

Answer **one** question on any text.

MAYA ANGELOU: *I Know Why The Caged Bird Sings*

Either 1 Read this extract, and then answer the question that follows it:

'Last night, after I said my prayers, I lay down on the bed.

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I tell you I was purt' near scared stiff.'

How does Angelou's writing make this passage so entertaining?

- Or** **2** Explore **two** moments in the book which make you particularly angry at the way Maya is treated. Support your ideas with details from Angelou's writing.
- Or** **3** You are Bailey, after the church service where Sister Monroe has told Reverend Thomas to "Preach it!".

Write your thoughts.

CAROL ANN DUFFY: *Selected Poems*

Either 4 Read this poem, and then answer the question that follows it:

The Dolphins

World is what you swim in, or dance, it is simple.

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There is a man and our mind knows we will die here.

How do Duffy's words convey a powerful impression of the dolphin's feelings in this poem?

Or 5 In what ways does Duffy powerfully convey feelings of loss in *Nostalgia*?

Or 6 What do you find entertaining about the portrayal of a poet's visit to a school in *Head of English*? Support your ideas with reference to Duffy's writing.

Turn over for Question 7.

HELEN DUNMORE: *The Siege*

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

She shrinks back from him, her eyes narrowing as if he is her enemy. 'Oh my God, you've come, you've come –'

'No, it's not that. He isn't dead, I promise you. He's alive. He's in the Erisman Hospital, with a shoulder wound. He came back with me in a hospital truck.'

'Is it bad?'

'It's not good, but it isn't dangerous. He had concussion, which can be more of a problem, but there doesn't seem to be a skull fracture.'

'You're a doctor?'

'Not yet. Fourth-year medic.'

'He got himself shot!' she bursts out. 'I should have known it, I should have stopped him going.'

'You couldn't have stopped him going.'

'What's that supposed to mean? He's got a son who's only five years old, did he tell you that? Or did he just forget about Kolya, the way he always does when it's not convenient? And now on top of everything else, he's got hurt. People are getting hurt all over the place who shouldn't even be there; they're not doing any good, they're just getting killed and then someone rolls them up in an old curtain if they're lucky and they're left for the Germans, like logs of wood. Well, thank God, you brought him back. And now he's wounded and – I'm sorry. I should be being grateful to you.'

Though she's retreated from him as far as she can, the entrance to the apartment is so tiny that he can still feel the sleep-warmth coming off her body. He smells the warm, strong scent of her skin and hair.

'Should we . . . Can we go inside? I've got to get back to the hospital in a minute, but I'd like to talk to you.'

'Don't go in there. Marina Petrovna's asleep. Come in the kitchen. Hush, we mustn't wake Kolya – he's been having bad dreams.'

They actually have their own apartment. He stares round. Yes, they have their own kitchen. It's tiny, but imagine not having to label all your food and put it on the right shelf in case someone else swipes it.

'It's a nice apartment,' he says.

'We have two rooms. Seventy-five square metres. We're very lucky, although I don't know how long we'll be able to hold on to it.'

She flushes, as if she's said more than she intended.

'A man like your father needs his space.'

'What?'

'A writer, I mean.' He pronounces the word 'writer' with a mixture of respect and doubt which makes it clear that there are no writers in his family. 'Even in the dugout, he wrote pages and pages, just as if he was sitting at his desk.'

'What happened to it?' she asks sharply.

'It's all right, I've got it here. That's why I've come – well, part of the reason. I didn't want to leave it lying about in the hospital.'

'No.'

He reaches into his breast-pocket and brings out the sheets of closely written paper, folded, limp and warm with the warmth of his own body.

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‘Thank you. But why don’t you sit down?’

She sits him at the little folding table, and automatically begins to prepare tea.

‘And I don’t suppose they gave you anything to eat,’ she mutters, 55
taking out half a loaf of black bread which has been carefully wrapped
in muslin overnight. ‘Well, you’d better have something here.’

‘Watch that knife.’

‘What?’

‘You’ll chop your finger off if you’re not careful.’ 60

She looks down at the loaf she’s cutting, then up at him with a
small, reluctant smile.

‘He’s really going to be all right? You’re sure about that?’

‘Sure.’

‘I’ll go back with you. There are all sorts of things he’ll need –’ 65

How does Dunmore make this first meeting between Anna and Andrei such a
striking moment in the novel?

Or 8 Explore **two** moments in the novel where Dunmore’s writing powerfully portrays the
suffering of the people of Leningrad.

Or 9 You are Marina Petrovna. Anna has just allowed you to stay in the apartment in
Leningrad.

Write your thoughts.

ALDOUS HUXLEY: *Brave New World*

Either 10 Read this extract, and then answer the question that follows it:

‘I don’t think you ought to see things like that,’ he said, making

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She compromised
and, into her cupped palm, shook out three half-gramme tablets.

What do you find striking about Huxley's presentation of the relationship between John (the Savage) and Lenina here?

Or 11 What does Huxley's writing make you feel about The Director? Support your ideas with details from the novel.

Or 12 You are Bernard. You are on your way back to London from the reservation with John, the Savage, and Linda.

Write your thoughts.

To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

Explore the ways in which Shakespeare makes this such an entertaining moment in the play.

Or 14 What does Shakespeare's writing make you feel about Demetrius? Support your ideas by close reference to the play.

Or 15 You are Puck. Oberon has ordered you to restore everything to the way it was.

Write your thoughts.

from *Songs of Ourselves* (from Part 1)

Either 16 Read this poem, and then answer the question that follows it:

Song: *Fear No More The Heat O' Th' Sun*

Fear no more the heat o' th' sun
 Nor the furious winter's rages;
 Thou thy worldly task hast done,
 Home art gone, and ta'en thy wages.
 Golden lads and girls all must, 5
 As chimney-sweepers, come to dust.

Fear no more the frown o' th' great;
 Thou art past the tyrant's stroke.
 Care no more to clothe and eat;
 To thee the reed is as the oak. 10
 The sceptre, learning, physic, must
 All follow this and come to dust.

Fear no more the lightning flash,
 Nor th' all-dreaded thunder-stone;
 Fear not slander, censure rash; 15
 Thou hast finished joy and moan.
 All lovers young, all lovers must
 Consign to thee and come to dust.

No exorciser harm thee!
 Nor no witchcraft charm thee! 20
 Ghost unlaid forbear thee!
 Nothing ill come near thee!
 Quiet consummation have,
 And renownèd be thy grave!

(by William Shakespeare)

In what ways does Shakespeare in this poem memorably convey the idea that death is not to be feared?

Or 17 What does Wyatt's writing make you feel about the speaker as you read *They Flee From Me, That Sometime Did Me Seek*? Support your ideas with details from the poem.

Or 18 Explore the ways in which the poet uses imagery to powerful effect in **one** of the following poems:

The Procession of the Seasons (by Edmund Spenser)

Sonnet 73 ('*That time of year thou mayst in me behold*') (by William Shakespeare).

Turn over for Question 19.

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

Either 19 Read this extract, and then answer the question that follows it:

Big Daddy: Has someone been lying to you?

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Brick: I'm sorry, Big Daddy.

How does Williams make this such a dramatic and significant moment in the play?

Or 20 In what ways does Williams make Maggie such a fascinating character? Support your ideas by close reference to the play.

Or 21 You are Big Mama, at the end of the play.

Write your thoughts.

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