



**SECTION A**

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

**YUKIO MISHIMA: *The Sound of Waves***

- 1** Read this extract, and then answer the question that follows it:

A terrible force was upon the boy's arms; something like an invisible bludgeon belabored them as they tried to cut a way through the waves.

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Facing into the storm, he inhaled his fill of air and then dived into the sea for the return trip.

In what ways does Mishima make this such a dramatic moment in the novel?

[25]

**FEDERICO GARCIA LORCA: *Yerma***

- 2 Read this extract, and then answer the question that follows it:

[PAGAN WOMAN *enters cheerfully.*]

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[*Exit PAGAN WOMAN.*]

Explore how Lorca makes this moment in the play so revealing.

[25]

**AMY TAN: *The Bonesetter's Daughter***

- 3 Read this extract, and then answer the question that follows it:

These are the things I know are true:

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*After that, I decided  
not to be a cook-pot anymore, so I became your nursemaid instead.*

Explore how Tan makes this such a striking opening to the novel.

[25]

**NIKOLAI GOGOL: *The Government Inspector***

4 Read this extract, and then answer the question that follows it:

|                    |  |             |
|--------------------|--|-------------|
| <i>Mayor</i>       | <i>[aside]</i> : Just listen to that! Didn't know how he was going to foot the bill! <i>[Aloud.]</i> May I be so bold as to enquire in which direction you would be intending to travel?   |             |
| <i>Khlestakov:</i> | I'm heading for Saratov, for my estate.  |             |
| <i>Mayor</i>       | <i>[aside, with ironic expression]</i> : Saratov, he says! And not a blush! Phew, you have to keep your wits about you with this one! <i>[Aloud.]</i> Ah yes, a fine occupation, travel. Of course, on the one hand, there's always the inconvenience of changing horses, but then they do say it exercises the mind. Do I presume you would be travelling more for the purposes of pleasure?  | 5<br><br>10 |
| <i>Khlestakov:</i> | No, my father's sent for me. The old boy's got himself in a lather because I haven't earned myself a promotion or a St Vladimir. He thinks decorations grow on trees in Petersburg. I'd just like to see him sweating in an office all day.  |             |
| <i>Mayor</i>       | <i>[aside]</i> : Talk about laying it on thick! Dragging in his old father—I ask you! <i>[Aloud.]</i> And would you be staying there for a while, sir?   | 15          |
| <i>Khlestakov:</i> | I really don't know. The old duffer's as stubborn as a mule and twice as stupid. I shall tell him straight out: say what you like, I can't live anywhere except Petersburg. Why should I waste away my life among peasants, anyway? Nowadays one has different needs; my soul aspires to higher things.  | 20          |
| <i>Mayor</i>       | <i>[aside]</i> : A fine web he's spinning! One lie after the next and he never comes unstuck! And he's nothing to look at—so puny you could squash him with your thumbnail. I'll catch him out somehow, though. <i>[Aloud.]</i> Of course you're absolutely right. What can one do in these backwoods? Like here, for instance: I slave away all day for my country, work through the night, spare no effort—but where's the reward? <i>[Looks round the room.]</i> This room looks a little damp to me. | 25          |
| <i>Khlestakov:</i> | Damp? The room's a disgrace, and you should see the bedbugs: they bite like dogs.  | 30          |
| <i>Mayor:</i>      | Good God! Such a distinguished visitor and what is he subjected to? Bedbugs, which should never have been created in the first place. A little dark too, isn't it, I should think?   |             |
| <i>Khlestakov:</i> | Black as night. The landlord has a policy of not issuing candles. Get an urge to read a book, or to do a bit of writing myself and I can't, it's too dark.   | 35          |
| <i>Mayor:</i>      | Might I be so bold... No, it's too presumptuous of me.   |             |
| <i>Khlestakov:</i> | Well, what?  |             |
| <i>Mayor:</i>      | No really, I can't. I'm unworthy.  | 40          |
| <i>Khlestakov:</i> | But unworthy of what?  |             |
| <i>Mayor:</i>      | You see... There is an excellent room for you in my house, very bright, quiet... But no, I can't, it would be too great an honour. Please don't be angry, I beg you, I was only trying to be of service.   |             |
| <i>Khlestakov:</i> | But on the contrary, dear fellow, I should be delighted. I'd much rather be in a private home than remain in this doss-house.  | 45          |

- Mayor:* The delight shall be mine! My wife will be quite overjoyed! That's the way I am, hospitable, always have been ever since I was a child—most especially when the guest is a man of learning like yourself. Please don't think I'm trying to flatter you. It's a weakness of mine: I always speak straight from the heart. 50
- Khlestakov:* Sincere thanks. I'm just like you—can't abide two-faced people. I must say I really warm to your frankness and cordiality. When all's said and done, there's nothing better one can ask for in life than devotion and respect. Respect and devotion. 55

How does Gogol create such revealing impressions of the Mayor and Khlestakov at this moment in the play? [25]

## SONGS OF OURSELVES Volume 2: from Part 2

5 Read this poem, and then answer the question that follows it:

*Watching for Dolphins*

In the summer months on every crossing to Piraeus  
 One noticed that certain passengers soon rose  
 From seats in the packed saloon and with serious  
 Looks and no acknowledgement of a common purpose  
 Passed forward through the small door into the bows  
 To watch for dolphins. One saw them lose

5

Every other wish. Even the lovers  
 Turned their desires on the sea, and a fat man  
 Hung with equipment to photograph the occasion  
 Stared like a saint, through sad bi-focals; others,  
 Hopeless themselves, looked to the children for they  
 Would see dolphins if anyone would. Day after day

10

Or on their last opportunity all gazed  
 Undecided whether a flat calm were favourable  
 Or a sea the sun and the wind between them raised  
 To a likeness of dolphins. Were gulls a sign, that fell  
 Screeching from the sky or over an unremarkable place  
 Sat in a silent school? Every face

15

After its character implored the sea.  
 All, unaccustomed, wanted epiphany,  
 Praying the sky would clang and the abused Aegean  
 Reverberate with cymbal, gong and drum.  
 We could not imagine more prayer, and had they then  
 On the waves, on the climax of our longing come

20

Smiling, snub-nosed, domed like satyrs, oh  
 We should have laughed and lifted the children up  
 Stranger to stranger, pointing how with a leap  
 They left their element, three or four times, centred  
 On grace, and heavily and warm re-entered,  
 Looping the keel. We should have felt them go

25  
30

Further and further into the deep parts. But soon  
 We were among the great tankers, under their chains  
 In black water. We had not seen the dolphins  
 But woke, blinking. Eyes cast down  
 With no admission of disappointment the company  
 Dispersed and prepared to land in the city.

35

(David Constantine)

How does David Constantine vividly portray the dolphin watchers in this poem? [25]

**TURN OVER FOR QUESTION 6.**

From **STORIES OF OURSELVES Volume 2**

- 6 Read this extract from *The Doll's House* (by Katherine Mansfield), and then answer the question that follows it:

The children stood together under the pine trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to be horrid to them. Emmie Cole started the whisper.

'Lil Kelvey's going to be a servant when she grows up.'

'O-oh, how awful!' said Isabel Burnell, and she made eyes at Emmie. 5

Emmie swallowed in a very meaning way and nodded to Isabel as she'd seen her mother do on those occasions.

'It's true—it's true—it's true,' she said.

Then Lena Logan's little eyes snapped. 'Shall I ask her?' she whispered.

'Bet you don't,' said Jessie May. 10

'Pooh, I'm not frightened,' said Lena. Suddenly she gave a little squeal and danced in front of the other girls. 'Watch! Watch me! Watch me now!' said Lena. And sliding, gliding, digging one foot, giggling behind her hand, Lena went over to the Kelveys.

Lil looked up from her dinner. She wrapped the rest quickly away. Our Else stopped chewing. What was coming now? 15

'Is it true you're going to be a servant when you grow up, Lil Kelvey?' shrilled Lena.

Dead silence. But instead of answering, Lil only gave her silly, shamefaced smile. She didn't seem to mind the question at all. What a sell for Lena! The girls began to titter.

Lena couldn't stand that. She put her hands on her hips; she shot forward. 'Yah, yer father's in prison!' she hissed spitefully. 20

This was such a marvellous thing to have said that the little girls rushed away in a body, deeply, deeply excited, wild with joy. Someone found a long rope, and they began skipping. And never did they skip so high, run in and out so fast, or do such daring things as on that morning.

In the afternoon Pat called for the Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores. But Kezia thieved out at the back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys. Kezia stopped swinging. She slipped off the gate as if she was going to run away. Then she hesitated. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road with their heads in the buttercups. Kezia clambered back on the gate; she had made up her mind; she swung out. 25

'Hullo,' she said to the passing Kelveys. 35

They were so astounded that they stopped. Lil gave her silly smile. Our Else stared.

'You can come and see our doll's house if you want to,' said Kezia, and she dragged one toe on the ground. But at that Lil turned red and shook her head quickly.

'Why not?' asked Kezia.

Lil gasped, then she said, 'Your ma told our ma you wasn't to speak to us.' 40

'Oh, well,' said Kezia. She didn't know what to reply. 'It doesn't matter. You can come and see our doll's house all the same. Come on. Nobody's looking.'

But Lil shook her head still harder.

'Don't you want to?' asked Kezia.

Suddenly there was a twitch, a tug at Lil's skirt. She turned round. Our Else was looking at her with big, imploring eyes; she was frowning; she wanted to go. For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll's house stood. 45

'There it is,' said Kezia. 50

There was a pause. Lil breathed loudly, almost snorted; our Else was still as stone. 'I'll open it for you,' said Kezia kindly. She undid the hook and they looked inside. 'There's the drawing-room and the dining-room, and that's the—'

'Kezia!'

Oh, what a start they gave!

55

'Kezia!'

It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn't believe what she saw.

'How dare you ask the little Kelveys into the courtyard!' said her cold, furious voice. 'You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again,' said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

60

In what ways does Mansfield make this such a disturbing moment in the story?

[25]

## SECTION B

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

**YUKIO MISHIMA: *The Sound of Waves***

- 7 In what ways does Mishima memorably convey the importance of work in the novel? [25]

**FEDERICO GARCIA LORCA: *Yerma***

- 8 To what extent do you think Lorca makes *Yerma* a moving play?  
Do **not** use the extract printed in **Question 2** in answering this question. [25]

**AMY TAN: *The Bonesetter's Daughter***

- 9 Explore the ways in which Tan memorably portrays the Chang family. [25]

**NIKOLAI GOGOL: *The Government Inspector***

- 10 'The characters in this play are interested only in themselves.'  
How far does Gogol's portrayal of **two** of the following characters persuade you that this is an accurate judgement?  
  - The Mayor
  - The Mayor's Wife
  - The Postmaster
Do **not** use the extract printed in **Question 4** in answering this question. [25]

**SONGS OF OURSELVES Volume 2: from Part 2**

- 11 How does Ruth Pitter create striking impressions of the stormcock in *Stormcock in Elder*? [25]

**From STORIES OF OURSELVES Volume 2**

- 12 In what ways does Anna Kavan make *A Visit* such a mysterious story? [25]



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