



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/13

Paper 1 Poetry and Prose

May/June 2025

1 hour 30 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 Question A: answer **one** question.
 Question 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 **28** pages. Any blank pages are indicated.

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Section A: Poetry

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<i>Songs of Ourselves Volume 2</i> : from Part 3	3, 4	pages 6–7
Ted Hughes <i>from New Selected Poems</i>	5, 6	pages 8–10

Section B: Prose

text	question numbers	page[s]
Chinua Achebe: <i>Things Fall Apart</i>	7, 8	pages 12–13
Anita Desai: <i>Fire on the Mountain</i>	9, 10	pages 14–15
Charles Dickens: <i>Great Expectations</i>	11, 12	pages 16–17
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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:

From Long Distance

Though my mother was already two years dead

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and the disconnected number I still call.

(Tony Harrison)

Explore how Harrison vividly conveys the strong emotions of both father and son in this poem.

5

Or 2 How does Auden make you feel sympathy for the speaker in *Funeral Blues*?

Funeral Blues

Stop all the clocks
Cut off the telephone,

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For nothing now
A new room to any good.

(W H Auden)

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:

an afternoon nap

the ambitious mother across the road

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he begins with her expensive taste for education.

(Arthur Yap)

In what way does Yap make you feel sympathy for the boy in this poem?

Or 4 How does Kolatkar create vivid impressions of the bus journey in *The Bus*?

The Bus

The tarpaulin flaps are buttoned down
on the windows of the state transport bus
all the way up to the juri.

A cold wind keeps whipping
and snapping a corner of tarpaulin
at your elbow.

5

You look down the roaring road.
You search for the signs of daybreak in
what little light peeps out of the bus

Your own divided face in the pair of glasses
on an old man's nose
is all the company you get to see.

10

You seem to move continually forward
towards a destination
just beyond the tree mark beyond his eyebrows

15

Outside, the sun has risen quietly.
It aims through an eyelet in the tarpaulin
and broods at the old man's glasses

A awed off sunbeam comes to rest
gently against the driver's right temple.
The bus seems to change direction.

20

At the end of a bumpy ride
with your own face on the other side
when you get off the bus

you don't step inside the old man's head.

25

(Arun Kolatkar)

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:

Anniversary

My mother in her feathers of flame

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Content removed due to copyright restrictions.

Able for all that dis ane to think me him.

Explore the way in which Hughes vividly reveals his thoughts and feelings in this poem.

10

Or 6 In what way does Hughes make *Telegraph Wires* a disturbing poem?

Telegraph Wires

Take telegraph wires a lonely moor,

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That empty human bones

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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:

Obinwa ruled his household with a heavy hand.

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He did not know who the girl was
and he never saw her again.

(from Chapter 2)

In what way does Achebe make this a striking introduction to *Okonkwo*?

Or 8 How does Achebe dramatically convey the impact of outsiders on the tribe?

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:

Raka – what an utter miser, thought Nanda Kaul, standing under the apricot trees with her hands pressed together before her and watching the child come in through the gate where the pine trees stood bending and twisting elegantly in the wind as though miming welcome in a modern athletic ballet.

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With a blatant lack of warmth, he sighed 'Well, better come in,' and led her across the way tiles of the veranda to her room.

(from Part 2, Chapter 1)

15

In what way does Dea i make this a b a s rik ng moment in the nov l?

Or **10** Exp lore the way in whib Dea i v v dly depit s lla Daš s a ffering.

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:

We remained at the public house until the tide turned, and then Magwitch was carried down to the galley and put on board. Herbert and Startop were to get to London by land, as soon as they could. We had a doleful parting, and when I took my place by Magwitch's side, I felt that that was my place henceforth while he lived.

5

For now, my repugnance to him had all melted away, and in the hunted wounded blacked creature who held my hand in his I only saw a man who had meant to be my benefactor, and who had felt affectionately, gratefully, and generously, towards me with great openness through a series of years. I only saw in him a much better man than I had been to do.

10

His breathing became more difficult and painful as the night drew on, and often he could not repress a groan. I tried to rest him on the arm I could use, in any easy position; but, it was dreadful to think that I could not be sorry at heart for his being badly hurt, since it was unquestionably best that he should die. That there were, still living, people enough who were able and willing to identify him, I could not doubt. That he would be leniently treated, I could not hope. He who had been presented in the worst light at his trial, who had since broken prison and been tried again, who had returned from transportation under a life sentence, and who had occasioned the death of the man who was the cause of his arrest.

15

As we returned towards the setting sun we had yesterday left behind us, and as the stream of our hopes seemed all running back I told him how grieved I was to think that he had come home for my sake.

'Dear boy,' he answered, 'I'm quite content to take my chance. I've seen my boy, and he can be a gentleman without me.'

25

No. I had thought about that, while we had been there side by side. No. Apart from any inclinations of my own, I understood Wemmick's hint now. I foresaw that, being convicted, his possessions would be forfeited to the Crown.

30

'Look here, dear boy,' said he. 'It's best as a gentleman should not be known to belong to me now. Only come to see me as if you come by chance alonger Wemmick. Sit where I can see you when I am well, for the last of many times and I don't ask no more.'

'I will never stir from your side,' said I, 'when I am offered to be near you. Please God, I will be as true to you, as you have been to me!'

35

I felt his hand tremble as it held mine, and he turned his face away as he lay in the bottom of the boat, and I heard that old sound in his throat – stifled now, like all the rest of him. It was a good thing that he had touched this point, for it put into my mind what I might not otherwise have thought of until too late: That he need never know how his hopes of enriching me had perished.

40

(from Chapter 54)

In what way does Dickens make this moment in the novel so moving?

Or 12 Explore the way in which Dickens memorably portrays the relationship between Pip and the Gargery.

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:

It was the following day I remember, when Frith, who had brought in the office after lunch to the library, waited a moment, hovering behind Max, and said,

Content removed due to copyright restrictions.

At least, not afraid, but '...

(from Chapter 12)

19

In what way does du Maurier make this a memorable moment in the novel?

Or 14 How does du Maurier's portrayal of Maxim make you feel about him?

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:

Mrs Dubose was stationed on her porch when we went by.

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He bent my baton against his knee, snapped it in two and threw it down.

(from Chapter 11)

How does Lee powerfully depict the impact of Mrs Dubose's words on Scout and Jem at this moment in the novel?

Or 16 Explore how Lee strikingly portrays Bob and Mayella Ewell during the trial.

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:

Miranda was the first to see the monolith rising up ahead, a single outcrop of rock marked by one, something like a monstrous egg perched above a precipitous drop to the plain.

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The wallaby sprang up in alarm and bounded away, as Edith turned back plunged blindly into the scrub and ran, stumbling and screaming, towards the plain.

(from Chapter 3)

Explore the way in which Lindsay makes this a disturbing moment in the novel.

Or 18 How does Lindsay memorably portray Mademoiselle Dianne de Poitiers?

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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:

Then my brother's attention was distracted by a bearded, eagle-faced man lugging a small handbag, which he lifted up as my brother's eyes rested on it and disgorged a mass of strange coins that seemed to break up into separate coins as it struck the ground. They rolled hither and thither among the struggling feet of men and horses. The man stopped and looked stupidly at the heap, and the haft of a battle-axe struck his shoulder and sent him reeling. He gave a shriek and dodged back, and a cart-wheel beat him narrowly.

5

'Way' cried the men all about him. 'Make way!'

So on as the battle passed, he flung himself, with both hands open, upon the heap of coins and began thrusting handfuls in his pocket. A horse rose back upon him, and in another moment half rising, he had been borne down under the horse's hoofs.

10

'Stop!' screamed my brother, and pushing a woman out of his way, tried to clutch the bit of the horse.

15

Before he could get to it, he heard a scream under the wheels and saw through the dust the rim passing over the poor wretch's back. The driver of the cart beat his whip at my brother, who ran round behind the cart. The multitudinous shouting confused his ears. The man was writhing in the dust among his scattered money, unable to rise, for the wheel had broken in his back and his lower limbs lay limp and dead. My brother stood up and yelled at the next driver, and a man on a black horse came to his assistance.

20

'Get him out of the road,' said he; and, clutching the man's collar with his free hand, my brother lugged him sideways. But he still clutched after his money, and regarded my brother fiercely, hammering at his arm with a handful of gold. 'Go on! Go on!' he shouted angry words behind. 'Way! Way!'

25

There was a crash as the pole of a cart crashed into the cart that the man on horse back stopped. My brother looked up, and the man with the gold twisted his head round and bit the wrist that held his collar. There was a noise on, and the black horse came staggering sideways and the cart-horse pushed beside it. A hoof missed my brother's foot by a hair's breadth. He released his grip on the fallen man and jumped back. He was angry because of terror on the face of the poor wretch on the ground, and in a moment he was hidden and my brother was borne backward and arrived past the entrance of the lane, and had to fight hard in the torrent to recover it.

30

35

He saw Miss Elphinstone opening her eyes and a little child, with all a child's want of pathetic imagination, staring with dilated eyes at a dusty something that lay black and still, ground and crushed under the rolling wheels. 'Let us go back,' he shouted, and began turning the pony round. 'We cannot cross this – hell,' he said; and they went back a hundred yards the way they had come, until the fighting crowd was hidden. As they passed the bend in the lane my brother saw the face of the dying man in the ditch under the priest, deadly white and drawn, and staring with perplexation. The two women sat silent, crouching in their seats and staring.

40

45

Then beyond the bend my brother stopped again. Miss Elphinstone was white and pale, and her sister-in-law sat weeping, too wretched even

to a ll upon 'George'. My brother was horrified and perplexed. So on 50
 as they had retreated he realized how urgent and unavoidable it was to
 attempt this coming. He turned to Miss Elphinstone, suddenly resolute.

'We must go that way,' he said, and led the pony round again.

For the second time that day this girl proved her quality. To force their 55
 way into the torrent of people, my brother plunged into the traffic and held
 back a cab-horse, while he drove the pony across its head. A wagon
 locked wheels for a moment and ripped a long splinter from the barrier.
 In another moment they were caught and swept forward by the stream.
 My brother, with the abman's whip-marked across his face and hands
 scrambled into the barrier and took the reins from her. 60

'Point the revolver at the man behind,' he said, giving it to her, 'if he
 presses us too hard. No! – point it at his horse.'

Then he began to look out for a chance of edging to the right across 65
 the road. But once in the stream he seemed to lose volition, to become
 a part of the dusty rout. They swept through Chipping Barnet with the
 torrent; they were nearly a mile beyond the centre of the town before they
 had fought across to the opposite side of the way. It was din and confusion
 indescribable; but in and beyond the town the road forked repeatedly, and
 this to some extent relieved the stress

(from Book 1, Chapter 16)

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

Or 20 In what way does Wells strikingly convey how the humans are powerless against the
 Martians?

from *STORIES OF OURSELVES Volume 2*

Remember to support your ideas with details from the writing.

- Either 21 Read this passage from *Haywards Heath* (by Aminatta Forna), and then answer the question that follows it:

'Hello, Rosie.' When he didn't respond, he moved into the line of her vision.

Now he looked directly at him, 'Hello,' he said, and smiled.

'Hello, Rosie,' he repeated. He stood, his hands by his side. He smiled, too, and took his head. 'How are you?' 5

'I'm very well,' he nodded.

'Your former colleagues helped me find you.' He moved to sit next to her.

'Did they?' She didn't turn to him and so she examined her offered profile for a few moments. How much beauty there was still. Spontaneously he took her hand. His greatest fear had been that an excess of courtesy would surround their meeting. The last time they saw each other he had not wanted him to leave. He told her it was a condition of his voluntary. They'd argued for weeks months. 'What about us?' he'd pleaded. But he went back to his country anyway, full of ideas of himself, of the future. Which one of them had been naïve? 10 15

They sat in silence and the silence felt uncomfortable already.

'Are you married?'

'I was' replied Attila. 'She died.'

'Ah, I'm sorry.' She tutted and took her head. 'That must have been difficult for you.' 20

He said nothing. The events had unfolded on news programmes around the world; he'd wondered then why he never made an attempt.

Outside, an elderly resident on a bench threw crumbs for a lone blackbird. Next to her a young woman turned away to peek into a mobile phone, her free hand thrust deep into the pocket of her coat. Where to begin? 25

In the end he said simply, 'I'm sorry. I'm sorry I didn't say, that I didn't say.' He waited for her response in silence. She must know exactly what he meant. It's what he came here to say, though he had not, until this moment, admitted it to himself. 30

She patted him on the arm with her free hand and the action brought him comfort. 'It's all right.' They sat one more in silence. When he spoke, he said, 'I'm afraid you'll have to tell me your name again, dear.'

He closed his eyes and breathed deeply. 'Attila.' 35

She smiled. 'I have a friend with the same name. What a coincidence! He's coming to see me any time soon. I'm waiting for him. Maybe you two will meet.'

'Excuse me.' He rose and went in search of the men's room. Inside he leaned his back against the outside door until he gained some control of his breathing. The temperature in the place had brought him out in a sweat. He washed his hands and loosened the collar of his shirt. After he left the lavatory he didn't return immediately to the day room, but roamed the ground floor of the building. Through a porthole in a door he saw the young African helper spooning food into the mouth of an elderly woman. Something about the scene stopped Attila: the hand at her back which prevented her from bumping, the infinite care in the way the young man wiped her stained mouth with a napkin. At one point the awkward 40 45

27

looked up, straight at Attila. Their eyes met. The young man said nothing but bent one more to his task. Attila turned away.

50

Explore how Forna makes this a big emotional moment in the story.

Or **22** How does Anne Gardam strikingly portray Philip's thoughts and feelings about his mother in *Showing the Flag*?

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