not a single drop
to stain the blueprint
of our past's tomorrow.

(*Boey Kim Cheng*)

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 Instant of My Death

The bus was crammed and the fat man rubbed against my leg like
a damp cat
while you read *The Jataka Tales* three rows from the back

and we all stumbled on; wheels and hours grinding, tripping
as Spiti rose up around us, sky propped open by its peaks.

I traced the rockline on the window with my finger,
counted cows and gompas, felt my eyes glaze over

until we reached Gramphoo. There, where the road divided,
I saw a thin boy in red flannel squat between two dhabas;

a black-eyed bean, slipped-in between two crags, he was so small
that I almost missed him, until he turned, gap-toothed, and shot me

with a toy gun. And a piece of me stopped then, though the bus
moved on,
and the fat man beside me cracked open an apple with his thumb.

(*Sarah Jackson*)

How does Jackson vividly portray the speaker's feelings in this poem?

Or **4** In what ways does Jennings create a sense of mystery in *The Enemies*?

The Enemies

Last night they came across the river and
Entered the city. Women were awake
With lights and food. They entertained the band,
Not asking what the men had come to take
Or what strange tongue they spoke
Or why they came so suddenly through the land.

Now in the morning all the town is filled
With stories of the swift and dark invasion;
The women say that not one stranger told
A reason for his coming. The intrusion
Was not for devastation:
Peace is apparent still on hearth and field.

Yet all the city is a haunted place.
Man meeting man speaks cautiously. Old friends
Close up the candid looks upon their face.
There is no warmth in hands accepting hands;
Each ponders, 'Better hide myself in case
Those strangers have set up their homes in minds
I used to walk in. Better draw the blinds
Even if the strangers haunt in my own house.'

(*Elizabeth Jennings*)

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:

Anniversary

My mother in her feathers of flame

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Able for all that distance to think me him.

How does Hughes create moving impressions of his mother in *Anniversary*?

Or **6** Explore the ways in which Hughes makes *The Thought-Fox* such a powerful poem.

The Thought-Fox

I imagine this midnight moment's forest:

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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:

Ikemefuna came to Umuofia at the end of the carefree season between harvest and planting.

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He rose and left the hut.

(*from* Chapter 4)

In what ways does Achebe make this moment in the novel so memorable?

Or **8** How does Achebe encourage you to feel sorry for Nwoye?

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:

Nanda Kaul paused under the pine trees to take in their scented sibilance and listen to the cicadas fiddling invisibly under the mesh of pine needles when she saw the postman slowly winding his way along the Upper Mall.

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Instead she turned and climbed up the knoll, the topmost height of her garden, where the wind was keenest and the view widest.

(*from* Part 1, Chapter 1)

How does Desai create such memorable first impressions of Nanda Kaul in this opening to the novel?

Or **10** Explore how Desai strikingly conveys Raka's desire to be alone.

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:

Anyhow, I sat with my elbow on my knee and my face upon my hand, looking into the fire, as those two talked about my going away, and about what they should do without me, and all that. And whenever I caught one of them looking at me, though never so pleasantly (and they often looked at me – particularly Biddy), I felt offended: as if they were expressing some mistrust of me. Though Heaven knows they never did by word or sign.

At those times I would get up and look out at the door; for, our kitchen door opened at once upon the night, and stood open on summer evenings to air the room. The very stars to which I then raised my eyes, I am afraid I took to be but poor and humble stars for glittering on the rustic objects among which I had passed my life.

'Saturday night,' said I, when we sat at our supper of bread-and-cheese and beer. 'Five more days, and then the day before *the* day! They'll soon go.'

'Yes, Pip,' observed Joe, whose voice sounded hollow in his beer mug. 'They'll soon go.'

'Soon, soon go,' said Biddy.

'I have been thinking, Joe, that when I go down town on Monday, and order my new clothes, I shall tell the tailor that I'll come and put them on there, or that I'll have them sent to Mr Pumblechook's. It would be very disagreeable to be stared at by all the people here.'

'Mr and Mrs Hubble might like to see you in your new gen-teel figure too, Pip,' said Joe, industriously cutting his bread, with his cheese on it, in the palm of his left hand, and glancing at my untasted supper as if he thought of the time when we used to compare slices. 'So might Wopsle. And the Jolly Bargemen might take it as a compliment.'

'That's just what I don't want, Joe. They would make such a business of it – such a coarse and common business – that I couldn't bear myself.'

'Ah, that indeed, Pip!' said Joe. 'If you couldn't abear yourself –'

Biddy asked me here, as she sat holding my sister's plate, 'Have you thought about when you'll show yourself to Mr Gargery, and your sister, and me? You will show yourself to us; won't you?'

'Biddy,' I returned with some resentment, 'you are so exceedingly quick that it's difficult to keep up with you.'

('She always were quick,' observed Joe.)

'If you had waited another moment, Biddy, you would have heard me say that I shall bring my clothes here in a bundle one evening – most likely on the evening before I go away.'

Biddy said no more. Handsomely forgiving her, I soon exchanged an affectionate good night with her and Joe, and went up to bed. When I got into my little room, I sat down and took a long look at it, as a mean little room that I should soon be parted from and raised above, for ever. It was furnished with fresh young remembrances too, and even at the same moment I fell into much the same confused division of mind between it and the better rooms to which I was going, as I had been in so often between the forge and Miss Havisham's, and Biddy and Estella.

The sun had been shining brightly all day on the roof of my attic, and the room was warm. As I put the window open and stood looking out, I saw Joe come slowly forth at the dark door below, and take a turn or two in the air; and then I saw Biddy come, and bring him a pipe and light it for

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him. He never smoked so late, and it seemed to hint to me that he wanted comforting, for some reason or other.

He presently stood at the door, immediately beneath me, smoking his pipe, and Biddy stood there too, quietly talking to him, and I knew that they talked of me, for I heard my name mentioned in an endearing tone by both of them more than once. I would not have listened for more, if I could have heard more: so, I drew away from the window, and sat down in my one chair by the bedside, feeling it very sorrowful and strange that this first night of my bright fortunes should be the loneliest I had ever known.

Looking towards the open window, I saw light wreaths from Joe's pipe floating there, and I fancied it was like a blessing from Joe – not obtruded on me or paraded before me, but pervading the air we shared together. I put my light out, and crept into bed; and it was an uneasy bed now, and I never slept the old sound sleep in it any more.

(*from* Chapter 18)

In what ways does Dickens memorably depict Pip's thoughts and feelings at this moment in the novel?

Or **12** How does Dickens make **two** of the following characters so dislikeable?

- Drummle
- Orlick
- Pumblechook

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:

The gates had shut to with a crash behind us, the dusty high-road was out of sight, and I became aware that this was not the drive I had imagined would be Manderley's, this was not a broad and spacious thing of gravel, flanked with neat turf at either side, kept smooth with rake and brush.

This drive twisted and turned as a serpent, scarce wider in places than a path, and above our heads was a great colonnade of trees, whose branches nodded and intermingled with one another, making an archway for us, like the roof of a church. Even the midday sun would not penetrate the interlacing of those green leaves, they were too thickly entwined, one with another, and only little flickering patches of warm light would come in intermittent waves to dapple the drive with gold. It was very silent, very still. On the high-road there had been a gay west wind blowing in my face, making the grass on the hedges dance in unison, but here there was no wind. Even the engine of the car had taken a new note, throbbing low, quieter than before. As the drive descended to the valley so the trees came in upon us, great beeches with lovely smooth white stems, lifting their myriad branches to one another, and other trees, trees I could not name, coming close, so close that I could touch them with my hands. On we went, over a little bridge that spanned a narrow stream, and still this drive that was no drive twisted and turned like an enchanted ribbon through the dark and silent woods, penetrating even deeper to the very heart surely of the forest itself, and still there was no clearing, no space to hold a house.

The length of it began to nag at my nerves; it must be this turn, I thought, or round that further bend; but as I leant forward in my seat I was for ever disappointed, there was no house, no field, no broad and friendly garden, nothing but the silence and deep woods. The lodge gates were a memory, and the high-road something belonging to another time, another world.

Suddenly I saw a clearing in the dark drive ahead, and a patch of sky, and in a moment the dark trees had thinned, the nameless shrubs had disappeared, and on either side of us was a wall of colour, blood-red, reaching far above our heads. We were amongst the rhododendrons. There was something bewildering, even shocking, about the suddenness of their discovery. The woods had not prepared me for them. They startled me with their crimson faces, massed one upon the other in incredible profusion, showing no leaf, no twig, nothing but the slaughterous red, luscious and fantastic, unlike any rhododendron plant I had seen before.

I glanced at Maxim. He was smiling. 'Like them?' he said.

I told him 'Yes,' a little breathlessly, uncertain whether I was speaking the truth or not, for to me a rhododendron was a homely, domestic thing, strictly conventional, mauve or pink in colour, standing one beside the other in a neat round bed. And these were monsters, rearing to the sky, massed like a battalion, too beautiful I thought, too powerful; they were not plants at all.

We were not far from the house now, I saw the drive broaden to the sweep I had expected, and with the blood-red wall still flanking us on either side, we turned the last corner, and so came to Manderley.

(*from* Chapter 7)

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How does du Maurier make Manderley seem so sinister at this moment in the novel?

Or **14** Explore how du Maurier vividly portrays the relationship between Mrs Danvers and Rebecca.

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:

After supper, Atticus sat down with the paper and called, 'Scout, ready to read?'

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I don’t know of any landowner around here who begrudges those children any game their father can hit.’

(*from* Chapter 3)

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

Or **16** How does Lee powerfully portray Atticus during the trial?

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:

Irma, who had taken a few steps towards the centre of the room, now paused uncertainly and smiled back.

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The voice of evil cackled as the tumult grew.

(*from* Chapter 12)

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

Or **18** Explore the ways in which Lindsay makes Mike such an admirable 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:

I put out my hand and felt the meat-chopper hanging to the wall. In a flash I was after him. I was fierce with fear. Before he was halfway across the kitchen I had overtaken him. With one last touch of humanity I turned the blade back and struck him with the butt. He went headlong forward and lay stretched on the ground. I stumbled over him and stood panting. He lay still.

Suddenly I heard a noise without, the run and smash of slipping plaster, and the triangular aperture in the wall was darkened. I looked up and saw the lower surface of a handling-machine coming slowly across the hole. One of its gripping limbs curled amid the débris; another limb appeared, feeling its way over the fallen beams. I stood petrified, staring. Then I saw through a sort of glass plate near the edge of the body the face, as we may call it, and the large dark eyes of a Martian, peering, and then a long metallic snake of tentacle came feeling slowly through the hole.

I turned by an effort, stumbled over the curate, and stopped at the scullery door. The tentacle was now some way, two yards or more, in the room, and twisting and turning, with queer sudden movements, this way and that. For a while I stood fascinated by that slow, fitful advance. Then, with a faint, hoarse cry, I forced myself across the scullery. I trembled violently; I could scarcely stand upright. I opened the door of the coal-cellar, and stood there in the darkness staring at the faintly lit doorway into the kitchen, and listening. Had the Martian seen me? What was it doing now?

Something was moving to and fro there, very quietly; every now and then it tapped against the wall, or started on its movements with a faint metallic ringing, like the movement of keys on a split-ring. Then a heavy body – I knew too well what – was dragged across the floor of the kitchen towards the opening. Irresistibly attracted, I crept to the door and peeped into the kitchen. In the triangle of bright outer sunlight I saw the Martian, in its Briareus of a handling-machine, scrutinizing the curate's head. I thought at once that it would infer my presence from the mark of the blow I had given him.

I crept back to the coal-cellar, shut the door, and began to cover myself up as much as I could, and as noiselessly as possible in the darkness, among the firewood and coal therein. Every now and then I paused, rigid, to hear if the Martian had thrust its tentacle through the opening again.

Then the faint metallic jingle returned. I traced it slowly feeling over the kitchen. Presently I heard it nearer – in the scullery, as I judged. I thought that its length might be insufficient to reach me. I prayed copiously. It passed, scraping faintly across the cellar door. An age of almost intolerable suspense intervened; then I heard it fumbling at the latch. It had found the door! The Martians understood doors!

It worried at the catch for a minute, perhaps, and then the door opened.

In the darkness I could just see the thing – like an elephant's trunk more than anything else – waving towards me and touching and examining the wall, coals, wood and ceiling. It was like a black worm swaying its blind head to and fro.

(*from* Book 2, Chapter 4)

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

Or **20** To what extent does Wells suggest hope for the future by the end of the novel?

from *STORIES OF OURSELVES Volume 2*

Remember to support your ideas with details from the writing.

Either **21** Read this passage from *The Black Ball* (by Ralph Ellison), and then answer the question that follows it:

> As I came around the building past the tall new evergreens, I could hear the boy crying in just that note no other child has, and when I came completely around I found him standing looking up into a window with tears on his face.

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Maybe there was a color other than white on the old ball.

In what ways does Ellison make this such a disturbing moment in the story?

Or **22** How does Aminatta Forna make *Haywards Heath* such a sad story?

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