



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

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**LITERATURE (ENGLISH)**

**0486/43**

Paper 4 Unseen

**October/November 2015**

**1 hour 15 minutes**

No Additional Materials are required.

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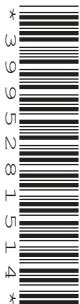
**READ THESE INSTRUCTIONS FIRST**

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.



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The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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 following poem. The poet, revisiting her homeland, describes the darkness of an evening when the electricity has failed.

**How does the poet's language portray the scene so vividly?**

To help you answer this question, you might consider:

- how the poet describes the behaviour of various people in the darkness
- the ways in which she contrasts darkness and light
- how she encourages you to feel about the scene she describes.

*Blackout*

Blackout is endemic<sup>1</sup> to the land.  
 People have grown sixthsense  
 and sonic ways, like bats,  
 emerging out of the shadows  
 into the light of their own flesh.

But the car headlamps coming towards us  
 make it seem we're in some thirdworld<sup>2</sup> movie,  
 throwing up potholes and houses exaggeratedly,  
 the fresh white painted and grey ramshackle  
 blending into snug relief.

And inside, the children are still hovering,  
 hopeful moths around – the flickerless Box<sup>3</sup>,  
 immune to the cloying stench of toilets  
 that can't be flushed. The children,  
 all waiting on electric-spell to come  
 and trigger a movie, the one featuring America,  
 played out endlessly in their heads.

While back outside, coconut vendors decapitate  
 the night, husky heads cutlashed off<sup>4</sup>  
 in the medieval glow of bottle lamps.

And everywhere there are flittings  
 and things coming into being,  
 in a night where footfall is an act of faith –  
 A group of young girls huddled in a questionable doorway;  
 The sudden dim horizontal of an alleyway;  
 And the occasional generator-lit big house,  
 obscenely bright –  
 hurting the soft iris<sup>5</sup> of darkness  
 in this worn-out movie, slow reeling

Under the endless cinema of the skies.

<sup>1</sup> *endemic*: present everywhere within a country

<sup>2</sup> *thirdworld*: of a less economically developed country

<sup>3</sup> *Box*: (slang) television

<sup>4</sup> *cutlashed off*: removed with a large sharp knife

<sup>5</sup> *iris*: aperture admitting light into a camera or the eye

Or

- 2 Read carefully this opening section from a novel. The narrator is on a train crossing the border into Germany. He is sharing a train compartment with a stranger.

**How does the writer make the stranger such an intriguing character?**

To help you answer this question, you might consider:

- how the writer describes the stranger's unusual appearance and movements
- how he portrays the developing relationship between the narrator and the stranger
- the stranger's reaction to the narrator's final question.

My first impression was that the stranger's eyes were of an unusually light blue.

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‘All these frontiers ... such a horrible nuisance.’





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