



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

LITERATURE (ENGLISH)

0486/43

Paper 4 Unseen

May/June 2019

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 on the opposite page. The poet and his girlfriend are canoeing on the river before he leaves to fight in a war.

How does the poet movingly convey his thoughts and feelings at this moment?

To help you answer this question, you might consider:

- how the poet describes the setting
- how he conveys his feelings about the possibility of death
- your response to how he imagines himself returning as a spirit.

3

Canoe

Well, I am thinking this may be my last
summer, but cannot lose even a part
of pleasure in the old-fashioned art
of idleness. I cannot stand aghast

at whatever doom hovers in the background;
while grass and buildings and the somnolent¹ river,
who know they are allowed to last for ever,
exchange between them the whole subdued sound

of this hot time. What sudden fearful fate
can deter my shade² wandering next year
from a return? Whistle and I will hear
and come again another evening, when this boat

travels with you alone toward Iffley³:
as you lie looking up for thunder again,
this cool touch does not betoken⁴ rain;
it is my spirit that kisses your mouth lightly.

¹ *somnolent*: sleepy

² *shade*: ghost/spirit

³ *Iffley*: a village on the river

⁴ *does not betoken*: is not a sign of

OR

- 2** Read carefully the extract opposite, which is the opening of a novel. Kathryn is the main character. Mattie is her daughter and Jack is her husband.

In what ways does the writer make this passage so tense?

To help you answer this question, you might consider:

- the portrayal of the night-time setting
- how the writer conveys Kathryn's growing anxiety
- how the writer makes Kathryn's journey to the door so disturbing.

She heard a knocking, and then a dog barking. Her dream left her, skittering behind a closing door. It had been a good dream, warm and close, and she minded. She fought the waking. It was dark in the small bedroom, with no light yet behind the shades. She reached for the lamp, fumbled her way up the brass, and she was thinking, *What? What?*

The lit room alarmed her, the wrongness of it, like an emergency room¹ at midnight. She thought, in quick succession: Mattie. Then, Jack. Then, Neighbour. Then, Car accident. But Mattie was in bed, wasn't she? Kathryn had seen her to bed, had watched her walk down the hall and through a door, the door shutting with a firmness that was just short of a slam, enough to make a statement but not provoke a reprimand. And Jack – where was Jack? She scratched the sides of her head, raking out her sleep-flattened hair. Jack was – where? She tried to remember the schedule: London. Due home around lunchtime. She was certain. Or did she have it wrong and had he forgotten his keys again?

She sat up and put her feet on the freezing floorboards. She had never understood why the wood of an old house lost its warmth so completely in the winter. Her black leggings had ridden up to the middle of her calves, and the cuffs of the shirt she had slept in, a worn white shirt of Jack's, had unrolled and were hanging past the tips of her fingers. She couldn't hear the knocking anymore, and she thought for a few seconds that she had imagined it. Had dreamed it, in the way she sometimes had dreams from which she woke into other dreams. She reached for the small clock on her bedside table and looked at it: 3:24. She peered more closely at the black face with the glow-in-the-dark dial and then set the clock down on the marble top of the table so hard that the case popped open and a battery rolled under the bed.

But Jack was in London, she told herself again. And Mattie was in bed.

There was another knock then, three sharp raps on glass. A small stoppage in her chest travelled down into her stomach and lay there. In the distance, the dog started up again with short, brittle yips.

She took careful steps across the floor, as if moving too fast might set something in motion that hadn't yet begun. She opened the latch of the bedroom door with a soft click and made her way down the back staircase. She was thinking that her daughter was upstairs and that she should be careful.

She walked through the kitchen and tried to see, through the window over the sink, into the driveway that wound around to the back of the house. She could just make out the shape of an ordinary dark car. She turned the corner into the narrow back hallway, where the tiles were worse than the floorboards, ice on the soles of her feet. She flipped on the back-door light and saw, beyond the small panes set into the top of the door, a man.

¹ *emergency room*: hospital

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