



SUBJECT: **English Literature**
PAPER NUMBER: I
DATE: 13th May 2019
TIME: 4:00 p.m. to 6:05 p.m.

Answer **BOTH** sections.

Candidates are reminded that:

- it is **not** necessary to repeat the words of the question in the answer.
- as far as possible, answers should be limited to the lines provided.

Section A	Section B	TOTAL

SECTION A

Read the following poem carefully and then answer the questions that follow:

On Turning Ten

5 The whole idea of it makes me feel
 like I'm coming down with something,
 something worse than stomach ache
 or the headaches I get from reading in bad light—
 a kind of measles of the spirit,
 a mumps of the psyche,
 a disfiguring chicken pox of the soul.

10 You tell me it is too early to be looking back,
 but that is because you have forgotten
 the perfect simplicity of being one
 and the beautiful complexity introduced by two.
 But I can lie on my bed and remember every digit.
 At four I was an Arabian wizard.
 I could make myself invisible
15 by drinking a glass of milk a certain way.
 At seven I was a soldier, at nine a prince.

20 But now I am mostly at the window
 watching the late afternoon light.
 Back then it never fell so solemnly
 against the side of my tree house,
 and my bicycle never leaned against the garage
 as it does today,
 all the dark blue speed drained out of it.

25 This is the beginning of sadness, I say to myself,
 as I walk through the universe in my sneakers.
 It is time to say goodbye to my imaginary friends,
 time to turn the first big number.

30 It seems only yesterday I used to believe
 there was nothing under my skin but light.
 If you cut me I would shine.
 But now when I fall upon the sidewalks of life,
 I skin my knees. I bleed.

Billy Collins

1. Underline the correct answer.
This poem is a nostalgic one because the speaker:
 - a. looks forward to growing up.
 - b. regrets his past.
 - c. thinks about the past with fondness.

(1)

DO NOT WRITE ABOVE THIS LINE

2. Quote **TWO** words from the first stanza which show that the speaker is not referring to physical pain.

_____ (2)

3. Suggest a possible reason why the poet uses everyday language.

_____ (2)

4. Explain the importance of the phrase 'every *digit*' in the second stanza (line 12). Give **TWO** reasons.

_____ (2)

5. The speaker repeats the word 'time' in lines 26 and 27. What is the effect of this repetition?

_____ (2)

6. Quote **TWO** phrases from the fourth stanza which indicate that the speaker is caught between two worlds.

_____ (2)

7. a. Name the following figure of speech (line 23):

'All the dark blue speed drained out of it.'

_____ (1)

b. Explain its effectiveness.

_____ (2)

c. In what way is this image different from that conveyed by the 'late afternoon light' (line 18) in the same stanza?

_____ (2)

SECTION B

Read the passage carefully and answer the questions that follow.

I was set down from the carrier's cart at the age of three; and there with a sense of bewilderment and terror my life in the village began.

5 The June grass, amongst which I stood, was taller than I was, and I wept. I had never been so close to grass before. It towered above me and all around me, each blade tattooed with tiger skins of sunlight. It was knife-edged, dark and wicked green, thick as a forest and alive with grasshoppers that chirped and chattered and leapt through the air like monkeys.

10 I was lost and didn't know where to move. A tropic heat oozed up from the ground, rank with sharp odours of roots and nettles. Snow-clouds of elder-blossom banked in the sky, showering upon me the fumes and flakes of their sweet and giddy suffocation. High overhead ran frenzied larks, screaming, as though the sky was tearing apart.

15 For the first time in my life I was out of the sight of humans. For the first time in my life I was alone in a world whose behaviour I could neither predict nor fathom: a world of birds that squealed, of plants that stank, of insects that sprang about without warning. I was lost and did not expect to be found again. I put back my head and howled, and the sun hit me smartly on the face, like a bully.

20 From this daylight nightmare I was awakened, as from many another, by the appearance of my sisters. They came scrambling and calling up the steep rough bank, and parting the long grass found me. Faces of roses, familiar, living; huge shining faces hung up like shields between me and the sky; faces with grins and white teeth (some broken) to be conjured up like genii with a howl, brushing off terror with their broad scoldings and affection. They leaned over me – one, two, three – their mouths smeared with red currants and their hands dripping with juice.

25 "There, there, it's alright, don't you wail anymore. Come down 'ome and we'll stuff you with currants."

And Marjorie, the eldest, lifted me into her long brown hair, and ran me jogging down the path and through the steep rose-filled garden, and set me down on the cottage doorstep, which was our home, though I couldn't believe it.

30 That was the day we came to the village, in the summer of the last year of the First World War. To a cottage that stood in a half-acre of garden on a steep bank above a lake; a cottage with three floors and a cellar and a treasure in the walls, with a pump and apple trees, syringe* and strawberries, rooks in the chimneys, frogs in the cellar, mushrooms on the ceiling, and all for three and sixpence a week.

35 I don't know where I lived before then. My life began on the carrier's cart which brought me up the long slow hills to the village, and dumped me in the high grass, and lost me. I had ridden wrapped up in a Union Jack to protect me from the sun, and when I rolled out of it, and stood piping loud among the buzzing jungle of that summer bank, then, I feel, was I born. And to all the rest of us, the whole family of eight, it was the beginning of life.

* A type of tree

(From 'Cider with Rosie' by Laurie Lee)

This section continues on next page.

DO NOT WRITE ABOVE THIS LINE

1. Underline the correct answer.
The passage details:
- a. the experience of a three-year-old whose family has moved to a cottage in the village.
 - b. the experience of a child whose family returns to its annual holiday in the village.
 - c. the experience of a child who has been sent to live with relatives in the village.
- (1)

2. With close reference to the second paragraph (lines 3-7), explain how the author conveys a negative image of the grass.
- _____
- _____
- _____ (3)

3. Limiting your answer to the third paragraph (lines 8-11), write about how the author's use of imagery appeals to **FOUR** different senses.
- _____
- _____
- _____
- _____ (4)

4. There is a significant change in mood in the passage. Comment on this change and how it comes about.
- _____
- _____
- _____ (2)

5. In what ways does the author convey the child's sense of desperation in the fourth paragraph (lines 12-16)?
- _____
- _____
- _____ (2)

DO NOT WRITE ABOVE THIS LINE

6. What is the effect of the use of direct speech in line 24?

(2)

7. In what way does *'their mouth smeared with red currants and their hands dripping in juice'* (lines 22-23) contrast with the image of nature at the start of the passage?

(2)

8. Underline the word that best describes the sixth paragraph (lines 29-33).

- a. Narrative
 - b. Descriptive
 - c. Reflective
 - d. Argumentative
- (1)

9. Comment on the effective use of frequent commas and the repeated use of *'and'* in the quote below:

'To a cottage that stood in a half-acre of garden on a steep bank above a lake; a cottage with three floors and a cellar and a treasure in the walls, with a pump and apple trees, syringe and strawberries, rooks in the chimneys, frogs in the cellar, mushrooms on the ceiling, and all for three and sixpence a week.'* (lines 30-34)

(2)

This section continues on the next page.



SUBJECT:	English Literature
PAPER NUMBER:	IIA
DATE:	15 th May 2019
TIME:	4:00 p.m. to 6:05 p.m.

Answer **ONE** question from **EACH SECTION**. Each section carries equal marks.

SECTION A: DRAMA

Answer **ONE** question only on **ONE** text.

***Twelfth Night*, W. Shakespeare**

1 **VIOLA**

She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my Lord's ring! why, he sent her none.
I am the man: if it be so, as 'tis,
Poor lady, she were better love a dream.
Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms!
Alas, our frailty is the cause, not we!
For such as we are made of, such we be.
How will this fadge? My master loves her dearly;
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love;
As I am woman, --now alas the day! --
What thriftless sighs shall poor Olivia breathe!
O time! Thou must untangle this, not I;
It is too hard a knot for me to untie!

- a. Discuss the immediate circumstances in which these words are spoken. (4)
- b. Compare and contrast the characters of Olivia and Viola. (6)
- c. Discuss some of the complications that arise in *Twelfth Night* because characters are in disguise. (7)

OR

- 2 Discuss how Shakespeare uses comedy in *Twelfth Night*.

OR

Please turn the page.

- 3 Malvolio tends to come across mainly as an unsympathetic character, but the audience still tends to pity him in the end. Discuss.

OR

The Merchant of Venice, W. Shakespeare

- 4 **GOBBO**
Master young man, you, I pray you, which is the way to Master Jew's?
- LAUNCELOT**
[Aside] O heavens, this is my true begotten father! who, being more than sand blind, high-gravel blind, knows me not: I will try confusions with him.
- GOBBO**
Master young gentleman, I pray you, which is the way to Master Jew's?
- LAUNCELOT**
Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.
- GOBBO**
By God's sotties 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or not?

- a. Discuss the immediate circumstances in which these words are spoken. (4)
- b. Write about the character of Launcelot Gobbo and his importance in *The Merchant of Venice*. (6)
- c. Write about the relationships between parents and their children in *The Merchant of Venice*. (7)

OR

- 5 In *The Merchant of Venice* it becomes clear that money cannot buy love. Discuss.

OR

- 6 Bassanio's reasoning that true worth lies within leads him to ultimately choose the right casket. Discuss how this is a central lesson in *The Merchant of Venice*.

OR

Macbeth, W. Shakespeare

7 **MACBETH**

There's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

LADY MACBETH

What's to be done?

MACBETH

Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day;
And with thou bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens; and
the crow
Makes wing to the rooky wood;
Good things of the day begin to droop and drowse;
While night's black agents to their preys do rouse.
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill.
So, prithee, go with me.

- a. Describe the immediate circumstances in which these lines are spoken. (4)
- b. Explain how, in the initial part of the play, Lady Macbeth and the witches play an important part in Macbeth's downfall. (6)
- c. Discuss the importance of the element of darkness in *Macbeth*. (7)

OR

- 8 Discuss how guilt affects the characters of Macbeth and Lady Macbeth in the play.

OR

- 9 Discuss **ONE** of the following contrasts with close reference to the play:

- a. Order and Chaos
- b. Good and Evil
- c. War and Peace

OR

Please turn the page.

A View from the Bridge, A. Miller

10 Show how the theme of jealousy is explored in the play.

OR

11 Fear seems to be one of the main driving forces in *A View from the Bridge*. Discuss.

OR

12 Discuss possible reasons for Eddie Carbone's tension and tendency to distrust others.

OR

Dear Nobody, B. Doherty, The Play of Kes, B. Hines and A. Stronach* and *Fast, David Grant

13 Discuss the importance of **TWO** different settings in *Dear Nobody*.

OR

14 In spite of *The Play of Kes* being a sad play, Barry Hines uses humour when ridiculing most of the adult figures. Discuss.

OR

15 Write about the reader's attitude towards Hollie and Charlie throughout the course of the play *Fast*.

OR

16 *The Play of Kes* and *Dear Nobody* focus on problems that some teenagers face in their relationships with their parents. Discuss this statement with reference to both Billy and Helen.

OR

17 The protagonists of *The Play of Kes* and *Fast* yearn for attention. Discuss.

AND

SECTION B: POETRY

Answer ONE question only.

The New Dragon Book of Verse

1 Explain how the poets convey the theme of loneliness in the poems 'My Parents Kept Me from Children who were Rough' and 'Not Waving but Drowning'.

OR

2 Discuss the way in which the poets of 'The Lesson' and 'Dulce et Decorum est' explore the theme of death.

OR

3 Sometimes poetry makes readers feel uncomfortable. Discuss with reference to **TWO** poems you have studied.

AND

SECTION C: PROSE

Answer ONE question only on ONE text.

Frankenstein, M. Shelley

- 1 Discuss how Mary Shelley manages to create both a feeling of horror and of sympathy for the creature.

OR

- 2 Who do you think is to blame for the creature becoming a monster? Is it Victor Frankenstein, society or the creature himself?

OR

- 3 Discuss Victor's and the creature's views on women.

OR

The Great Automatic Grammatizator and Other Stories, R. Dahl

- 4 Exaggeration is often used by Dahl to heighten the element of suspense in the narrative. Explain with close reference to any **TWO** stories.

OR

- 5 In a number of short stories, characters believe they are in control when, in reality, they are not. Write about **TWO** such characters.

OR

- 6 Select **TWO** stories from the collection and explain why you prefer one over the other.

OR

Animal Farm, G. Orwell

- 7 In *Animal Farm* both the cunning use of language and brute force are used by the powerful to manipulate and control others. Discuss.

OR

- 8 At one point in the story, Benjamin says 'Things never had been, nor ever could be much better or worse'. Explain the relevance of these words in the novel.

OR

- 9 *Animal Farm* is a criticism of people in power. Discuss.

OR

Please turn the page.

The Boy in the Striped Pyjamas, J. Boyne

- 10 Discuss the way in which Bruno's destiny is determined by his father, his mother and Bruno himself.

OR

- 11 In the novel, Nazism is portrayed through the authority, obedience, abuse and eagerness of some of the characters. Discuss.

OR

- 12 *The Boy in the Striped Pyjamas* is often described as a disturbing story. Its intention is to make the readers uncomfortable. Discuss.

OR

Private Peaceful, M. Morpurgo

- 13 The theme of loss is central to the novel *Private Peaceful*. Discuss.

OR

- 14 In *Private Peaceful*, Morpurgo tries to show that war is not something glorious. Discuss with close reference to the novel.

OR

- 15 Individuals can be powerful in different ways. Discuss the way in which **TWO** characters use their power in the novel.

OR

The Other Side of Truth, B. Naidoo

- 16 With close reference to the novel, explain how Nigeria, London and the British schools attended by Sade and Femi are settings that present challenges to the protagonists.

OR

- 17 While *The Other Side of Truth* is the specific story of Sade and Femi, it presents the reader with experiences that are true to most refugees. Discuss.

OR

- 18 The conflict between telling the truth and lying is a theme that runs throughout the novel. Discuss.



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Answer **ONE** question from **EACH SECTION**. Each section carries equal marks.

SECTION A: DRAMA

Answer **ONE** question only on **ONE** text.

***Twelfth Night*, W. Shakespeare**

- 1 Some characters in *Twelfth Night* are truly foolish while others pretend to be so to deceive others. Discuss this statement with reference to any **TWO** characters in the play.

OR

- 2 Friendship is a central theme in *Twelfth Night*. With close reference to the text, choose any **TWO** friendships in the play and discuss how each develops.

OR

- 3 Write about the theme of love in *Twelfth Night*.

OR

***The Merchant of Venice*, W. Shakespeare**

- 4 Write about the theme of revenge in *The Merchant of Venice*.

OR

- 5 With close reference to *The Merchant of Venice*, write about Antonio's character as it is revealed by the way he treats Bassanio and Shylock.

OR

- 6 Write about the importance of the trial scene in *The Merchant of Venice*.

OR

***Macbeth*, W. Shakespeare**

- 7 With close reference to the play, write about **TWO** instances that reveal the betrayal of trust in close relationships.

OR

Please turn the page.

- 8 Choose any **TWO** of the following characters and, with close reference to the text, write about their importance in the play:
- Duncan
 - Banquo
 - Malcolm

OR

- 9 With close reference to the text, write about the role that the supernatural plays in *Macbeth*.

OR

A View from the Bridge, A. Miller

- 10 Write about the development of Catherine's character in *A View from the Bridge*.

OR

- 11 Write about **TWO** conflicts in *A View from the Bridge*.

OR

- 12 Write about the relationship between Eddie Carbone and Catherine in *A View from the Bridge*.

OR

Dear Nobody, B. Doherty and The Play of Kes, B. Hines and A. Stronach, Fast, David Grant

- 13 Write about the significance of Helen's act of writing letters to her unborn child in the play *Dear Nobody*.

OR

- 14 In *The Play of Kes*, the world Billy escapes to brings out his good side. Discuss.

OR

- 15 Write about the role friendship plays in *Fast*.

OR

- 16 Write about the role played by parents in *Dear Nobody* and *The Play of Kes*.

OR

- 17 Hines and Grant both use a school setting in their plays. Comment on the way in which the school setting is portrayed differently in *The Play of Kes* and *Fast*.

AND

SECTION B: POETRY

Answer ONE question only.

The New Dragon Book of Verse

- 1 With close reference to the poems 'We are Going to See the Rabbit' and 'The Lesson', explore the ways in which the **TWO** poets express a sense of disappointment.

OR

- 2 Write about the different emotions that the ship arouses in 'Sea Fever' and 'The Discovery'.

OR

- 3 Poets capture particular moments in life. Write about this by referring to **TWO** poems you have studied.

AND

SECTION C: PROSE

Answer ONE question only on ONE text.

Frankenstein, M. Shelley

- 1 Victor Frankenstein makes a number of wrong decisions in the novel. Write about **TWO** of them.

OR

- 2 Write about the role nature plays in *Frankenstein*.

OR

- 3 Write about **THREE** things that the creature learns from humans.

OR

The Great Automatic Grammatizator and Other Stories, R. Dahl

- 4 Things are not always what they seem. Discuss with reference to any **ONE** story from the collection.

OR

- 5 The man from the south and the landlady are elderly individuals who are much more dangerous than one initially expects them to be. Write about how Dahl changes the reader's first impression of these **TWO** characters.

OR

- 6 The idea of making money quickly is found in a number of stories in the collection. With close reference to any **TWO** stories explain how characters plan to make an easy profit.

OR

Please turn the page.

Animal Farm, G. Orwell

- 7 Explain why for most of the animals life under Jones and life without a human master was not really different.

OR

- 8 A fable is a story that expresses a moral, a life lesson. With close reference to the novel, write about **TWO** life lessons one may draw from *Animal Farm*.

OR

- 9 Jones and Napoleon are two of the villains in *Animal Farm*. Write about these **TWO** characters.

OR

The Boy in the Striped Pyjamas, J. Boyne

- 10 Write about the life that Bruno and Shmuel had before going to Auschwitz.

OR

- 11 In the novel *The Boy in the Striped Pyjamas*, honesty and innocence are present alongside atrocious evil. Discuss.

OR

- 12 Compare and contrast the characters of Bruno and Gretel.

OR

Private Peaceful, M. Morpurgo

- 13 "Charlie could have left me there. He could have made a run for it and got clean away, but Charlie is not like that. He never has been." Narrate the incident Tommo speaks about in this quote and the consequences of Charlie's action.

OR

- 14 Sergeant Hanley and Captain Wilkes are two military officers who have very different ideas about how to treat soldiers. Write about these **TWO** characters.

OR

- 15 In Morpurgo's *Private Peaceful* there are different forms of love. Write about **THREE** of these.

OR

The Other Side of Truth, B. Naidoo

- 16 The trauma of having their mother killed and having to escape from their country Nigeria affects Sade and Femi differently. Write about this.

OR

- 17 Write about **TWO** acts of kindness in the novel.

OR

- 18 Folarin Solaja is a father and a journalist who means well, but has to make difficult decisions. Write about some of these decisions.