



## Cambridge IGCSE™

## LITERATURE IN ENGLISH

0475/11

Paper 1 Poetry and Prose

May/June 2024

1 hour 30 minutes



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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Ted Hughes from <i>New Selected Poems</i>	5, 6	pages 12–15

## Section B: Prose

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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:

*The City Planners*

Cruising the residential Sunday

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order in a bland madness of shows

(Margaret Atwood)

How does Atwood convey a disturbing impression of the city created by the planners in this poem?

- Or 2 Explore the way in which Hardy makes *He Never Expected Much* a memorable poem.

*He Never Expected Much*

Well, World, you have kept faith with me,  
 Kept faith with me;  
 Upon the whole you have proved to be  
 Much as you said you were.  
 Since as a child I used to lie 5  
 Upon the leaves and watch the stars,  
 Never, I own, expected I  
 That life would all be fair.

'Twas then you said, and since have said,  
 Times since have said,  
 In that mysterious void you lived  
 From clouds and hills around:  
 'Many have loved me desperately,  
 Many with an oath of renity,  
 While some have shown contempt of me 15  
 Till they dropped underground.

'I do not promise ever more,  
 Child; ever more;  
 Just neutral-tinted haps and a life;  
 You said to minds like mine. 20  
 With warning for your credit's sake!  
 While I for one failed not to take,  
 And hence could seem a bit to rain and abate  
 As each year might assign.

(Thomas Hardy)

**TURN OVER FOR QUESTION 3.**

**SONGS OF OURSELVES VOLUME 2: from Part 4**

**Remember to support your ideas with details from the writing.**

**Either 3** Read this poem, and then answer the question that follows it:

*Rooms*

I remember rooms that have had their part  
 In the steady bowing down of the heart.  
 The room in Paris the room at Geneva,  
 The little damp room with the seaweed smell,  
 And that endless maddening sound of the tide— 5  
 Rooms where for good or for ill— things died.  
 But there is the room where we (two) lie dead,  
 Though every morning we seem to wake and might just as well seem  
 to sleep again  
 As we shall somewhere in the other quieter, dustier bed 10  
 Out there in the sun—in the rain.

(Charlotte Mew)

How does Mew memorably depict rooms that she has experienced in this poem?



**TURN OVER FOR QUESTION 4.**

- Or 4 Explore the way in which Shelley uses words and images to vivid effect in *Stanzas Written in Dejection, Near Naples*.

*Stanzas Written in Dejection, Near Naples*

I

The air is warm, the sky is clear,  
 The waves are dancing fast and bright,  
 Blue isles and snowy mountains wear  
 The purple noon's transparent might, 5  
 The breath of the moist earth is light,  
 Around its unopened buds  
 Like many a voice of one delight,  
 The winds the birds the ocean floods  
 The City's voice itself, is soft like Solitude's 10

II

I see the Deep's untrampled floor  
 With green and purple seaweeds brown;  
 I see the waves upon the shore,  
 Like light dissolved in star-bowers thrown: 15  
 I sit upon the sands alone,—  
 The lightning of the noontide ocean  
 Is flashing round me, and a tone  
 Arises from its measured motion,  
 How sweet! did any heart now share in my emotion. 20

III

Alas I have nor hope nor health,  
 Nor peace within nor calm around,  
 Nor that content surpassing wealth  
 The sage in meditation found, 25  
 And walked with inward glory crowned—  
 Nor fame, nor power, nor love, nor leisure.  
 Others I see whom these surround—  
 Smiling they live, and all life pleasure;—  
 To me that cup has been dealt in another measure. 30

IV

Yet now despite air itself is mild,  
 Even as the winds and waters are;  
 I could lie down like a tired child,  
 And weep away the life of care 35  
 While I have borne and yet must bear,  
 Till death like sleep might steal on me,  
 And I might feel in the warm air  
 My bones grow old, and hear the sea  
 Breathe o'er my dying brain its last monotony. 40

11

V

Some might lament that I were old,  
 As I, when this sweet day is gone,  
 Which my lost heart, too soon grown old,  
 Inherits with this untimely moan; 45  
 They might lament— or I am one  
 Whom men love not, and yet regret,  
 Unlike this day, which, when the sun  
 Shall on its taintles glory set,  
 Will linger, though enjoyed, like joy in memory yet. 50

(Percy Bysshe Shelley)

**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:

*Football at Slack*

Between plunging a lley on a bareback of hill

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Lifted the cloud's edge, to watch them.

In what way does Hughes vividly convey the pleasure that the men get from the football match?

**TURN OVER FOR QUESTION 6.**

14

- Or 6 Explore the way in which Hughes creates memorable impressions of his mother and her sister in *Anniversary*.

*Anniversary*

My mother in her feathers of flame

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Able for all that dis ane to think me him.

**SECTION B: PROSE**

Answer **one** question from this section.

**CHIMAMANDA NGOZI ADICHIE: *Purple Hibiscus***

**Remember to support your ideas with details from the writing.**

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

When we got to Ezi Icheke, cars lined the road almost bumper to bumper.

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Papa-

Nnuke was appalled, turning to glare at Jaja.

How does Adibe make this a vivid moment in the novel?

**Or**      **8**      Explore the ways in which Adibe movingly portrays the relationship between Kambili and Mama.

CHARLES DICKENS: *Great Expectations*

Remember to support your ideas with details from the writing.

Either 9 Read this passage, and then answer the question that follows it:

They had taken me into the kitchen, and I had lain my head down on the old deal table. Biddy held one of my hands to her lips and Joe's resting touch was on my shoulder. 'Whichever wasn't strong enough, my dear, for to be surprised,' said Joe. And Biddy said, 'I ought to have thought of it, dear Joe, but I was too happy.' They were both so rejoiced to see me, so proud to see me, so touched by my coming to them, so delighted that I should have come by accident to make their day complete!

5

My first thought was one of great thankfulness that I had never breathed this last baffled hope to Joe. How often, while he was with me in my illness had it risen to my lips! How irredeemable would have been his knowledge of it, if he had remained with me but another hour!

10

'Dear Biddy,' said I, 'you have the best husband in the whole world, and if you could have seen him by my bed you would have – But no, you couldn't love him better than you do.'

'No, I couldn't indeed,' said Biddy.

15

'And, dear Joe, you have the best wife in the whole world, and he will make you as happy as ever you desire to be, you dear, good, noble Joe!'

Joe looked at me with a quivering lip, and fairly put his knees before his eyes.

20

'And Joe and Biddy both, as you have been to burden to-day, and are in charity and love with all mankind, receive my humble thanks for all you have done for me, and all I have so ill repaid! And when I say that I am going away within the hour, for I am soon going abroad, and that I shall never return until I have worked for the money with which you have kept me out of prison, and have sent it to you, don't think dear Joe and Biddy, that if I could repay it a thousand times over, I suppose I could afford a farthing of the debt I owe you, or that I would do so if I could!'

25

They were both melted by these words and both entreated me to say no more.

30

'But I must say more. Dear Joe, I hope you will have children to love, and that some little fellow will sit in this chimney corner of a winter night, who may remind you of another little fellow gone out of it for ever. Don't tell him, Joe, that I was thankful – don't tell him, Biddy, that I was ungenerous and unjust; only tell him that I honoured you both, because you were both so good and true, and that, as your child, I said it would be natural to him to grow up a much better man than I did.'

35

'I ain't a going,' said Joe, from behind his knees, 'to tell him nothink o' that natur, Pip. Nor Biddy ain't. Nor yet no one ain't.'

'And now, though I know you have already done it in your own kind hearts pray tell me, both, that you forgive me! Pray let me hear you say the words that I may carry the sound of them away with me, and then I shall be able to believe that you are true to me, and think better of me, in the time to come!'

40

'O dear old Pip, old chap,' said Joe. 'God knows as I forgive you, if I have any hink to forgive!'

45

'Amen! And God knows I do!' echoed Biddy.

'Now let me go up and look at my old little room, and rest there a few minutes by myself. If, and then when I have eaten and drunk with you, go with me as far as the finger-posts, dear Joe and Biddy, before we say good-bye!'

50

(from Chapter 58)

Explore the way in which Dickens makes this moment in the novel so moving.

Or 10 In what way does Dickens make Wemmick such an intriguing character?

DAPHNE DU MAURIER: *Rebecca*

**Remember to support your ideas with details from the writing.**

**Either 11** Read this passage, and then answer the question that follows it:

‘Max m!’ I cried. ‘Max m!’

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And the ab es blew towards us  
with the a It wind from the e a.

(from Chapter 27)

How does du Maurier make this a b a dramatic ending to the nove l?

Or 12 Explore the way in which du Maurier vividly o ne s the narrator's fear of Mrs Dane rs

**JHUMPA LAHIRI: *The Namesake***

**Remember to support your ideas with details from the writing.**

**Either 13** Read this passage, and then answer the question that follows it:

The night is windy, so much so that the arjuns bob slightly from time to time, and brown leaves as large as human feet fly across the road in the headlights' glare.

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‘You remind me of  
everything that followed.’

(from Chapter 5)

How does Lahiri make this a powerful moment in the novel?

Or 14 Explore the way in which Lahiri strikingly portrays Abima.

**JOAN LINDSAY: *Picnic at Hanging Rock***

**Remember to support your ideas with details from the writing.**

**Either 15** Read this passage, and then answer the question that follows it:

The door closed on the empty room.

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Mrs Lumley, under the stress of a most unpleasant afternoon, had forgotten to unfasten the leather straps that held the child Sara rigid on the horizontal board.

(from Chapter 12)

In what way does Linda create this as a disturbing and revealing moment in the novel?

**Or**      **16** Explore the way in which Linda creates a vivid impression of Miranda.

**YANN MARTEL: *Life of Pi***

**Remember to support your ideas with details from the writing.**

**Either 17** Read this passage, and then answer the question that follows it:

I let myself down the slide.

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God be with you.'

(from Chapter 94)

How does Martel powerfully depict this moment when Pi finally reaches land?

Or 18 Explore the ways in which Martel vividly conveys Rib and Parker's suffering.

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:

The fighting was beginning. Almost immediately unseen batteries across the river to our right, unseen beauty of the trees took up the furious firing heavily one after the other. A woman screamed. Everyone stood arrested by the sudden stir of battle, near us and quite invisible to us. Nothing was to be seen save flat meadows now feeding unobtrusively for the most part, and solitary pollard willows motionless in the warm sunlight.

5

'The soldiers stop 'em,' said a woman beside me, doubtfully. A haziness rose over the tree-tops.

Then suddenly we saw a rush of smoke far away up the river, a puff of smoke that jerked up into the air and hung; and forthwith the ground heaved underfoot and a heavy explosion shook the air, shaking two or three windows in the houses near, and leaving us astonished.

10

'Here they are!' shouted a man in a blue jersey. 'Yonder! Do you see them? Yonder!'

15

Quickly, one after the other, one, two, three, four of the armoured Martians appeared, far away over the little trees across the flat meadows that stretch towards Chertsey, and speeding hurriedly towards the river. Little oval figures they seemed at first, going with a rolling motion and as fast as flying birds.

20

Then, advancing obliquely towards us came a fifth. Their armoured bodies glittered in the sun as they swept swiftly forward upon the guns growing rapidly larger as they drew nearer. One on the extreme left, the remotest that is flourished a huge arrow high in the air, and the ghastly, terrible Heat-Ray I had already seen on Friday night pointed towards Chertsey and struck the town.

25

At sight of these strange, swift, and terrible creatures the crowd near the water's edge seemed to me to be for a moment horror-struck. There was no screaming or shouting, but a silence. Then a hoarse murmur and a movement of feet – a pulsing from the water. A man, too frightened to drop the portmanteau he carried on his shoulder, swung round and sent me staggering with a blow from the corner of his burden. A woman thrust at me with her hand and rubbed past me. I turned, with the rush of the people, but I was not too terrified for thought. The terrible Heat-Ray was in my mind. To get under water! That was it!

35

'Get under water!' I shouted, unheeded.

I faded about again, and rushed towards the approaching Martian, rushed right down the gravelly beach and headlong into the water. Others did the same. A boatload of people putting back at me leaping out as I rushed past. The stones under my feet were muddy and slippery, and the river was so low that I ran perhaps twenty feet awfully waist-deep. Then, as the Martian towered overhead barely a couple of hundred yards away, I flung myself forward under the surface. The pulsing of the people in the boats leaping into the river sounded like thunderclaps in my ears. People were landing hastily on both sides of the river.

45

(from Book 1, Chapter 12)

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

Or 20 Explore the way in which Wells strikingly depicts how the Martians invade Earth.

from *STORIES OF OURSELVES Volume 2*

**Remember to support your ideas with details from the writing.**

- Either 21** Read the following extract from *Sharmaji* (by Anjana Appabana), and then answer the question that follows it:

He got up and was about to leave the room when a thought seemed to strike him.

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Longly, he placed it on his desk, lifted his pencil and began a new poem.

How does Appabana make this a bit of an amusing ending to the story?

**Or**      **22** How does the writer make you feel sympathy for **one** of the following characters?

- Mr Shi in *A Thousand Years of Good Prayers* (by Yiyun Li)
- Caroline in *The Tower* (by Marghanita Lakota)

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