Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/11**

Paper 1 Poetry and Prose **October/November 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 **32** pages. Any blank pages are indicated.

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[Turn over

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*)

Explore the ways in which Auden makes this such a moving poem.

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TURN OVER FOR QUESTION 2.

Or **2** How does Smith strikingly convey the beauty of the world in *Away, Melancholy*?

Away, Melancholy

Away, melancholy,

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Away with it, let it go.

(*Stevie Smith*)

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:

Rich and Poor or, Saint and Sinner

The poor man's sins are glaring;
In the face of ghostly warning
He is caught in the fact
Of an overt act –
Buying greens on Sunday morning.

The rich man's sins are hidden
In the pomp of wealth and station;
And escape the sight
Of the children of light,
Who are wise in their generation.

The rich man has a kitchen,
And cooks to dress his dinner;
The poor who would roast
To the baker's must post,
And thus becomes a sinner.

The rich man has a cellar,
And a ready butler by him;
The poor must steer
For his pint of beer
Where the saint can't choose but spy him.

The rich man's painted windows
Hide the concerts of the quality;
The poor can but share
A crack'd fiddle in the air,
Which offends all sound morality.

The rich man is invisible
In the crowd of his gay society;
But the poor man's delight
Is a sore in the sight,
And a stench in the nose of piety.

The rich man has a carriage
Where no rude eye can flout him;
The poor man's bane
Is a third-class train,
With the day-light all about him.

The rich man goes out yachting
Where sanctity can't pursue him;
The poor goes afloat
In a fourpenny boat,
Where the bishops groan to view him.

(*Thomas Love Peacock*)

In what ways does Peacock strikingly convey the advantages of being rich in this poem?

Or **4** In what ways does Smither make *Plaits* such a memorable poem?

Plaits

I had two plaits: one thick
an anaconda plait and the other
more like a thin grass snake.

My parting was on one side
a harvest, a rich waterfall
and a thin trickling river

but they were companionably joined
and tied with a wide ribbon
whose loops and bows were equal.

The weak and the strong
were strong together, the raised segments
of hair, a wide and thin muscle

a lesson that hung down my back
so though I could not see justice
I could feel how it was distributed.

(*Elizabeth Smither*)

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TURN OVER FOR QUESTION 5.

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:

The Thought-Fox

I imagine this midnight moment's forest:

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Explore the ways in which Hughes uses words and images to powerful effect in this poem.

Or **6** How does Hughes create memorable impressions of the speaker in *The Other*?

The Other

She had too much so with a smile you took some.

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At first, just a little.

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:

‘Let us give them a portion of the Evil Forest.

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And for
the first time they had a woman.

(*from* Chapter 17)

In what ways does Achebe vividly convey how the missionaries become powerful at this moment in the novel?

Or **8** Explore how Achebe makes Ekwefi such a likeable character.

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 could not let go.

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She kept her eyes strictly averted from Raka, looking up at the moth-furred sky where the rooks wheeled and cawed, and talked, talked at an exhausting length, till the rooks fell silent, pressed by the darkness into the treetops, and then the owls began to call – softly, experimentally.

(*from* Part 2, Chapter 20)

How does Desai memorably portray Nanda Kaul and Raka at this moment in the novel?

Or **10** In what ways does Desai make the contrast between Nanda Kaul and Ila Das so compelling?

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:

The freshness of Estella's beauty was indeed gone, but its indescribable majesty and its indescribable charm remained. Those attractions in it, I had seen before; what I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand.

We sat down on a bench that was near, and I said, 'After so many years, it is strange that we should thus meet again, Estella, here where our first meeting was! Do you often come back?'

'I have never been here since.'

'Nor I.'

The moon began to rise, and I thought of the placid look at the white ceiling, which had passed away. The moon began to rise, and I thought of the pressure on my hand when I had spoken the last words he had heard on earth.

Estella was next to break the silence that ensued between us.

'I have very often hoped and intended to come back, but have been prevented by many circumstances. Poor, poor old place!'

The silvery mist was touched with the first rays of the moonlight, and the same rays touched the tears that dropped from her eyes. Not knowing that I saw them, and setting herself to get the better of them, she said quietly:

'Were you wondering, as you walked along, how it came to be left in this condition?'

'Yes, Estella.'

'The ground belongs to me. It is the only possession I have not relinquished. Everything else has gone from me, little by little, but I have kept this. It was the subject of the only determined resistance I made in all the wretched years.'

'Is it to be built on?'

'At last it is. I came here to take leave of it before its change. And you,' she said, in a voice of touching interest to a wanderer, 'you live abroad still?'

'Still.'

'And do well, I am sure?'

'I work pretty hard for a sufficient living, and therefore – Yes, I do well.'

'I have often thought of you,' said Estella.

'Have you?'

'Of late, very often. There was a long hard time when I kept far from me, the remembrance of what I had thrown away when I was quite ignorant of its worth. But, since my duty has not been incompatible with the admission of that remembrance, I have given it a place in my heart.'

'You have always held your place in my heart,' I answered. And we were silent again, until she spoke.

'I little thought,' said Estella, 'that I should take leave of you in taking leave of this spot. I am very glad to do so.'

'Glad to part again, Estella? To me, parting is a painful thing. To me, remembrance of our last parting has been ever mournful and painful.'

'But you said to me,' returned Estella, very earnestly, '"God bless you, God forgive you!" And if you could say that to me then, you will not hesitate

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to say that to me now – now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but – I hope – into a better shape. Be as considerate and good to me as you were, and tell me we are friends.'

'We are friends,' said I, rising and bending over her, as she rose from the bench.

'And will continue friends apart,' said Estella.

I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so, the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw the shadow of no parting from her.

(*from* Chapter 59)

In what ways does Dickens strikingly portray Pip and Estella's final meeting in the novel?

Or **12** Explore the ways in which Dickens makes Herbert Pocket such an admirable character.

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:

Mrs Danvers was still standing by the window, and the shutter was folded back.

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Do you think his agony and pain will bring Mrs de Winter back again?'

(*from* Chapter 18)

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

Or **14** Explore the ways in which du Maurier makes Frank such an admirable character.

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:

We began crossing the black school yard, straining to see our feet.

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Whoever it was wore thick cotton pants; what I thought were trees rustling was the soft swish of cotton on cotton, wheek, wheek, with every step.

(*from* Chapter 28)

In what ways does Lee build tension at this moment in the novel?

Or **16** Explore how Lee creates such striking impressions of Maycomb.

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:

Dianne de Poitiers in a flurry of tissue paper was packing her small but elegant wardrobe.

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With kindest regards and hoping once again that you will not be inconvenienced by looking after Sara (of course, at my expense) until Saturday.

I remain,
Yours sincerely,
Jasper B. Cosgrove.

(*from* Chapter 15)

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

Or **18** How far does Lindsay make it possible to have any sympathy for Dora and Reg Lumley?

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:

A violent explosion shook the air, and a spout of water, steam, mud, and shattered metal shot far up into the sky. As the camera of the Heat-Ray hit the water, the latter had immediately flashed into steam. In another moment a huge wave, like a muddy tidal bore but almost scaldingly hot, came sweeping round the bend upstream. I saw people struggling shorewards, and heard their screaming and shouting faintly above the seething and roar of the Martian's collapse.

For the moment I heeded nothing of the heat, forgot the patent need of self-preservation. I splashed through the tumultuous water, pushing aside a man in black to do so, until I could see round the bend. Half a dozen deserted boats pitched aimlessly upon the confusion of the waves. The fallen Martian came into sight downstream, lying across the river, and for the most part submerged.

Thick clouds of steam were pouring off the wreckage, and through the tumultuously whirling wisps I could see, intermittently and vaguely, the gigantic limbs churning the water and flinging a splash and spray of mud and froth into the air. The tentacles swayed and struck like living arms, and, save for the helpless purposelessness of these movements, it was as if some wounded thing were struggling for its life amid the waves. Enormous quantities of a ruddy-brown fluid were spurting up in noisy jets out of the machine.

My attention was diverted from this death flurry by a furious yelling, like that of the thing called a siren in our manufacturing towns. A man, knee-deep near the towing-path, shouted inaudibly to me and pointed. Looking back, I saw the other Martians advancing with gigantic strides down the river-bank from the direction of Chertsey. The Shepperton guns spoke this time unavailingly.

At that I ducked at once under water, and, holding my breath until movement was an agony, blundered painfully ahead under the surface as long as I could. The water was in a tumult about me, and rapidly growing hotter.

When for a moment I raised my head to take breath and throw the hair and water from my eyes, the steam was rising in a whirling white fog that at first hid the Martians altogether. The noise was deafening. Then I saw them dimly, colossal figures of grey, magnified by the mist. They had passed by me, and two were stooping over the frothing, tumultuous ruins of their comrade.

The third and fourth stood beside him in the water, one perhaps two hundred yards from me, the other towards Laleham. The generators of the Heat-Rays waved high, and the hissing beams smote down this way and that.

The air was full of sound, a deafening and confusing conflict of noises – the clangorous din of the Martians, the crash of falling houses, the thud of trees, fences, sheds flashing into flame, and the crackling and roaring of fire. Dense black smoke was leaping up to mingle with the steam from the river, and as the Heat-Ray went to and fro over Weybridge its impact was marked by flashes of incandescent white, that gave place at once to a smoky dance of lurid flames. The nearer houses still stood intact, awaiting

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their fate, shadowy, faint, and pallid in the steam, with the fire behind them going to and fro. *50*

(*from* Book 1, Chapter 12)

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

Or **20** Explore the ways in which Wells strikingly portrays the narrator.

from *STORIES OF OURSELVES VOLUME 2*

Remember to support your ideas with details from the writing.

Either **21** Read this passage from *A Walk to the Jetty* (by Jamaica Kincaid), and then answer the question that follows it:

The Anglican church bell struck seven.

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We parted, and when I turned away I didn't look back.

How does Kincaid vividly reveal the narrator's feelings at this moment in the novel?

Or **22** Explore how Margaret Atwood creates a sense of mystery in *When it Happens*.

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