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**LITERATURE IN ENGLISH**

**9695/31**

Paper 3 Poetry and Prose

**October/November 2014**

**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, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

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 **11** printed pages and **1** blank page.

**Section A: Poetry**

SEAMUS HEANEY: *District and Circle*

- 1 **Either** (a) Referring to **two** poems in detail, discuss ways in which Heaney's poetry makes reference to his rural Irish origins.
- Or** (b) Comment closely on the following poem, considering Heaney's poetic treatment of unexpected events.

*Anything Can Happen*

after Horace, *Odes*, I, 34

Anything can happen. You know how Jupiter

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Telluric ash and fire-spores boil away.

WILFRED OWEN: *Selected Poems*

2 **Either** (a) Owen once wrote, 'All a poet can do today is warn.'

Discuss ways in which you think **two** poems act as warnings.

**Or** (b) Comment closely on ways in which the language and imagery create the mood of the following poem.

*The Last Laugh*

'O Jesus Christ! I'm hit,' he said; and died.  
 Whether he vainly cursed, or prayed indeed,  
 The Bullets chirped – In vain! vain! vain!  
 Machine-guns chuckled – Tut-tut! Tut-tut!  
 And the Big Gun guffawed. 5

Another sighed – 'O Mother, mother! Dad!  
 Then smiled, at nothing, childlike, being dead.  
     And the lofty Shrapnel-cloud  
     Leisurely gestures – Fool!  
     And the falling splinters tittered. 10

'My Love!' one moaned. Love-languid seemed his mood,  
 Till, slowly lowered, his whole face kissed the mud.  
     And the Bayonets' long teeth grinned;  
     Rabbles of Shells hooted and groaned;  
     And the Gas hissed. 15

*Songs of Ourselves*

3 **Either** (a) 'My verse your virtues rare shall eternise' ('Sonnet 75')

Compare ways in which **two** poems present the loved one.

**Or** (b) Comment closely on ways in which the imagery and tone of the following poem develop a particular view of human life.

*What is Our Life?*

What is our life? A play of passion;  
 Our mirth the music of division;  
 Our mothers' wombs the tiring-houses be,  
 Where we are dressed for this short comedy.  
 Heaven the judicious sharp spectator is,  
 That sits and marks still who doth act amiss;  
 Our graves that hide us from the searching sun  
 Are like drawn curtains when the play is done.  
 Thus march we, playing, to our latest rest,  
 Only we die in earnest – that's no jest.

5

10

Sir Walter Raleigh

**Turn to page 6 for Question 4**

**Section B: Prose**

CHIMAMANDA NGOZI ADICHIE: *Half of a Yellow Sun*

- 4 **Either** (a) “The story isn’t my story to tell, really.”  
Ugwu nodded. He had never thought that it was.’
- In what ways does Adichie’s novel explore the idea of whose story it is?
- Or** (b) Comment closely on the following passage, paying particular attention to ways in which it presents the American journalists.

Richard disliked him. He disliked his washed-out green eyes and his red-freckled face.

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'Yes.' Richard paused.

Chapter 30

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

- 5 **Either** (a) 'It was in hard, prosaic tones that she said, "I withdraw everything."'

Discuss the significance to the novel of Adela's withdrawal of her charge against Aziz.

- Or** (b) Comment closely on ways in which the following passage presents the differing views of Indians held by the English characters.

'Adela, have a drink; mother, a drink.'

They refused – they were weary of drinks – and Miss Quested, who always said exactly what was in her mind, announced anew that she was desirous of seeing the real India.

Ronny was in high spirits. The request struck him as comic, and he called out to another passer-by: 'Fielding! How's one to see the real India?' 5

'Try seeing Indians,' the man answered, and vanished.

'Who was that?'

'Our schoolmaster – Government College.'

'As if one could avoid seeing them,' sighed Mrs Lesley. 10

'I've avoided,' said Miss Quested. 'Excepting my own servant, I've scarcely spoken to an Indian since landing.'

'Oh, lucky you.'

'But I want to see them.'

She became the centre of an amused group of ladies. One said: 'Wanting to see Indians! How new that sounds!' Another: 'Natives! Why, fancy!' A third, more serious, said: 'Let me explain. Natives don't respect one any the more after meeting one, you see.' 15

'That occurs after so many meetings.'

But the lady, entirely stupid and friendly, continued: 'What I mean is, I was a nurse before my marriage, and came across them a great deal, so I know. I really do know the truth about Indians. A most unsuitable position for any Englishwoman – I was a nurse in a Native State. One's only hope was to hold sternly aloof.' 20

'Even from one's patients?'

'Why, the kindest thing one can do to a native is to let him die,' said Mrs Callendar. 25

'How if he went to heaven?' asked Mrs Moore, with a gentle but crooked smile.

'He can go where he likes as long as he doesn't come near me. They give me the creeps.'

'As a matter of fact I have thought about what you were saying about heaven, and that is why I am against missionaries,' said the lady who had been a nurse. 'I am all for chaplains, but all against missionaries. Let me explain.' 30

But before she could do so the Collector intervened.

'Do you really want to meet the Aryan Brother, Miss Quested? That can be easily fixed up. I didn't realize he'd amuse you.' He thought a moment. 'You can practically see any type you like. Take your choice. I know the Government people and the landowners, Heaslop here can get hold of the barrister crew, while if you want to specialize on education we can come down on Fielding.' 35

'I'm tired of seeing picturesque figures pass before me as a frieze,' the girl explained. 'It was wonderful when we landed, but that superficial glamour soon goes.' 40

Her impressions were of no interest to the Collector; he was only concerned to give her a good time. Would she like a Bridge Party? He explained to her what that was – not the game, but a party to bridge the gulf between East and West; the expression was his own invention, and amused all who heard it. 45



'I only want to meet those Indians whom you come across socially – as your friends.'

'Well, we don't come across them socially,' he said, laughing. 'They're full of all the virtues, but we don't, and it's now eleven-thirty, and too late to go into the reasons.'

50

Chapter 3

*Stories of Ourselves*

- 6 **Either** (a) Compare ways in which **two** stories portray a particular character's state of mind.
- Or** (b) Comment closely on the following passage, considering ways in which it presents Mr Mitra's responses to the shraddh ceremony.

A narrow, tiled, clean corridor, going past forty-six and forty-seven, led to the main door to forty-nine, which was open.

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He'd

known more about her academic record, one or two charming anecdotes to do with her success at school, her decent first-class degree, and about her husband, Gautam Poddar, diversifying into new areas of business, than about her.

Real Time

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