



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/42

Paper 4 Pre- and Post-1900 Poetry and Prose

February/March 2025

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total. You must answer **one** poetry question and **one** prose question.
 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.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **24** pages. Any blank pages are indicated.

Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Pride and Prejudice*

- 1 **Either** (a) What, in your view, is the significance of the relationship between Lydia and Wickham to the novel's meaning and effect?
- Or** (b) Paying close attention to language, tone and narrative methods discuss the following passage, showing what it adds to Austen's presentation of the Bennet family here and elsewhere in the novel.

It was an evening of no common delight to them all; the attention of Miss Bennet's mind gave a glow of sensible animation to her face, as made her look handsomer than ever. Kitty is amused and smiled, and hoped her turn was coming soon. Mrs Bennet could not give her consent, or speak her approbation in terms warm enough to satisfy her feelings though she talked to Bingley of nothing else, for half an hour; and when Mr Bennet joined them at supper, his voice and manner plainly showed how really happy he was.

5

Not a word, however, passed his lips in allusion to it, till their visitor took his leave for the night; but as soon as he was gone, he turned to his daughter and said, 'Anne, I congratulate you. You will be a very happy woman.'

10

Anne went to him instantly, kissed him, and thanked him for his goodness.

'You are a good girl,' he replied, 'and I have great pleasure in thinking you will be so happily settled. I have not a doubt of your doing very well together. Your tempers are by no means unlike. You are each of you so complying, that nothing will ever be resolved on; so easy, that every servant will beat you; and so generous that you will always exceed your income.'

15

'I hope not so. Imprudence or thoughtlessness in money matters would be unpardonable in me.'

'Excuse their income! My dear Mr Bennet,' cried his wife, 'what are you talking of? Why, he has four or five thousand a year, and very likely more.' Then addressing her daughter, 'Oh! my dear, dear Anne, I am so happy I am sure I shall not get a wink of sleep all night. I knew how it would be. I always said it must be so, at last. I was sure you would not be so beautiful for nothing! I remember, as soon as ever I saw him, when he first came into Hertfordshire last year, I thought how likely it was that you should come together. Oh! he is the handsomest young man that ever was seen!'

20

Wickham, Lydia, were all forgotten. Anne was beyond competition her favourite child. At that moment, she aspired for no other. Her young expectations soon began to make interest with her for objects of happiness which she might in future be able to dispense.

30

Mary petitioned for the use of the library at Netherfield; and Kitty begged very hard for a few balls there every winter.

Bingley, from this time, was of course a daily visitor at Longbourn; coming frequently before breakfast, and always remaining till after supper; unless when some barbarous neighbour, who could not be enough detested, had given him an invitation to dinner, which he thought himself obliged to accept.

35

Elizabeth had now but little time for conversation with her sister; for while he was present, Anne had no attention to bestow on any one else; but she found herself considerably useful to both of them, in those hours of separation that must sometimes occur. In the absence of Anne, he always attached himself to Elizabeth, for the pleasure of talking of her; and when Bingley was gone, Anne obediently sought the same means of relief.

40

'He has made me so happy,' said she, one evening, 'by telling me, that he was totally ignorant of my being in town last spring! I had not believed it possible.'

'I am perfectly as usual,' replied Elizabeth. 'But how did he account for it?'

45

'It must have been his sister's doing. They were certainly no friends to his acquaintance with me, which I cannot wonder at, since he might have been more advantageously in many respects. But when they see, as I trust they will, that their brother is happy with me, they will learn to be contented, and we shall all be on good terms again; though we can never be what we once were to each other.'

50

'That is the most unforgiving people,' said Elizabeth, 'that I ever heard of you utter. Good girl! It would vex me, indeed, to see you again the dupe of Miss Bingley's pretended regard.'

(from Chapter 55)

GEOFFREY CHAUCER: *The Merchant's Prologue and Tale*

- 2 **Either** (a) In what way and with what effects does Chaucer present different attitudes to husbands in *The Merchant's Prologue and Tale*?
- Or** (b) Paying close attention to poetic methods discuss the following extract, showing what it adds to Chaucer's presentation of Damyan and May and their relationship in *The Merchant's Prologue and Tale*.

'That me forthyn keth,' quod this dānuarie,
 'He is a gentil quier, by my trouthe!
 If that he dede, it were harm and routhe.
 He is as wys discet, and as sece
 As any man I woot of his degree, 5
 And therto manly, and eek seerly ble,
 And for to been a thrifty man right able.
 But after mete, as seone as evere I may,
 I wol myn if it is tehynd, and eek May,
 To doon hynd al the onfort that I kan.' 10
 And for that word hynd blessed every man,
 That of his bountee and his gentilles
 He wolde se onforten in seknes
 His quier, for it was a gentil dede.
 'Dame,' quod this dānuarie, 'taak good hede, 15
 At after-mete þe with þure wommen alle,
 Whan þe han been in bāmbre out of this halle,
 That alle þe go se this Damyan.
 Dooth hynd dysport – he is a gentil man;
 And telleth hynd that I wol hynd if it is te, 20
 Hæ I no thyng but reked me a lite;
 And þe de þe wfabre, for I wole abyde
 Til that þe sepe fabre by my þe.
 And with that word he gan to hynd to alle
 A quier, that was marb al of his halle, 25
 And tolde hynd e reth thynges what he wolde.
 This freke May hath seight hir wey þe olde
 With alle hir wommen unto Damyan.
 Doun by his beddes þe is tbe than,
 Confortyge hynd as goodly as be may. 30
 This Damyan, whan that his tyme he aly,
 In sece wis his purs and eek his bille,
 In whib that he ywriten hadde his wille,
 Hath put into hire hand, withouten moore,
 Sæ that he is keth wonder depe and seore, 35
 And seftely to hire right thus se þe he:
 'Mery And that þe nat disere me,
 For I am deed if that this thyng be þe.'
 This purs hath be inwith hir boom hynd
 And wente hire wey þe gete namoore of me. 40
 But unto dānuarie þe men is be,
 That on his beddes þe is tful sefte.
 He taketh hire, and keth hire ful ofte,
 And leyde hynd doun to sepe, and that anon.
 She feyde hire as that be mote gon 45
 Ther as þe woot that every wight moot neede;

5

And whan þe of this bille hath takē n heede,
She rente it al to boutes atte las e,
And in the pryce softely it aʒe.

JOHN DONNE: Selected Poems

- 3 Either (a) In what way and with what effects does Donne present despair? You should refer to three poems in your answer.
- Or (b) Paying close attention to poetic methods discuss the following poem, considering Donne's presentation of lovers here and elsewhere in the selection.

Elegy 19: To his Mistress Going to Bed

Come, Madam, o me, all rest my powers defy,
 Until I labour, I in labour lie.
 The foe oft-times having the foe in sight,
 Is tired with standing though they need fight.
 Off with that girdle, like heaven's donee glistening,
 But a far fairer world encompassing. 5
 Unpin that pangled breastplate which you wear,
 That the eyes of busy fools may be stopped there.
 Unlace your self, for that harmonious time
 Tells me from you, that now 'tis your bed time. 10
 Off with that happy buckle which I envy,
 That shall anon be, and shall anon be and so nigh.
 Your gown going off, as beautiful state reveals
 As when from flowery meads the hill's shadow steals
 Off with that wiry coronet and bow 15
 The hairy diadem which on you doth grow;
 Now off with those shoes and then safely tread
 In this love's hallowed temple, this soft bed.
 In as white robes heaven's angels used to be
 Reveal'd by men; thou angel bring'st with thee 20
 A heaven like Mahomet's paradise; and though
 Ill spirits walk in white, we easily know
 By this these angels from an evil spirit,
 Those set our hairs but these our flesh upright.
 Lie near my roving hands and let them go 25
 Before, behind, between, above, below.
 O my America, my new found land,
 My kingdom, as felicitous when with one man manned,
 My mine of precious stones my empery,
 How blessed am I in this discovery thee! 30
 To enter in these bonds is to be free;
 Then where my hand is set, my soul shall be.
 Full nakedness all joys are due to thee.
 As souls unbodied, bodies unthought must be,
 To taste whole joys. Gems which you women use 35
 Are like Atlanta's balls as seen in men's views
 That when a fool's eye lighteth on a gem,
 His earthly soul may forget theirs not them.
 Like pictures or like books gay ornaments made
 For laymen, are all women thus array'd; 40
 These letters are magic books which only we
 Whom their imputed grace will dignify
 Must be revealed. Then is none I may know,
 As liberally, as to a midwife, know
 The self: as all, yea, this white linen here, 45

7

Here is no penance, but less innocence.
To teach thee, I am naked first, why then
What needs thou have more offering than a man.

GEORGE ELIOT: *Middlemarch*

- 4 Either (a) In what ways and with what effects does Eliot explore some of the relationships between older and younger generations in the novel *Middlemarch*?
- Or (b) Paying close attention to language, tone and narrative methods discuss the following passage, showing what it adds to Eliot's presentation of Celia Brooke here and elsewhere in the novel.

Celia's face had the shadow of a pouting expression in it, the full presence of the pout being kept back by an habitual awe of Dorothea and principle; two associated facts which might show a mysterious electricity if you touched them in a cautious way. To her relief, Dorothea's eyes were full of laughter as she looked up.

'What a wonderful little almanac you are, Celia! Is it solar or lunar months?'

5

'It is the last day of September now, and it was the first of April when Uncle George took them to you. You know, he said that he had forgotten them till then. I believe you have never thought of them since you looked them up in the almanac here.'

'Well, dear, we should never wear them, you know.' Dorothea spoke in a full oral tone, half asserting, half explanatory. She had her pencil in her hand, and was making tiny side-plans on a margin.

10

Celia looked very grave. 'I think dear, we are wanting in respect to mamma's memory, to put them by and take no notice of them. And,' she added, after hesitating a little, with a rising sob of mortification, 'necklaces are quite usual now; and Madame Poinson, who was stricter in some things even than you are, used to wear ornaments. And Christians generally – surely there are women in heaven now who wore jewels.' Celia was conscious of some mental strength when she really applied herself to argument.

15

'You would like to wear them?' exclaimed Dorothea, an air of astonished dismay animating her whole person with a dramatic action which she had caught from that very Madame Poinson who wore the ornaments. 'Of course, then, let us have them out. Why did you not tell me before? But the less the less.' She pressed her hands against the sides of her head and seemed to despair of her memory.

20

'They are here,' said Celia, with whom this explanation had been long meditated and prearranged.

25

'Pray open the large drawer of the almanac and get out the jewel-box.'

The almanac was soon open before them, and the various jewels spread out, making a bright parterre on the table. It was no great collection, but a few of the ornaments were really of remarkable beauty, the finest that was obvious at first being a necklace of purple amethysts set in exquisite gold-work and a pearl cross with fine brilliants in it. Dorothea immediately took up the necklace and fastened it round her sister's neck where it fitted almost as closely as a bracelet; but the intricate suited the Henrietta-Maria style of Celia's head and neck and she could see that it did, in the pier-glass opposite.

30

'There, Celia! you can wear that with your Indian muslin. But this cross you must wear with your dark dresses.'

35

Celia was trying not to smile with pleasure. 'O Dodo, you must keep the cross yourself.'

'No, no, dear, no,' said Dorothea, putting up her hand with a repressed depression.

40

'Yes indeed you must; it would suit you – in your black dress now,' said Celia, insistingly. 'You *might* wear that.'

'Not for the world, not for the world. A cross is the last thing I would wear as a trinket.' Dorothea muttered brightly.

'Then you will think it will be done in me to wear it,' said Celia, uneasily.
'No, dear no,' said Dorothea, stroking her sister's cheek 'Souls have
complexions too: what will be it one will not be it another.'

45

(from Chapter 1)

THOMAS HARDY: *Far from the Madding Crowd*

5 Either (a) In what ways and with what effects does Hardy explore friendship in *Far from the Madding Crowd*?

Or (b) Paying close attention to language, tone and narrative methods discuss Hardy's presentation of Bathsheba here and elsewhere in the novel.

'Who is Mr Boldwood?' said Bathsheba.

'A gentleman-farmer at Upper Weatherbury.'

'Married?'

'No, Miss.'

'How old is he?'

5

'Forty I should say – very handsome – rather stern looking.'

'What a bother this dusting is! I am always in some unfortunate plight or other,' Bathsheba said complainingly. 'Why should he enquire about Fanny?'

'O beauteous, as he had no friends in her childhood, he took her and put her to school, and got her her place here under your uncle. He's a very kind man that way, but Lord – there!'

10

'What?'

'Neither was a bad hopeless man for a woman! He's been courted by sisters and sisters – all the girls gentle and simple for miles round have tried him. Anne Perkins worked at him for two months like a slave, and the two Miss Talyors sent a jar upon him, and he cost Farmer Little's daughter nights of tears and twenty pounds worth of new clothes but Lord – the money might as well have been thrown out of the window.'

15

A little boy came up at this moment and looked in upon them. This child was one of the Coggans (Smallburys and Coggans were as common among the families of this district as the Aunts and Derwents among our rivers), and he always had a loosened tooth or a cut finger to show to particular friends which he did with a commonplace air of being thereby elevated above the common herd of afflictionless humanity – to which exhibition people were expected to say 'Poor child' with a dash of congratulation as well as pity.

20

'I've got a pen-nee!' said Master Coggan in a whining tone.

'Well – who gave it you Teddy?' said Liddy.

'Miss terr Bold-wood! He gave it to me for opening the gate.'

'What did he say?'

'He said, where are you going my little man, and I said, to Miss Eedene's please, and he said, she is an old woman, isn't she, my little man? and I said yes.'

30

'You naughty child! What did you say that for?'

'Cause he gave me the penny.'

'What a puke-rerry thing is in!' said Bathsheba, discontentedly when the child had gone. 'Get away Mary-ann, or go on with your scrubbing, or do something! You ought to be married by this time, and not here troubling me.'

35

'Ay Miss – so I did. But what between the poor men I won't have, and the rib men who won't have me, I stand forlorn as a pelican in the wilderness. Ah, poor soul of me!'

'Did anybody ever want to marry you, Miss?' Liddy ventured to ask when they were again alone. 'Lots of 'em I dare say.'

40

Bathsheba paused as if about to refuse a reply, but the temptation to say Yes she felt really was in her power, was irresistible by 'Sweet-and-twenty'.

'A man wanted to one, she said in a highly experienced tone, and the image of Gabriel Oak (as the farmer) rose before her.

45

'How nice it must seem!' said Liddy, with the fixed features of mental realization. 'And you wouldn't have him?'

11

'He was 't quite good enough for me.'

'How sweet to be able to do did ain when most of us are glad to a y Thank
 you! I see em I hear it. "No Sir – I'm your better," or, "Kiss my foot, Sir; my face is for
 mouths of one quene ." And did you love him, Miss ' ' 50

'Oh, no. But I rather liked him.'

(from Chapter 9)

WALT WHITMAN: Selected Poems from *Leaves of Grass*

- 6 Either (a) Discuss some of the uses and effects of Whitman's presentation of work in his poetry. You should refer to **three** poems in your answer.
- Or (b) Analyse the following poem, showing what it adds to your understanding of Whitman's methods and concerns in the selection as a whole.

Whoever You Are Holding Me Now in Hand

Whoever you are holding me now in hand,
 Without one thing all will be useless
 I give you fair warning before you attempt me further,
 I am not what you are opposed, but far different.
 Who is he that would become my follower?
 Who would sign himself as a candidate for my affection?

5

The way is suspicious the result uncertain, perhaps destructive,
 You would have to give up all else, I alone would expect to be
 your sole and exclusive standard,
 Your novitiate would even then be long and exhausting,
 The whole past theory of your life and all conformity to the lies
 around you would have to be abandon'd,
 Therefore release me now before troubling you if any further,
 let go your hand from my shoulders
 Put me down and depart on your way.

10
15

Or else by stealth in some wood for trial,
 Or back of a rock in the open air,
 (For in any roof'd room of a house I emerge not, nor in company,
 And in libraries I lie as one dumb, a gawk or unborn, or dead,)
 But just possibly with you on a high hill, first watching lest any
 person for miles around approach unawares
 Or possibly with you sailing at sea, or on the beach of the sea or
 some quiet island,
 Here to put your lips upon mine I permit you,
 With the o'mrade's long-dwelling kisses or the new husband's kisses
 For I am the new husband and I am the o'mrade.

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Or if you will, thrusting me beneath your clothing,
 Where I may feel the throbs of your heart or rest upon your hip,
 Carry me when you go forth over land or sea;
 For thus merely touching you is enough, is best,
 And thus touching you would I silently sleep and be married
 eternally.

30

But these leave so nothing you on at peril,
 For these leave and me you will not understand,
 They will elude you at first and still more afterward, I will eternally
 elude you,
 Even while you should think you had unquestionably caught me,
 behold!
 Already you see I have escaped from you.

35

13

For it is not for what I have put into it that I have written this book	40
Nor is it by reading it you will acquire it,	
Nor do those know me best who admire me and untingly praise	
me,	
Nor will the candidates for my love (unless at most a very few)	
providentious	45
Nor will my poems do good only, they will do just as much evil,	
perhaps more,	
For all is useless without that which you may guess at many	
times and not hit, that which I hinted at;	
Therefore release me and depart on your way.	50

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

LOUISE GLÜCK: Selected Poems from *The Wild Iris*

- 7 Either** (a) In what way and with what effects does Glück explore the human need for certainty? In your answer, you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what way it is characteristic of Glück's poetic methods and concerns.

Retreating Wind

When I made you, I loved you.

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to the apple tree.

TURN OVER FOR QUESTION 8.

JAMES JOYCE: *Dubliners*

8 Either (a) Discuss some of the ways in which Joyce presents the experience of young people in *Dubliners*. In your answer, you should refer to at least two stories

Or (b) Analyse the effects of the writing in the following passage, considering Joyce's methods of characterization, here and elsewhere in *Dubliners*.

In her days of orphanhood Miss Kernan had seemed to her a not ungallant figure: and she still hurried to the parlour door whenever a wedding was reported and, seeing the bridal pair, recalled with vivid pleasure how she had passed out of the Star of the Sea Church in Sandymount, leaning on the arm of a jovial well-fed man who was dressed smartly in a frock coat and lavender trousers and carried a silk hat gracefully balanced upon his other arm. After three weeks she had found a wife's life irksome and, later on, when she was beginning to find it unbearable, she had become a mother. The part of mother presented to her no insuperable difficulties and for twenty-five years she had kept house bravely for her husband. Her two eldest sons were launched. One was in a draper's shop in Glasgow and the other was clerk to a tea-merchant in Belfast. They were good sons wrote regularly and sometimes sent home money. The other children were still at school.

Mr Kernan sent a letter to his office next day and remained in bed. She made beef-tea for him and scolded him roundly. She accepted his frequent intemperance as part of the climate, healed him dutifully whenever he was sick and always tried to make him eat a breakfast. There were worse husbands. He had never been violent since the boys had grown up and she knew that he would walk to the end of Thomas Street and back again to book her a small order.

Two nights after his friends came to see him. She brought them up to his bedroom, the air of which was impregnated with a personal odour, and gave them chairs at the fire. Mr Kernan's tongue, the occasional stinging pain of which had made him somewhat irritable during the day, became more polite. He sat propped up in the bed by pillows and the little colour in his puffy cheeks made them resemble warm candles. He apologized to his guests for the disorder of the room but at the same time looked at them a little proudly, with a veteran's pride.

He was quite unconscious that he was the victim of a plot which his friends Mr Cunningham, Mr M'Coy and Mr Power had devised to Mrs Kernan in the parlour. The idea had been Mr Power's but its development was entrusted to Mr Cunningham. Mr Kernan came of Protestant stock and, though he had been converted to the Catholic faith at the time of his marriage, he had not been in the pale of the Church for twenty years. He was fond, moreover, of giving side-thrusts at Catholicism.

Mr Cunningham was the very man for such a case. He was an elder colleague of Mr Power. His own domestic life was not very happy. People had great sympathy with him for it was known that he had married an unpleasant woman who was an inveterate drunkard. He had set up house for her six times and each time she had pawned the furniture on him.

Every one had respect for poor Martin Cunningham. He was a thoroughly sensible man, influential and intelligent. His blade of human knowledge, natural attributes partially blunted by long association with asses in the police courts had been tempered by brief immersions in the waters of general philosophy. He was well informed. His friends bowed to his opinions and considered that his face was like Shakespeare's.

When the plot had been devised to her Mrs Kernan had said:

— I leave it all in your hands Mr Cunningham.

After a quarter of a century of married life she had very few illusions left. Religion for her was a habit and she expected that a man of her husband's age would not

bange greatly before death. She was tempted to see a curious appropriateness in
 his accident and, but that she did not wish to seem bloody minded, she would have
 told the gentlemen that Mr Kernan's tongue would not suffer by being shortened. 50
 However, Mr Cunningham was a capable man; and religion was religion. The
 scheme might do good and, at least, it could do no harm. Her beliefs were not
 extravagant. She believed steadily in the Sacred Heart as the most generally useful
 of all Catholic devotions and approved of the sacraments. Her faith was bounded by
 her knowledge but, if she was put to it, she could believe also in the banishment and in the 55
 Holy Ghost.

(from *Graec*)

TONI MORRISON: *Beloved*

9 Either (a) Baby Suggs describes Beloved as a 'greedy ghost'.

Discuss Morrison's presentation of the character Beloved in the light of this comment.

Or (b) Analyse the effects of the writing in the following passage, considering how far it is characteristic of Morrison's narrative methods and concerns

The twenty eight days of having women friends – a mother-in-law, and all her children together; of being part of a neighborhood; of, in fact, having neighbors at all to all her own – all that was long gone and would never come back.

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Nobody saw them falling.

(from Part 2)

GABRIEL OKARA: Selected Poems from *Collected Poems*

- 10 Either** (a) Discuss some of the ways in which Okara presents beliefs and customs. In your answer, you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Okara's poetic methods and concerns in the selection.

Mass Transit Buses

The governor's exhortations
 Were their launching pad!
 Away they careered!
 The masses beamed!
 Shed were tears of joy
 From eyes firmly closed.
 And when their eyes were opened
 The buses from the streets had vanished!

5

They were a drop of cold
 water on thirsty tongues of the masses
 For whom the launching
 Became only a wiful dream.

10

JEAN RHYS: *Wide Sargasso Sea*

- 11 Either (a) Discuss the role and characterisation of Daniel Coombes in the novel.
- Or (b) Analyse the effects of the writing in the following passage, considering how far it is characteristic of Rhys's presentation of Antoinette in the novel.

There is one window high up – you cannot see out of it. My bed had doors but they have been taken away. There is not much else in the room. Her bed, a black press, the table in the middle and two black chairs are red with fruit and flowers. They have high backs and no arms. The dressing-room is very small, the room next to this one is hung with tapestry. Looking at the tapestry one day I recognised my mother dressed in an evening gown but with bare feet. She looked away from me, over my head just as she used to do. I wouldn't tell Grace this. Her name oughtn't to be Grace. Names matter, like when he wouldn't call me Antoinette, and I saw Antoinette drifting out of the window with her sent her pretty clothes and her looking-glass.

5

10

There is no looking-glass here and I don't know what I am like now. I remember watching myself brush my hair and how my eyes looked back at me. The girl I saw was myself. If not quite myself. Long ago when I was a child and very lonely I tried to kiss her. But the glass was between us – hard, cold and misted over with my breath. Now they have taken everything away. What am I doing in this place and who am I?

15

The door of the tapestry room is kept locked. It leads, I know, into a passage. That is where Grace stands and talks to another woman whom I have never seen. Her name is Leah. I listen but I cannot understand what they say.

So there is still the sound of whispering that I have heard all my life, but these are different voices.

20

When night comes and she has had several drinks and sleeps it is easy to take the keys. I know now where she keeps them. Then I open the door and walk into their world. It is, as I always knew, made of cardboard. I have seen it before somewhere, this cardboard world where everything is coloured brown or dark red or yellow that has no light in it. As I walk along the passages I wish I could see what is behind the cardboard. They tell me I am in England but I don't believe them. We lost our way to England. When? Where? I don't remember, but we lost it. Was it that evening in the attic when he found me talking to the young man who brought me my food? I put my arms round his neck and asked him to help me. He said, 'I didn't know what to do, sir.' I smashed the glasses and plates against the porthole. I hoped it would break and the sea come in. A woman came and then an older man who cleared up the broken things on the floor. He did not look at me while he was doing it. The third man said drink this and you will sleep. I drank it and I said, 'It isn't like it seems to be.' – 'I know. It never is,' he said. And then I slept. When I woke it was a different sea. Colder. It was that night, I think that we changed course and lost our way to England. This cardboard house where I walk at night is not England.

25

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35

One morning when I woke I awoke all over. Not the cold, another sort of ache. I saw that my wrists were red and swollen. Grace said, 'I suppose you're going to tell me that you don't remember anything about last night.'

40

'When was last night?' I asked.

'Yesterday.'

'I don't remember yesterday.'

'Last night a gentleman came to see you,' she said.

'Which of them was that?'

45

Because I knew that there were strange people in the house. When I took the

and went into the passage I heard them laughing and talking in the distance, like birds and there were lights on the floor beneath.

Turning a corner I saw a girl coming out of her bedroom. She wore a white dress and she was humming to herself. I flattened myself against the wall for I did not wish her to see me, but she stopped and looked round. She saw nothing but shadows. I took care of that, but she didn't walk to the head of the stairs. She ran. She met another girl and the second girl said, 'Have you seen a ghost?' – 'I didn't see anything but I thought I felt something.' – 'That is the ghost,' the second one said and they went down the stairs together.

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(from Part 3)

NATASHA TRETHEWEY: *Native Guard*

12 Either (a) Discuss some of the effects created by Trethewey's presentation of violence. In your answer, you should refer to **three** poems from the collection, which could include individual poems from longer sequences

Or (b) Write a critical appreciation of the following extract, considering in what way it is characteristic of Trethewey's poetic methods and concerns in the collection.

from *Scenes from a Documentary History of Mississippi*

4. You Are Late

The sun is high and the child's shadow,

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She'll read the sign that I read: *You Are Late*.

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