



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

www.PapaCambridge.com

---

**LANGUAGE AND LITERATURE IN ENGLISH**

**8695/93**

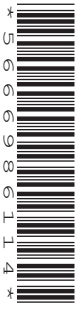
Paper 9 Poetry, Prose and Drama

**October/November 2012**

**2 hours**

Additional Materials: Answer Booklet/Paper

---



**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.

---

This document consists of **15** printed pages and **5** blank pages.



## Section A: Poetry

THOMAS HARDY: *Selected Poems*

- 1 **Either** (a) Compare ways in which Hardy presents loving relationships in **two** poems.
- Or** (b) Comment closely on the following poem, showing how it develops a response to the shipwreck.

*The Convergence of the Twain*  
(Lines on the loss of the 'Titanic')

I  
In a solitude of the sea  
Deep from human vanity,  
And the Pride of Life that planned her, stilly couches she.

II  
Steel chambers, late the pyres  
Of her salamandrine fires, 5  
Cold currents thrid, and turn to rhythmic tidal lyres.

III  
Over the mirrors meant  
To glass the opulent  
The sea-worm crawls – grotesque, slimed, dumb,  
indifferent. 10

IV  
Jewels in joy designed  
To ravish the sensuous mind  
Lie lightless, all their sparkles bleared and black and blind.

V  
Dim moon-eyed fishes near  
Gaze at the gilded gear 15  
And query: 'What does this vaingloriousness down  
here?'...

VI  
Well: while was fashioning  
This creature of cleaving wing,  
The Immanent Will that stirs and urges everything 20

VII  
Prepared a sinister mate  
For her – so gaily great –  
A Shape of Ice, for the time far and dissociate.

VIII  
And as the smart ship grew  
In stature, grace, and hue, 25  
In shadowy silent distance grew the Iceberg too.

3

IX

Alien they seemed to be:  
No mortal eye could see  
The intimate welding of their later history,

X

Or sign that they were bent  
By paths coincident  
On being anon twin halves of one august event, 30

XI

Till the Spinner of the Years  
Said 'Now!' And each one hears,  
And consummation comes, and jars two hemispheres. 35

SEAMUS HEANEY: *District and Circle*

- 2 **Either** (a) Discuss the importance and treatment of childhood memories in Heaney's poem.
- Or** (b) Comment closely on the following poem, paying particular attention to the effects of language and structure.

*The Nod*

Content removed due to copyright restrictions.

*Songs of Ourselves*

- 3 **Either** (a) Compare ways in which **two** poems from your selection treat the subject of conflict.
- Or** (b) Comment closely on ways in which the writer presents the childhood experience in the following poem.

*My Parents*

My parents kept me from children who were rough  
 Who threw words like stones and wore torn clothes  
 Their thighs showed through rags. They ran in the street  
 And climbed cliffs and tripped by the country streams.

I feared more than tigers their muscles like iron  
 Their jerking hands and their knees tight on my arms  
 I feared the salt coarse pointing of those boys  
 Who copied my lisp behind me on the road.

5

They were lithe, they sprang out behind hedges  
 Like dogs to bark at my world. They threw mud  
 While I looked the other way, pretending to smile.  
 I longed to forgive them but they never smiled.

10

Stephen Spender



## Section B: Prose

TSITSI DANGAREMBGA: *Nervous Conditions*

- 4 **Either** (a) Discuss the presentation of Tambu's parents and their significance to the novel.
- Or** (b) Comment closely on the following passage, paying particular attention to ways in which Tambu's views of the changes in her life are presented.

How can I describe the sensations that swamped me when Babamukuru started his car, with me in the front seat beside him, on the day I left my home? It was relief, but more than that. It was more than excitement and anticipation. What I experienced that day was a short cut, a rerouting of everything I had ever defined as me into fast lanes that would speedily lead me to my destination. My horizons were saturated with me, my leaving, my going. There was no room for what I left behind. My father, as affably, shallowly agreeable as ever, was insignificant. My mother, my anxious mother, was no more than another piece of surplus scenery to be maintained, of course to be maintained, but all the same superfluous, an obstacle in the path of my departure. As for my sisters, well, they were there. They were watching me climb into Babamukuru's car to be whisked away to limitless horizons. It was up to them to learn the important lesson that circumstances were not immutable, no burden so binding that it could not be dropped. The honour for teaching them this emancipating lesson was mine. I claimed it all, for here I was, living proof of the moral. There was no doubt in my mind that this was the case.

When I stepped into Babamukuru's car I was a peasant. You could see that at a glance in my tight, faded frock that immodestly defined my budding breasts, and in my broad-toed feet that had grown thick-skinned through daily contact with the ground in all weathers. You could see it from the way the keratin had reacted by thickening and, having thickened, had hardened and cracked so that the dirt ground its way in but could not be washed out. It was evident from the corrugated black callouses on my knees, the scales on my skin that were due to lack of oil, the short, dull tufts of malnourished hair. This was the person I was leaving behind. At Babamukuru's I expected to find another self, a clean, well-groomed, genteel self who could not have been bred, could not have survived, on the homestead. At Babamukuru's I would have the leisure, be encouraged to consider questions that had to do with survival of the spirit, the creation of consciousness, rather than mere sustenance of the body. This new me would not be enervated by smoky kitchens that left eyes smarting and chests permanently bronchitic. This new me would not be frustrated by wood fires that either flamed so furiously that the *sadza* burned, or so indifferently that it became *mbodza*. Nor would there be trips to Nyamarira, Nyamarira which I loved to bathe in and watch cascade through the narrow outlet of the fall where we drew our water. Leaving this Nyamarira, my flowing, tumbling, musical playground, was difficult. But I could not pretend to be sorry to be leaving the waterdrums whose weight compressed your neck into your spine, were heavy on the head even after you had grown used to them and were constantly in need of refilling. I was not sorry to be leaving the tedious task of coaxing Nyamarira's little tributary in and out of the vegetable beds. Of course, my emancipation from these aspects of my existence was, for the foreseeable future, temporary and not continuous, but that was not the point. The point was this: I was going to be developed in the way that Babamukuru saw fit, which in the language I understood at the time meant well. Having developed well I did not foresee that there would be reason to regress on the occasions that I returned to the homestead.

- 5 **Either** (a) Discuss the presentation and significance of religion and religious views in the passage.
- Or** (b) Comment closely on ways Forster presents the differing attitudes towards Aziz and the Indians in this passage.

'But you see I believe she's under some hideous delusion, and that that wretched boy is innocent.'

The policeman started in surprise, and a shadow passed over his face, for he could not bear his dispositions to be upset.

'I had no idea that was in your mind,' he said, and looked for support at the signed deposition, which lay before him. 5

'Those field-glasses upset me for a minute, but I've thought since: it's impossible that, having attempted to assault her, he would put her glasses into his pocket.'

'Quite possible, I'm afraid; when an Indian goes bad, he goes not only very bad, but very queer.' 10

'I don't follow.'

'How should you? When you think of crime you think of English crime. The psychology here is different. I dare say you'll tell me next that he was quite normal when he came down from the hill to greet you. No reason he should not be. Read any of the Mutiny records; which, rather than the Bhagavad Gita, should be your bible in this country. Though I'm not sure that the one and the other are not closely connected. Am I not being beastly? But, you see, Fielding, as I've said to you once before, you're a schoolmaster, and consequently you come across people at their best. That's what puts you wrong. They can be charming as boys. But I know them as they really are, after they have developed into men. Look at this, for instance.' He 15

held up Aziz's pocket-case. 'I am going through the contents. They are not edifying. Here is a letter from a friend who apparently keeps a brothel.' 20

'I don't want to hear his private letters.'

'It'll have to be quoted in court, as bearing on his morals. He was fixing up to see women at Calcutta.' 25

'Oh, that'll do, that'll do.'

McBryde stopped, naïvely puzzled. It was obvious to him that any two sahibs ought to pool all they knew about any Indian, and he could not think where the objection came in.

'I dare say you have the right to throw stones at a young man for doing that, but I haven't. I did the same at his age.' 30

So had the Superintendent of Police, but he considered that the conversation had taken a turn that was undesirable. He did not like Fielding's next remark either.

'Miss Quested really cannot be seen? You do know that for a certainty?'

'You have never explained to me what's in your mind here. Why on earth do you want to see her?' 35

'On the off-chance of her recanting before you send in that report and he's committed for trial, and the whole thing goes to blazes. Old man, don't argue about this, but do of your goodness just ring up your wife or Miss Derek and inquire. It'll cost you nothing.' 40

'It's no use ringing up them,' he replied, stretching out for the telephone.

'Callendar settles a question like that, of course. You haven't grasped that she's seriously ill.'

'He's sure to refuse, it's all he exists for,' said the other desperately.

The expected answer came back: the Major would not hear of the patient being troubled. 45



'I only wanted to ask her whether she is certain, dead certain, that it was A who followed her into the cave.'

'Possibly my wife might ask her that much.'

'But I wanted to ask her. I want someone who believes in him to ask her.'

'What difference does that make?'

'She is among people who disbelieve in Indians.'

- 6 **Either** (a) Compare the effectiveness of the openings of **two** different stories.
- Or** (b) Comment closely on ways in which the writing of the following passage creates the atmosphere of the story.

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was – but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges – and upon a few white trunks of decayed trees – with an utter depression of soul which I can compare to no earthly sensation more properly than to the afterdream of the reveller upon opium – the bitter lapse into everyday life – the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart – an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it – I paused to think – what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down – but with a shudder even more thrilling than before – upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country – a letter from him – which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness – of a mental disorder which oppressed him – and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said – it was the apparent *heart* that went with his request – which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

The Fall of the House of Usher

Turn to Page 12 for Question 7

## Section C: Drama

PETER SHAFFER: *Equus*

- 7 **Either** (a) Discuss Shaffer's presentation of Alan's father, Frank, and his significance in the play.
- Or** (b) Comment closely on the following passage, showing how Shaffer creates its dramatic impact.

*She lifts her sweater over her head: he watches – then unzips his. They each remove their shoes, their socks, and their jeans. Then they look at each other diagonally across the square, in which the light is gently increasing.*

Alan: You're ... You're very ... 5

Jill: So are you... (pause) Come here.

*He goes to her. She comes to him. They meet in the middle, and hold each other, and embrace.*

Alan: (to Dysart) She put her mouth in mine. It was lovely! Oh, it was lovely! 10

*They burst into giggles. He lays her gently on the floor in the centre of the square, and bends over her eagerly.*

*Suddenly the noise of Equus fills the place. Hooves smash on wood. Alan straightens up, rigid. He stares straight ahead of him over the prone body of the girl.* 15

Dysart: Yes, what happened then, Alan?

Alan: (to Dysart: brutally) I put it in her!

Dysart: Yes?

Alan: (to Dysart) I put it in her.

Dysart: You did? 20

Alan: (to Dysart) Yes!

Dysart: Was it easy?

Alan: (to Dysart) Yes.

Dysart: Describe it.

Alan: (to Dysart) I told you. 25

Dysart: More exactly.

Alan: (to Dysart) I put it in her!

Dysart: Did you?

Alan: (to Dysart) All the way!

Dysart: Did you, Alan? 30

Alan: (to Dysart) All the way. I shoved it. I put it in her all the way.

Dysart: Did you?

Alan: (to Dysart) Yes!

Dysart: Did you? 35

Alan: (to Dysart) Yes! Yes!

- Dysart:* Give me the TRUTH! ... Did you? ... *Honestly?*
- Alan:* (to *Dysart*) Get lost!  
*He collapses, lying upstage on his face. Jill lies on her back motionless, her head downstage, her arms extended behind her. A pause.* 40
- Dysart:* (gently) What was it? You couldn't? Though you wanted to very much?
- Alan:* (to *Dysart*) I couldn't ... see her.
- Dysart:* What do you mean? 45
- Alan:* (to *Dysart*) Only Him. Every time I kissed her – *He* was in the way.
- Dysart:* Who?  
*Alan turns on his back.*
- Alan:* (to *Dysart*) You *know* who! ... When I touched her, I felt *Him*. Under me ... His side, waiting for my hand ... His flanks ... I refused him. I looked. I looked right at her ... and I couldn't do it. When I shut my eyes, I saw *Him* at once. The streaks on his belly ... (with more desperation) I couldn't feel *her* flesh at all! I wanted the foam off his neck. His sweaty hide. Not flesh. *Hide! Horse-hide!* ... Then I couldn't even kiss her. 55  
*Jill sits up.*
- Jill:* What is it?
- Alan:* (dodging her hand) No! 60

WILLIAM SHAKESPEARE: *Henry IV Part 1*

- 8 **Either** (a) 'I must remember you, my lord,  
We were the first and dearest of your friends.' (Worcester)

Discuss Shakespeare's presentation of the rebels in the play.

- Or** (b) Comment closely on the following passage, considering how it explores issues of trust and suspicion.

*Enter* WORCESTER *and* VERNON.

*Worcester:* O, no, my nephew must not know, Sir Richard,  
The liberal and kind offer of the King.

*Vernon:* 'Twere best he did.

*Worcester:* Then are we all undone. 5

It is not possible, it cannot be,  
The King should keep his word in loving us;  
He will suspect us still, and find a time  
To punish this offence in other faults;  
Supposition all our lives shall be stuck full of eyes, 10

For treason is but trusted like the fox,  
Who, never so tame, so cherish'd, and lock'd up,  
Will have a wild trick of his ancestors.

Look how we can, or sad or merrily,  
Interpretation will misquote our looks, 15  
And we shall feed like oxen at a stall,  
The better cherish'd still the nearer death.

My nephew's trespass may be well forgot;  
It hath the excuse of youth and heat of blood,  
And an adopted name of privilege – 20  
A hare-brain'd Hotspur, govern'd by a spleen.

All his offences live upon my head  
And on his father's: we did train him on;  
And, his corruption being ta'en from us,  
We, as the spring of all, shall pay for all. 25  
Therefore, good cousin, let not Harry know,  
In any case, the offer of the King.

*Vernon:* Deliver what you will, I'll say 'tis so.  
Here comes your cousin.

*Enter* HOTSPUR *and* DOUGLAS. 30

*Hotspur:* My uncle is return'd:  
Deliver up my Lord of Westmoreland.  
Uncle, what news?

*Worcester:* The King will bid you battle presently.

*Douglas:* Defy him by the Lord of Westmoreland. 35

*Hotspur:* Lord Douglas, go you and tell him so.

*Douglas:* Marry, and shall, and very willingly.

[*Exit.*

*Worcester:* There is no seeming mercy in the King.

*Hotspur:* Did you beg any? God forbid! 40

*Worcester:* I told him gently of our grievances,  
Of his oath-breaking; which he mended thus,  
By now forswearing that he is forsworn.  
He calls us rebels, traitors, and will scourge  
With haughty arms this hateful name in us.

45

Act 5, Scene 2

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 9 **Either** (a) In what ways, and with what effects, does Williams present the relationship between Stella and Stanley?
- Or** (b) Comment closely on ways the opening creates the world of the play.

~~//////////~~ The exterior of a two-storey corner building on a street in New Orleans which is named Elysian Fields and runs between the L & N tracks and the river.

Content removed due to copyright restrictions.

Stanley [bellowing]: Hey, there! Stella, Baby!

Scene 1



---

*Copyright Acknowledgements:*

- Question 2b                   © Seamus Heaney; *The Nod* from *District and Circle*; Faber & Faber; 2006.  
Question 3b                   © Stephen Spender; *My Parents* from *Songs of Ourselves*; Foundation Books; 2005.  
Question 4b                   © Tsitsi Dangarembga; *Nervous Conditions*; Ayebia Publishing; 1988.  
Question 5b                   © E M Forster; *A Passage to India*; Penguin Books Ltd; 1979.  
Question 7b                   © Peter Shaffer; *Equus*; Longman; 1993.  
Question 9b                   © A Streetcar Named Desire by Tennessee Williams. Copyright © 1947 by The University of The South.

Reprinted by permission of New Directions Publishing Corp. and Georges Borchardt, Inc. for the Estate of Tennessee Williams.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity. University of Cambridge International Examinations is part of the Cambridge Assessment Group.