



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education  
Advanced Subsidiary Level and Advanced Level

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**LANGUAGE AND LITERATURE IN ENGLISH**

**8695/92**

Paper 9 Poetry, Prose and Drama

**October/November 2013**

**2 hours**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

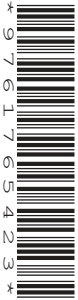
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions, each from a different section.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



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This document consists of **17** printed pages and **3** blank pages.



## Section A: Poetry

THOMAS HARDY: *Selected Poems*

- 1 **Either** (a) 'The power of Hardy's poetry often lies in his vivid recreation of specific moments.'
- Discuss the effects of **two** poems which present such moments.
- Or** (b) Comment closely on the presentation of the man and his vision in the following poem.

*The Phantom Horsewoman*

I

Queer are the ways of a man I know:  
 He comes and stands  
 In a careworn craze,  
 And looks at the sands  
 And the seaward haze 5  
 With moveless hands  
 And face and gaze,  
 Then turns to go ...  
 And what does he see when he gazes so?

II

They say he sees as an instant thing 10  
 More clear than to-day,  
 A sweet soft scene  
 That once was in play  
 By that briny green;  
 Yes, notes away 15  
 Warm, real, and keen,  
 What his back years bring –  
 A phantom of his own figuring.

III

Of this vision of his they might say more: 20  
 Not only there  
 Does he see this sight,  
 But everywhere  
 In his brain – day, night,  
 As if on the air  
 It were drawn rose bright – 25  
 Yea, far from that shore  
 Does he carry this vision of heretofore:

IV

A ghost-girl-rider. And though, toil-tried,  
He withers daily,  
Time touches her not, 30  
But she still rides gaily  
In his rapt thought  
On that shagged and shaly  
Atlantic spot,  
And as when first eyed 35  
Draws rein and sings to the swing of the tide.

SEAMUS HEANEY: *District and Circle*

- 2 **Either** (a) 'The strength of Heaney's poems comes from the accumulation of carefully recorded details.'

Discuss ways in which Heaney uses such details in **two** poems.

- Or** (b) Comment closely on the following extract, discussing ways in which Heaney characterises the Tollund Man.

Into your virtual city I'll have passed

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Clear alteration in the bog-pooled rain.

from *The Tollund Man in Springtime*

*Songs of Ourselves*

- 3 Either (a)** 'Perhaps the tree  
will strike fresh roots again ...'

Discuss ways in which poets express hope for the future in **two** poems from your selection.

- Or (b)** Comment closely on the tone and language with which the writer protests in the following poem.

*You Cannot Do This*

you cannot do this to them, these are my people;  
I am not speaking of poetry, I am not speaking of art.  
you cannot do this to them, these are my people.  
you cannot hack away the horizon in front of their eyes.

the tomb, articulate, will record your doing; 5  
I will record it also, this is not art.  
this is a kind of science, a kind of hobby,  
a kind of personal vice like coin collecting.

it has something to do with horses 10  
and signet rings and school trophies;  
it has something to do with the pride of the loins;  
it has something to do with good food and music,  
and something to do with power, and dancing.  
you cannot do this to them, these are my people.

Gwendolyn MacEwen

## Section B: Prose

CHIMAMANDA NGOZI ADICHIE: *Half of a Yellow Sun*

- 4 **Either** (a) 'Ugwu's experience is central to the novel; from houseboy to soldier, he travels furthest.'

In the light of this comment, discuss Adichie's characterisation of Ugwu and his significance to the novel.

- Or** (b) Comment closely on the following passage, paying particular attention to ways in which it presents the horrors of warfare.

'Have you seen my papers?' he asked.

'We have to get past the main raid before they advance, Richard,' Kainene said. She stuffed two fat envelopes into her bag.

'What are those envelopes?' he asked.

'Emergency cash.'

5

Harrison and Ikejide came in and began to drag the two packed suitcases out. Richard heard the roar of planes above. It couldn't possibly be. There had never been an air raid in Port Harcourt and it made no sense that there would be one now, when Port Harcourt was about to fall and the vandals were shelling close by. But the sound was unmistakable, and when Harrison shouted, 'Enemy plane, sah!' his words felt redundant.

10

Richard ran towards Kainene, but she was already running out of the room, and he followed. She said, 'Come out to the orchard!' when she ran past Harrison and Ikejide crouched under the kitchen table.

Outside, the air was humid. Richard looked up and saw them, two planes flying low, with an ominously streamlined efficiency to their shape, trailing silver-white lines in the sky. Fear spread helplessness throughout his body. They lay under the orange trees, he and Kainene, side by side, silent. Harrison and Ikejide had run out of the house; Harrison threw himself flat on the ground while Ikejide kept running, his body arched slightly forwards, his arms flying around, his head bobbing. Then came the cold whistle of a mortar in the air and the crash as it landed and the boom as it exploded. Richard pressed Kainene to him. A piece of shrapnel, the size of a fist, wheezed past. Ikejide was still running and, in the moment that Richard glanced away and back, Ikejide's head was gone. The body was running, arched slightly forwards, arms flying around, but there was no head. There was only a bloodied neck. Kainene screamed. The body crashed down near her long American car, the planes receded and disappeared into the distance, and they all lay still for long minutes, until Harrison got up and said, 'I am getting bag.'

15

20

25

He came back with a raffia bag. Richard did not look as Harrison went over to pick up Ikejide's head and put it in the bag. Later, as he grasped the still-warm ankles and walked, with Harrison holding the wrists, to the shallow grave at the bottom of the orchard, he did not once look directly at it.

30

Kainene sat on the ground and watched them.

'Are you all right?' Richard asked her. She did not respond. There was an eerie blankness in her eyes. Richard was not sure what to do. He shook her gently but the blank look remained, so he went to the tap and splashed a bucket of cold water on her.

35

Chapter 27

**Turn to Page 8 for Question 5**

E.M. FORSTER: *A Passage to India*

- 5 **Either** (a) 'And those Englishmen who are not delighted to be in India – have they no excuse?'  
'None. Chuck 'em out.'

Discuss ways in which the novel presents Indian attitudes to the British presence in India.

- Or** (b) Comment closely on ways in which Forster presents the Marabar caves in the following passage.

There is something unspeakable in these outposts. They are like nothing else in the world, and a glimpse of them makes the breath catch. They rise abruptly, insanely, without the proportion that is kept by the wildest hills elsewhere, they bear no relation to anything dreamt or seen. To call them 'uncanny' suggests ghosts, and they are older than all spirit. Hinduism has scratched and plastered a few rocks, but the shrines are unfrequented, as if pilgrims, who generally seek the extraordinary, had here found too much of it. Some siddhus did once settle in a cave, but they were smoked out, and even Buddha, who must have passed this way down to the Bo Tree of Gaya, shunned a renunciation more complete than his own, and has left no legend of struggle or victory in the Marabar. 5 10

The caves are readily described. A tunnel eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the group of hills, and this is all, this is a Marabar cave. Having seen one such cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting experience or a dull one or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind, for the pattern never varies, and no carving, not even a bees' nest or a bat, distinguishes one from another. Nothing, nothing attaches to them, and their reputation – for they have one – does not depend upon human speech. It is as if the surrounding plain or the passing birds have taken upon themselves to exclaim 'Extraordinary!' and the word has taken root in the air, and been inhaled by mankind. 15 20

They are dark caves. Even when they open towards the sun, very little light penetrates down the entrance tunnel into the circular chamber. There is little to see, and no eye to see it, until the visitor arrives for his five minutes, and strikes a match. Immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit; the walls of the circular chamber have been most marvellously polished. The two flames approach and strive to unite, but cannot, because one of them breathes air, the other stone. A mirror inlaid with lovely colours divides the lovers, delicate stars of pink and gray interpose, exquisite nebulae, shadings fainter than the tail of a comet or the midday moon, all the evanescent life of the granite, only here visible. Fists and fingers thrust above the advancing soil – here at last is their skin, finer than any covering acquired by the animals, smoother than windless water, more voluptuous than love. The radiance increases, the flames touch one another, kiss, expire. The cave is dark again, like all the caves. 25 30 35

Only the wall of the circular chamber has been polished thus. The sides of the tunnel are left rough, they impinge as an afterthought upon the internal perfection. An entrance was necessary, so mankind made one. But elsewhere, deeper in the granite, are there certain chambers that have no entrances? Chambers never unsealed since the arrival of the gods? Local report declares that these exceed in number those that can be visited, as the dead exceed the living – four hundred of them, four thousand or million. Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil. One of them is rumoured 40



within the boulder that swings on the summit of the highest of the hills; a bubble- 45  
shaped cave that has neither ceiling nor floor, and mirrors its own darkness in every  
direction infinitely. If the boulder falls and smashes, the cave will smash too – empty  
as an Easter egg. The boulder because of its hollowness sways in the wind, and  
even moves when a crow perches upon it; hence its name and the name of its  
stupendous pedestal: the Kawa Dol. 50

Chapter 12

*Stories of Ourselves*

- 6 **Either** (a) Discuss ways in which **two** stories from your selection create a sense of mystery.
- Or** (b) Comment closely on Ballard's writing in the following passage, paying particular attention to its effectiveness as the story's conclusion.

The shelving tidied the room considerably, freeing large areas of the floor. Divided by their partitions, the five beds were in line along the rear wall, facing the mahogany wardrobe. In between was an open space of three or four feet, a further six feet on either side of the wardrobe.

The sight of so much spare space fascinated Ward. When Rossiter mentioned that Helen's mother was ill and badly needed personal care he immediately knew where her cubicle could be placed – at the foot of his bed, between the wardrobe and the side wall. 5

Helen was overjoyed. 'It's awfully good of you, John,' she told him, 'but would you mind if Mother slept beside me? There's enough space to fit an extra bed in.' 10

So Rossiter dismantled the partitions and moved them closer together, six beds now in line along the wall. This gave each of them an interval two and a half feet wide, just enough room to squeeze down the side of their beds. Lying back on the extreme right, the shelves two feet above his head, Ward could barely see the wardrobe, but the space in front of him, a clear six feet to the wall ahead, was uninterrupted. 15

Then Helen's father arrived.

Knocking on the door of the cubicle, Ward smiled at Judith's aunt as she let him in. He helped her swing out the made-up bed which guarded the entrance, than rapped on the wooden panel. A moment later Helen's father, a small, grey-haired man in an undershirt, braces tied to his trousers with string, pulled back the panel. 20

Ward nodded to him and stepped over the luggage piled around the floor at the foot of the beds. Helen was in her mother's cubicle, helping the old woman to drink her evening broth. Rossiter, perspiring heavily, was on his knees by the mahogany wardrobe, wrenching apart the frame of the central mirror with a jemmy. Pieces of the wardrobe lay on his bed and across the floor. 25

'We'll have to start taking these out tomorrow,' Rossiter told him. Ward waited for Helen's father to shuffle past and enter his cubicle. He had rigged up a small cardboard door, and locked it behind him with a crude hook of bent wire.

Rossiter watched him, frowning irritably. 'Some people are happy. This wardrobe's a hell of a job. How did we ever decide to buy it?' 30

Ward sat down on his bed. The partition pressed against his knees and he could hardly move. He looked up when Rossiter was engaged and saw that the dividing line he had marked in pencil was hidden by the encroaching partition. Leaning against the wall, he tried to ease it back again, but Rossiter had apparently nailed the lower edge to the floor. 35

There was a sharp tap on the outside cubicle door – Judith returning from her office. Ward started to get up and then sat back. 'Mr Waring,' he called softly. It was the old man's duty night.

Waring shuffled to the door of his cubicle and unlocked it fussily, clucking to himself. 40

'Up and down, up and down,' he muttered. He stumbled over Rossiter's tool-bag and swore loudly, then added meaningfully over his shoulder: 'If you ask me there's too many people in here. Down below they've only got six to our seven, and it's the same size room.' 45

Ward nodded vaguely and stretched back on his narrow bed, trying not to bang his head on the shelving. Waring was not the first to hint that he move out. Judith's

aunt had made a similar suggestion two days earlier. Since he had left his job at the library (the small rental he charged the others paid for the little food he needed) he spent most of his time in the room, seeing rather more of the old man than he wanted to, but he had learned to tolerate him. 50

Settling himself, he noticed that the right-hand spire of the wardrobe, all he had been able to see of it for the past two months, was now dismantled.

It had been a beautiful piece of furniture, in a way symbolising this whole private world, and the salesman at the store told him there were few like it left. For a moment Ward felt a sudden pang of regret, as he had done as a child when his father, in a moment of exasperation, had taken something away from him and he had known he would never see it again. 55

Then he pulled himself together. It was a beautiful wardrobe, without doubt, but when it was gone it would make the room seem even larger. 60

*Bilennium*

## Section C: Drama

EDWARD ALBEE: *Who's Afraid of Virginia Woolf?*

7 **Either** (a) 'The issue of childlessness is fundamental to the play's dramatic tension.'

Discuss the play in the light of this comment.

**Or** (b) Comment closely on Albee's dramatic methods in the following extract, showing how Martha and George use the idea of their son here.

*Martha* [*rising to it*]: Lies! Lies!!

*George*: Lies? All right. A son who would *not* disown his father, who came to him for advice, for information, for love that wasn't mixed with sickness – and you know what I mean, Martha! – who could not tolerate the slashing, braying residue that called itself his MOTHER. MOTHER? HAH!!

5

*Martha* [*cold*]: All right, you. A son who was so ashamed of his father he asked me once if it – possibly – wasn't true, as he had heard, from some cruel boys, maybe, that he was not our child; who could not tolerate the shabby failure his father had become. ...

10

*George*: Lies!

*Martha*: Lies? Who would not bring his girl friends to the house ...

15

*George*: ... in shame of his mother. ...

*Martha*: ... of his father! Who writes letters only to me!

*George*: Oh, so you think! To me! At my office!

*Martha*: Liar!

*George*: I have a stack of them!

20

*Martha*: YOU HAVE NO LETTERS!

*George*: And you have?

*Martha*: He has no letters. A son ... a son who spends his summers away ... away from his family ... ON ANY PRETEXT ... because he can't stand the shadow of a man flickering around the edges of a house. ...

25

*George*: ... who spends his summers away ... and he does! ... who spends his summers away because there isn't room for him in a house full of empty bottles, lies, strange men, and a harridan who ...

30

*Martha*: Liar!!

*George*: Liar?

*Martha*: ... A son who I have raised as best I can against ... vicious odds, against the corruption of weakness and petty revenges. ...

35

*George*: ... A son who is, deep in his gut, sorry to have been born. ...

## [BOTH TOGETHER]

*Martha:* I have tried, oh God I have tried; the one thing ... the one thing I've tried to carry pure and unscathed through the sewer of this marriage; through the sick nights, and the pathetic, stupid days, through the derision and the laughter ... *God,* the laughter, through one failure after another, one failure compounding another failure, each attempt more sickening, more numbing than the one before; the one thing, the one person I have tried to protect, to raise above the mire of this vile, crushing marriage; the one light in all this hopeless ... *darkness ... our SON.*

*George:* Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: Dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Quando caeli movendi sunt et terra. Dies illa, dies irae, calamitatis et miseriae; dies magna et amara valde. Dum veneris judicare saeculum per ignem. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Libera me Domine de morte aeterna in die illa tremenda: quando caeli movendi sunt et terra; Dum veneris judicare saeculum per ignem.

40

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Act 3

WILLIAM SHAKESPEARE: *Richard III*

8 **Either** (a) 'Truly, the hearts of men are full of fear.'

Discuss ways in which Shakespeare presents the effects of tyranny and fear in the play.

**Or** (b) Comment closely on the dialogue in the following passage, considering Shakespeare's presentation of Catesby and Hastings here.

*Enter CATESBY.*

*Catesby:* Many good morrows to my noble lord!

*Hastings:* Good morrow, Catesby; you are early stirring.  
What news, what news, in this our tott'ring state?

*Catesby:* It is a reeling world indeed, my lord; 5  
And I believe will never stand upright  
Till Richard wear the garland of the realm.

*Hastings:* How, wear the garland! Dost thou mean the crown?

*Catesby:* Ay, my good lord.

*Hastings:* I'll have this crown of mine cut from my shoulders 10  
Before I'll see the crown so foul misplac'd.  
But canst thou guess that he doth aim at it?

*Catesby:* Ay, on my life; and hopes to find you forward 15  
Upon his party for the gain thereof;  
And thereupon he sends you this good news,  
That this same very day your enemies,  
The kindred of the Queen, must die at Pomfret.

*Hastings:* Indeed, I am no mourner for that news, 20  
Because they have been still my adversaries;  
But that I'll give my voice on Richard's side  
To bar my master's heirs in true descent,  
God knows I will not do it to the death.

*Catesby:* God keep your lordship in that gracious mind!

*Hastings:* But I shall laugh at this a twelve month hence, 25  
That they which brought me in my master's hate,  
I live to look upon their tragedy.  
Well, Catesby, ere a fortnight make me older,  
I'll send some packing that yet think not on't.

*Catesby:* 'Tis a vile thing to die, my gracious lord, 30  
When men are unprepar'd and look not for it.

*Hastings:* O monstrous, monstrous! And so falls it out 35  
With Rivers, Vaughan, Grey; and so 'twill do  
With some men else that think themselves as safe  
As thou and I, who, as thou knowest, are dear  
To princely Richard and to Buckingham.

*Catesby:* The Princes both make high account of you –  
[*Aside*] For they account his head upon the bridge.

*Hastings:* I know they do, and I have well deserv'd it.

Act 3, Scene 2

**Turn to Page 16 for Question 9**

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 9 **Either** (a) *Stella*: She's got it mixed in her mind with Shep Huntleigh.

Discuss Williams's presentation of Blanche's imagination and make-believe in the play.

- Or** (b) Comment closely on ways in which Williams develops the tension between Blanche and Stanley in the following passage.

*[He goes to the bureau in the bedroom and crouches to remove something from the bottom drawer.]*

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*Blanche:* Don't come in here!

Scene 10





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