CAMBRIDGE
International Education

Cambridge O Level

LITERATURE IN ENGLISH **2010/01**

Paper 1 Poetry and Prose (Open Text) **For examination from 2028**

SPECIMEN PAPER **1 hour 30 minutes**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

Candidates may take their set texts into the exam room. Texts may have highlighting, underlining or brief handwritten notes, but sticky notes are not allowed and there should be no other separate pieces of paper in the set text.

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.
- Each question is worth 25 marks.

This document has **12** pages. Any blank pages are indicated.

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Section B: Prose

text	question numbers	
Lesley Nneka Arimah: *What It Means When a Man Falls from the Sky*	7, 8	page 10
Jane Austen: *Pride and Prejudice*	9, 10	page 10
Ayanna Lloyd Banwo: *When We Were Birds*	11, 12	page 10
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The specimen questions in this document are for general illustrative purposes.

Please see the syllabus for the relevant year of examination for details of the set texts.

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Section A: Poetry

Answer **one** question from this section.

From *Songs of Ourselves, Volume 1*

Either **1** Explore the ways in which Cheng makes *Report to Wordsworth* such a disturbing poem.

Support your ideas with details from the text.

Report to Wordsworth

You should be here, Nature has need of you.
She has been laid waste. Smothered by the smog,
the flowers are mute, and the birds are few
in a sky slowing like a dying clock.
All hopes of Proteus rising from the sea *5*
have sunk; he is entombed in the waste
we dump. Triton's notes struggle to be free,
his famous horns are choked, his eyes are dazed,
and Neptune lies helpless as a beached whale,
while insatiate man moves in for the kill. *10*
Poetry and piety have begun to fail,
as Nature's mighty heart is lying still.
O see the wound widening in the sky,
God is labouring to utter his last cry.

(Boey Kim Cheng)

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Or **2** How does the speaker strikingly compare his lover to summer in *Sonnet 18*?

Support your ideas with details from the text.

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines *5*
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimmed.
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st; *10*
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

(William Shakespeare)

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From *Songs of Ourselves, Volume 3*

Either **3** Explore how Chudleigh powerfully presents the speaker's views about marriage in *To the Ladies*.

Support your ideas with details from the text.

To the Ladies

Wife and servant are the same,
But only differ in the name:
For when that fatal knot is tied,
Which nothing, nothing can divide:
When she the word obey has said, *5*
And man by law supreme has made,
Then all that's kind is laid aside,
And nothing left but state and pride:
Fierce as an Eastern prince he grows,
And all his innate rigour shows: *10*
Then but to look, to laugh, or speak,
Will the nuptial contract break.
Like mutes she signs alone must make,
And never any freedom take:
But still be governed by a nod, *15*
And fear her husband as a God:
Him still must serve, him still obey,
And nothing act, and nothing say,
But what her haughty lord thinks fit,
Who with the power, has all the wit. *20*
Then shun, oh! shun that wretched state,
And all the fawning flatt'rers hate:
Value your selves, and men despise,
You must be proud, if you'll be wise.

(Mary Chudleigh)

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Or **4** How does Murray movingly convey the speaker's sense of loss in *The Widower in the Country*?

Support your ideas with details from the text.

The Widower in the Country

I'll get up soon, and leave my bed unmade.
I'll go outside and split off kindling wood
from the yellow-box log that lies beside the gate,
and the sun will be high, for I get up late now.

I'll drive my axe in the log and come back in *5*
with my armful of wood, and pause to look across
the Christmas paddocks aching in the heat,
the windless trees, the nettles in the yard ...
and then I'll go in, boil water and make tea.

This afternoon, I'll stand out on the hill *10*
and watch my house away below, and how
the roof reflects the sun and makes my eyes
water and close on bright webbed visions smeared
on the dark of my thoughts to dance and fade away.
Then the sun will move on, and I will simply watch, *15*
or work, or sleep. And evening will come on.

Getting near dark, I'll go home, light the lamp
and eat my corned-beef supper, sitting there
at the head of the table. Then I'll go to bed.
Last night I thought I dreamed – but when I woke *20*
the screaming was only a possum ski-ing down
the iron roof on little moonlit claws.

(Les Murray)

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Kayo Chingonyi: *Kumukanda*

Either **5** In what ways does Chingonyi memorably present his thoughts and feelings in *Baltic Mill*?

Support your ideas with details from the text.

Baltic Mill

Though you maintain the elements
have conspired against us we still
inch the cobbled street past Castle
Keep down to the Quayside's rain-
slick paving slabs all for the thrill *5*
of standing across from Baltic Mill
in a turbid mist lifted from the Tyne.

We planned to catch a talk at the Laing
or the Biscuit but, pushed for time,
plumped for a backstreet pizzeria, throw- *10*
back to another world, a haberdasher's
maybe or greasy spoon for blackface
minstrels from Gateshead mines and
iron works. The North Sea wind-chill

bids us leave behind this city of faces *15*
cast in stories passed down, vestige
of years when hundreds of miles stood
between us. The exact course that brought
us here is unimportant. It is that we met
like this river, drawn from two sources, *20*
offered up our flaws, our sedimental selves.

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Or **6** How does Chingonyi use words and images to vivid effect in *Waves*?

Support your ideas with details from the text.

Waves

The year waves came in, when we sang
you're sweet like chocolate, boy
without shame, everyone had a method

for taming even the most rebellious head
of pepper grains into slick, crazy-paved, *5*
deference to R&B stars looming large

from hoardings, pasted into diaries
and exercise books, their lyrics written
out on the backs of hands. We wanted

to be wanted like that, so we slept with *10*
our mothers' head wraps tight, to keep
the facade in place. Some taught themselves

the grace of clippers, so they could tidy
up their edges in the bathroom mirror,
others sought the counsel of barbers, *15*

technicians of the razor blade
who could elevate a trim to a thing
of head-turning, transcendent beauty.

But for all we tried to hide our stubble,
ashamed of the hair's natural grain, *20*
it came back unbidden as if each follicle

knew that soon we would covet shaved
lines in sideburns, eyebrows, anything
to set ourselves apart, betray our roots.

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Section B: Prose

Answer **one** question from this section.

Lesley Nneka Arimah: *What It Means When a Man Falls from the Sky*

Either

7 How does Arimah create such powerful impressions of the future in the short story *What It Means When a Man Falls from the Sky*?

Support your ideas with details from the text.

Or

8 Explore how Arimah creates such memorable endings to **two** of the following stories:

- *Light*
- *Windfalls*
- *Who Will Greet You at Home*.

Support your ideas with details from the text.

Jane Austen: *Pride and Prejudice*

Either

9 To what extent does Austen portray Mr Bingley as a weak character?

Support your ideas with details from the text.

Or

10 Explore the ways in which Austen makes *Pride and Prejudice* such an entertaining novel.

Support your ideas with details from the text.

Ayanna Lloyd Banwo: *When We Were Birds*

Either

11 In what ways does Banwo movingly present betrayal in the novel?

Support your ideas with details from the text.

Or

12 How does Banwo powerfully depict the relationship between Darwin and his father, Levi?

Support your ideas with details from the text.

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Kiran Desai: *Hullabaloo in the Guava Orchard*

Either

13 How does Desai vividly depict Sampath's life in the orchard?

Support your ideas with details from the text.

Or

14 Explore the ways in which Desai presents comic moments in the novel.

Support your ideas with details from the text.

Susan Hill: *I'm the King of the Castle*

Either

15 How does Hill vividly convey the impact of the Red Room and Hang Wood on Kingshaw?

Support your ideas with details from the text.

Or

16 In what ways does Hill create particularly disturbing impressions of childhood?

Support your ideas with details from the text.

Colm Tóibín: *Brooklyn*

Either

17 How does Tóibín create memorable impressions of Eilis's life before she leaves Enniscorthy?

Support your ideas with details from the text.

Or

18 Explore how Tóibín vividly depicts prejudice in the novel *Brooklyn*.

Support your ideas with details from the text.

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From *Stories of Ourselves, Volume 3*

Either

19 Explore how the writers strikingly capture the lives of the following **two** characters:

- Mrs Sommers in *A Pair of Silk Stockings* (by Kate Chopin)
- Shubha in *Smoke* (by Ila Mehta).

Support your ideas with details from the texts.

Or

20 In what ways does David Lodge make *The Man Who Wouldn't Get Up* such an intriguing story?

Support your ideas with details from the text.

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