



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**LITERATURE (ENGLISH)**

Paper 4 Unseen

**0486/41**

**May/June 2017**

**1 hour 15 minutes**

No Additional Materials are required.

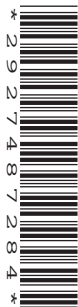
**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Both questions in this paper carry equal marks.



This document consists of **5** printed pages, **3** blank pages and **1** Insert.



Answer **either** Question 1 **or** Question 2.

**EITHER**

- 1** Read carefully the poem opposite, about a factory which has been closed for some time.

**How does the poet's writing strikingly portray the abandoned factory?**

To help you answer this question, you might consider:

- how he portrays the gates and fence that surround the factory
- how he describes the inside of the building
- how he explores the relationship between the factory and the people who once worked there.

## 3

*An Abandoned Factory, Detroit*

The gates are chained, the barbed-wire fencing stands,  
An iron authority against the snow,  
And this grey monument to common sense  
Resists the weather. Fears of idle hands,  
Of protest, men in league, and of the slow  
Corrosion of their minds, still charge this fence.

Beyond, through broken windows one can see  
Where the great presses paused between their strokes  
And thus remain, in air suspended, caught  
In the sure margin of eternity.  
The cast-iron wheels have stopped; one counts the spokes  
Which movement blurred, the struts inertia fought,

And estimates the loss of human power,  
Experienced and slow, the loss of years,  
The gradual decay of dignity.  
Men lived within these foundries, hour by hour;  
Nothing they forged outlived the rusted gears  
Which might have served to grind their eulogy.<sup>1</sup>

<sup>1</sup> *eulogy*: a speech of praise, often for someone who has died

OR

- 2 Read carefully the extract opposite, from a non-fictional memoir. The writer is buying a bird of prey, which she intends to train. Here she sees the hawk for the first time.

**In what ways does the writer powerfully convey the impact the hawk has on her?**

To help you answer this question, you might consider:

- how the writer portrays waiting to see the hawk
- how she describes the hawk and what she imagines it sees
- how the writer conveys the strength of her feelings about the hawk.

Time passed on the Scottish quay and brightness moved in from the sea. Then a man was walking towards us, holding two enormous cardboard boxes like a couple of oversized suitcases. Strangely alien suitcases that didn't seem to obey the laws of physics, because as he walked they moved unpredictably, in concert neither with his steps nor with gravity. *Whatever is in them is moving*, I thought with a little thump of my heart. He set the boxes down, ran his hand through his hair. 'I'm meeting another falconer here in a bit. He's having the younger bird. Yours is the older. Bigger too,' he said. 'So.' He ran his hand through his hair again, exposing a long talon scratch across his wrist, angry at its edges and scurfed with dried blood. 'We'll check the ring numbers against the Article 10s,' he explained, pulling a sheaf of yellow paper from the rucksack and unfolding two of the official forms that accompany captive-bred rare birds throughout their lives. 'Don't want you going home with the wrong bird.'

We noted the numbers. We stared down at the boxes, at their parcel-tape handles, their doors of thin plywood and hinges of carefully tied string. Then he knelt on the concrete, untied a hinge on the smaller box and squinted into its dark interior. A sudden *thump* of feathered shoulders and the box shook as if someone had punched it, hard, from within. 'She's got her hood off,' he said, and frowned. That light, leather hood was to keep the hawk from fearful sights. Like us.

Another hinge untied. Concentration. Infinite caution. Daylight irrigating the box. Scratching talons, another thump. And another. *Thump*. The air turned syrupy, slow, flecked with dust. The last few seconds before a battle. And with the last bow pulled free, he reached inside, and amidst a whirring, chaotic clatter of wings and feet and talons and a high-pitched twittering and it's all happening at once, the man pulls an enormous, *enormous* hawk out of the box and in a strange coincidence of world and deed a great flood of sunlight drenches us and everything is brilliance and fury. The hawk's wings, barred and beating, the sharp fingers of her dark-tipped primaries<sup>1</sup> cutting the air, her feathers raised like the scattered quills of a fretful porpentine<sup>2</sup>. Two enormous eyes. My heart jumps sideways. She is a conjuring trick. A reptile. A fallen angel. A griffon<sup>3</sup> from the pages of an illuminated bestiary<sup>4</sup>. Something bright and distant, like gold falling through water. A broken marionette<sup>5</sup> of wings, legs and light-splashed feathers. She is wearing jesses<sup>6</sup>, and the man holds them. For one awful, long moment she is hanging head-downward, wings open, like a turkey in a butcher's shop, only her head is turned right-way-up and she is seeing more than she has ever seen before in her whole short life. Her world was an aviary<sup>7</sup> no larger than a living room. Then it was a box. But now it is this; and she can see *everything*: the point-source glitter on the waves, a diving cormorant a hundred yards out; pigment flakes under wax on the lines of parked cars; far hills and the heather on them and miles and miles of sky where the sun spreads on dust and water and illegible things moving in it that are white scraps of gulls. Everything startling and new-stamped on her entirely astonished brain.

<sup>1</sup> *primaries*: main flight feathers

<sup>2</sup> *porpentine*: porcupine

<sup>3</sup> *griffon*: mythical creature with the body of a lion and head and wings of an eagle

<sup>4</sup> *illuminated bestiary*: an illustrated book of animals

<sup>5</sup> *marionette*: puppet

<sup>6</sup> *jesses*: straps attached to the hawk's legs

<sup>7</sup> *aviary*: room or cage where birds are kept

**BLANK PAGE**

**BLANK PAGE**

**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cie.org.uk](http://www.cie.org.uk) after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.