



Cambridge IGCSE™ (9–1)

LITERATURE IN ENGLISH

0992/12

Paper 1 Poetry and Prose

May/June 2023

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 **28** pages. Any blank pages are indicated.

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Section A: Poetry

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Ted Hughes from <i>New Selected Poems</i>	5, 6	pages 8–11

Section B: Prose

text	question numbers	page[s]
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Charles Dickens: <i>Great Expectations</i>	9, 10	pages 14–15
Daphne du Maurier: <i>Rebecca</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:

Rain

Rain, midnight rain, nothing but the wild rain
On this bleak hut, and solitude, and me
Remembering again that I shall die
And neither hear the rain nor give it thanks
For washing me cleaner than I have been
Since I was born into this solitude.

5

Blessed are the dead that the rain rains upon:
But here I pray that none whom one I loved
Is dying to-night or lying still awake
Solitary, listening to the rain,

10

Either in pain or thus in my pathy
Helpless among the living and the dead,
Like a old water among broken reeds
My iads of broken reeds all still and stiff,
Like me who have no love while this wild rain
Has not died despite the love of death,
If love it be for what is perfect and
Cannot, the tempest tells me, disappoint.

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(Edward Thomas)

Explore the ways in which Thomas makes this a moving poem.

Or 2 How does Cheng create a bold urbanising impression of the city in *The Planners*?

The Planners

They plan. They build. All places are gridded,
filled with permutations of possibilities
The buildings are in alignment with the roads
which meet at desired points
linked by bridges all hang 5
in the grace of mathematics
They build and will not stop.
Even the sea draws back
and the knees surrender.

They erase the flaws 10
the blemishes of the past, knock off
useless blocks with dental dexterity.
All gaps are plugged
with gleaming gold.
The country wears perfect rows 15
of shining teeth.
Ancestress, amnesia, hypnosis
They have the means
They have it all so it will not hurt,
so history is new again. 20
The piling will not stop.
The drilling goes right through
the fossils of last century.

But my heart would not bleed
poetry. Not a single drop 25
to stain the blueprint
of our past's tomorrow.

(Boey Kim Cheng)

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:

I Find No Peace

I find no peace, and all my war is done.
 I fear and hope. I burn and freeze like ice.
 I fly about the wind, yet am I not arise;
 And nought I have, and all the world I see as none.
 That loss nor love nor holdeth me in prison
 And holdeth me not – yet am I alone no wise –
 Nor letteth me live nor die at my device,
 And yet of death it giveth me occasion.
 Without eyes I see, and without tongue I plain.
 I desire to perish, and yet I lack health.
 I love another, and thus I hate myself.
 I feed me in sorrow and laugh in all my pain;
 Like wise displeaseth me both life and death,
 And my delight is a curse of this brief life.

5

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(Sir Thomas Wyatt)

Explore the ways in which Wyatt strikingly conveys his feelings in this poem.

Or 4 How does Fairburn make *Rhyme of the Dead Self* a memorable poem?

Rhyme of the Dead Self

Tonight I have taken all that I was
and strangled him that pale lily white lad
I have choked him with these my hands these claws
attending him as he lay a-dreaming in his bed.

Then bucking I dragged out his foolish brains
that were full of pretty love-tales heighho the holly
and emptied them holus bolus to the drains
those dreams of love oh what ruinous folly.

He is dead pale youth and he shall not rise
on the third day or any other day
bought like a sack in there he lies
and he shall not trouble me again for aye.

(A R D Fairburn)

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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:

The Thought-Fox

I imagine this midnight moment's forest :

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Explore the way Hughes strikingly depicts how thoughts come to him as he writes the poem.

TURN OVER FOR QUESTION 6.

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Or 6 How does Hughes powerfully depict his early morning walk in *The Horses*?

The Horses

I climbed through woods in the hour-before-dawn dark

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Hearing the horizons endure.

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:

We were all in the living room, playing cards when the phone rang that evening.

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He had seemed immortal.

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

Or 8 Explore the ways in which Adichie vividly depicts Kambili's birthday.

TURN OVER FOR QUESTION 9.

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:

My sister, Mrs Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up 'by hand.' Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand.

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She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness.

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My sister, Mrs Joe, with black hair and eyes had a prevailing redness of skin that I sometimes used to wonder whether it was possible she was washed here with a nutmeg-grater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops and having a square impregnable bib in front, that was stuck full of pins and needles. She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much. Though I really see no reason why she should have worn it at all: or why, if she did wear it at all, she should not have taken it off, every day of her life.

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Joe's forge adjoined our house, which was a wooden house, as many of the dwellings in our country were – most of them, at that time. When I ran home from the urban road, the forge was shut up, and Joe was sitting alone in the kitchen. Joe and I being fellow-sufferers and having confidences as such, Joe imparted a confidence to me, the moment I raised the latch of the door and peeped in at him opposite to it, sitting in the chimney corner.

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'Mrs Joe has been out a dozen times looking for you, Pip. And she's out now, making it a baker's dozen.'

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'Is she?'

'Yes Pip,' said Joe; 'and what's worse, she's got Ticker with her.'

At this dismal intelligence, I twisted the only button on my waistcoat round and round, and looked in great depression at the fire. Ticker was a wax-ended piece of a ne, worn smooth by oiliness with my tilted frame.

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'She sits down,' said Joe, 'and she got up, and she made a grab at Ticker, and she Ram-paged out. That's what she did,' said Joe, slowly bearing the fire between the lower bars with the poker, and looking at it: 'she Ram-paged out, Pip.'

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'Has she been gone long, Joe?' I always treated him as a larger presence of mind, and as no more than my equal.

'Well,' said Joe, glancing up at the Dutch clock 'she's been on the Ram-page, this last spell, about five minutes Pip. She's a coming! Get behind the door, old chap, and have the jacket towel betwixt you.'

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I took the advice. My sister, Mrs Joe, throwing the door wide open, and finding an obstruction behind it, immediately divided the axe, and applied Ticker to its further investigation. She concluded by throwing me

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– I often s~~e~~ r~~e~~d her as a o~~n~~nubial mis~~s~~ le – at Joe, who, glad to get hold of me on any terms, pas~~s~~d me on into the b~~i~~imney and quietly fene~~d~~ me up there with his great leg.

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(from Chapter 2)

How does Dickens make this s~~a~~b an entertaining introduction to the Gargers?

Or 10 How far does Dickens make y~~o~~u feel sy~~m~~pathy for Magwitch?

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:

‘Miss Caroline de Winter,’ shouted the drummer.

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And then I ran from her, down the long narrow passage to my own room, tripping, stumbling over the folds of my dress

(from Chapter 16)

17

How does du Maurier make this a powerful moment in the novel?

Or 12 Explore the way in which du Maurier memorably portrays Frank Crawley.

HENRY JAMES: *Washington Square*

Remember to support your ideas with details from the writing.

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

Morris Townsend came again, some five days afterwards but Dr Sloper was not allowed, as he was absent from home at the time. Catherine was with her aunt when the young man's name was brought in, and Mrs Penniman, effacing herself and protesting, made a great point of her niece's going into the drawing-room alone.

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'This time it's for you – for you only,' he said. 'Before, when he talked to me, it was only preliminary – it was to gain my confidence. Literally, my dear, I should not have the *courage* to show myself to-day.'

And this was perfectly true. Mrs Penniman was not a brave woman, and Morris Townsend had struck her as a young man of great force of character, and of remarkable powers of attire; a keen, resolute, brilliant nature, with which one must exercise a great deal of tact. She said to herself that he was 'imperious', and he liked the word and the idea. She was not the least jealous of her niece, and he had been perfectly happy with Mr Penniman, but in the bottom of her heart he permitted herself the observation: 'That's the sort of hub and I should have had!' He was certainly much more imperious – he ended by calling it imperial – than Mr Penniman.

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So Catherine saw Mr Townsend alone, and her aunt did not come in even at the end of the visit. The visit was a long one; he sat there – in the front parlour, in the biggest arm-chair – for more than an hour. He seemed more at home this time – more familiar; lounging a little in the chair, tapping a cushion that was near him with his stick and looking round the room a good deal, and at the objects it contained, as well as at Catherine; whom, however, he also contemplated freely. There was a smile of respectful devotion in his handsome eyes which seemed to Catherine almost solemnly beautiful; it made her think of a young knight in a poem. His talk, however, was not particularly knightly – it was light and easy and friendly – it took a practical turn, and he asked a number of questions about herself – what were her tastes – if he liked this and that – what were her habits. He said to her, with his charming smile, 'Tell me about yourself; give me a little sketch.' Catherine had very little to tell, and he had no talent for sketching; but before he went he had confided to him that he had a secret passion for the theatre, which had been but faintly gratified, and a taste for operatic music – that of Bellini and Donizetti, in particular (it must be remembered in exculpation of this primitive young woman that he held these opinions in an age of general darkness – which he rarely had an occasion to hear, except on the hand-organ. She confessed that he was not particularly fond of literature. Morris Townsend agreed with her that books were tiresome things only, as he said, you had to read a good many before you found it out. He had been to places that people had written books about, and they were not a bit like the descriptions. To see for yourself – that was the great thing; he always tried to see for himself. He had seen all the principal actors – he had been to all the best theatres in London and Paris. But the actors were always like the authors – they always exaggerated. He liked everything to be natural. Suddenly he stopped, looking at Catherine with his smile.

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'That's what I like you for; you are so natural! Even so me,' he added;
'you see I am natural myself!'

(from Chapter 6)

In what way does James strikingly portray the characters at this moment in the novel?

Or 14 To what extent does James make it possible for you to admire Dr Sloper?

JHUMPA LAHIRI: *The Namesake*

Remember to support your ideas with details from the writing.

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

Nikhil consults his map and for the next few days he follows the routes
his father has marked for him with a pencil.

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But she refuses to indulge him, moving her hair out of view with a
 a rape on the pavement; she doesn't want to be mistaken for a tourist in
 this city, she says

(from Chapter 9)

Explore the way in which Lahiri makes this a revealing moment in the novel.

Or 16 How does Lahiri create a memorable impression of Abol's life?

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:

‘Miss Edith, did anyone suggest which way they wanted to go?’

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And that was the last and only piece of factual information to be extracted from Edith Horton, either on Wednesday, February the eighteenth, or on any subsequent occasion.

(from Chapter 5)

In what ways does Linda's portrayal of this moment in the novel both entertain and signify?

- Or**
- 18** How does Linda's portrayal of Sara Wainman Dabney's suffering contribute to the power of the novel?

YANN MARTEL: *Life of Pi*

Remember to support your ideas with details from the writing.

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

I looked around at the horizon.

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Plan Number Seven: Keep Him Alive.

(from Chapter 57)

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How does Martel strikingly convey Pi's excitement with his plan at this moment in the novel?

Or **20** Explore the ways in which Martel vividly depicts Pi's extreme suffering during his time at sea.

from *STORIES OF OURSELVES Volume 2*

Remember to support your ideas with details from the writing.

- Either 21** Read this passage from *A Thousand Years of Good Prayers* (by Yiyun Li), and then answer the question that follows it:

The next morning, Mr Shi confesses to Madam, 'The daughter, she's not happy.'

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'Old stories are not exciting.'

How does Li Vividly portray Mr Shi's unhappiness at this moment in the story?

Or 22 Explore the way in which Hughes creates vivid impressions of Mrs Jones in *Thank You M'am*.

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