



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

LITERATURE IN ENGLISH

9695/03

Paper 3 Poetry and Prose

May/June 2007

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 **one** question from Section A and **one** question from Section B.

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 **8** printed pages and **4** blank pages.



Section A: PoetryJOHN KEATS : *Selected Poems*

- 1 **Either** (a) Keats wrote of the 'yearning and fondness I have for the Beautiful'.
Discuss the ways Keats expresses his appreciation of beauty in **two** poems.
- Or** (b) Comment closely on the following poem, paying particular attention to the ways it presents the narrator's feelings.

'Bright Star, would I were steadfast as thou art'

Bright Star, would I were steadfast as thou art –
Not in lone splendour hung aloft the night
And watching, with eternal lids apart,
Like nature's patient, sleepless Eremite,
The moving waters at their priestlike task 5
Of pure ablution round earth's human shores,
Or gazing on the new soft-fallen masque
Of snow upon the mountains and the moors.
No – yet still steadfast, still unchangeable,
Pillow'd upon my fair love's ripening breast, 10
To feel for ever its soft swell and fall.
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever – or else swoon to death.

Songs of Ourselves (Section 4)

- 2 **Either** (a) Discuss the ways poets have written about their own or others' responses to particular places in **two** poems from Section 4.
- Or** (b) Discuss the following poem, commenting in particular on the ways in which the poet expresses a sense of wonder at the newborn baby.

The Spirit is Too Blunt an Instrument

The spirit is too blunt an instrument
 to have made this baby.
 Nothing so unskilful as human passions
 could have managed the intricate
 exacting particulars: the tiny 5
 blind bones with their manipulating tendons,
 the knee and the knucklebones, the resilient
 fine meshings of ganglia and vertebrae,
 the chain of the difficult spine.

Observe the distinct eyelashes and sharp crescent 10
 fingernails, the shell-like complexity
 of the ear, with its firm involutions
 concentric in miniature to minute
 ossicles. Imagine the
 infinitesimal capillaries, the flawless connections 15
 of the lungs, the invisible neural filaments
 through which the completed body
 already answers to the brain.

Then name any passion or sentiment 20
 possessed of the simplest accuracy.
 No, no desire or affection could have done
 with practice what habit
 has done perfectly, indifferently,
 through the body's ignorant precision.
 It is left to the vagaries of the mind to invent 25
 love and despair and anxiety
 and their pain.

Anne Stevenson

STEVIE SMITH : *Selected Poems*

- 3 **Either** (a) 'Underneath the lighthearted tone, there is often something dark or disturbing in Smith's poetry.'

Discuss **three** poems from your selection in the light of this comment.

- Or** (b) Comment closely on the language, tone and concerns of the following poem.

The River Deben

All the waters of the river Deben
Go over my head to the last wave even
Such a death were sweet to seven times seven.

Death sits in the boat with me
His face is shrouded but he smiles I see
The time is not yet, he will not come so readily. 5

But he smiles and I smile it is pleasant in the boat at night
There is no moon rising but from the east a light
Shines in the sky, is it dawn or dawn's twilight?

Over here the waters are dark as a deep chasm
Shadowed by cliffs of volcanic spasm
So dark so dark is the waves' fashion. 10

But the oars dip I am rowing they dip and scatter
The phosphorescence in a sudden spatter
Of light that is more actual than a piece of matter. 15

Up the Deben we row I row towards Waldringfield
It is a long way yet, my arms ache but will not yield
In this physical tiredness there is a happy shield.

Oh happy Deben, oh happy night, and night's companion Death,
What exultation what ecstasy is in thy breath
It is as salt as the salt silt that lies beneath. 20

Flow tidal river flow, draw wind from the east,
Smile pleasant Death, smile Death in darkness blessed,
But tarry day upon the crack of dawn. Thou comest unwished.

Section B: Prose

ACHEBE : *Anthills of the Savannah*

- 4 **Either** (a) 'As well as identifying social problems, the novel suggests solutions to them.'

How far would you agree with this view of *Anthills of the Savannah*?

- Or** (b) Comment closely on the following passage, paying particular attention to Ikem's observations of people's behaviour at the public execution.

By two o'clock there was no standing room on the beach, neither on the hot white sand nor the black granite boulders of the great breakwater wall stretching out to sea. On ordinary days only suicidal maniacs climbed those giant rocks that halted the galloping waves as the fierce horsemen at the durbar are stilled by an imaginary line before the royal pavilion. But this was no ordinary day. It was a day on which ordinarily sane people went berserk. The crowd on the perilous sea-wall had a fair sprinkling of women. And even children. 5

The camera crew from the national Television perched on their mobile tower were much admired by the crowd. As they swivelled their machine from one side of the amphitheatre to another taking in all that colour in the brilliant sun – the yellow and red and white and blue – especially the blue – of Kangan indigo dyes, the people smiled and made faces and waved to the camera. 10

The only room not taken yet was on the raised platform with numbered seats for VIPs and at the four stakes backed by their own little sea-wall of sandbags. The sun's heat honed with salt and vapour came down so brutally on the forehead that we all made visors with our hands to save our eyes. Those who had had the foresight to bring along umbrellas could not open them without obstructing others. A mild scuffle began right in front of me and ended only when the offending umbrella was folded up again. 15

'I beg una-o,' said its peace-loving owner, 'make I de use my thing for walking-stick.' 20

'E better so. No be for see umbrella we de roast for sun since we waka come here dis morning.'

I began to wonder at one point if I hadn't made a foolish gesture in refusing the ticket for one of those nicely spaced-out, numbered seats, that now seemed so desirably cool. Hardly anybody was sitting on them yet. Isn't the great thing about a VIP that his share of good things is always there waiting for him in abundance even while he relaxes in the coolness of home, and the poor man is out there in the sun pushing and shoving and roasting for his miserable crumbs? Look at all those empty padded seats! How does the poor man retain his calm in the face of such provocation? From what bottomless wells of patience does he draw? His great good humour must explain it. This sense of humour turned sometimes against himself, must be what saves him from total dejection. He has learnt to squeeze every drop of enjoyment he can out of his stony luck. And the fool who oppresses him will make a particular point of that enjoyment: *You see, they are not in the least like ourselves. They don't need and can't use luxuries that you and I must have. They have the animal capacity to endure the pain of, shall we say, domestication.* The very words the white master had said in his time about the black race as a whole. Now we say them about the poor. 30

But even the poor man can forget what his humour is about and become altogether too humorous in his suffering. That afternoon he was punished most dreadfully at the beach and he laughed to his pink gums and I listened painfully for the slightest clink of the concealed weapon in the voluminous folds of that laughter. And I didn't hear it. So Chris is right. But how I wish, for the sake of all the years I have known and loved him, that the day never came when he should be that kind of right. But that's by the way. 40 45

Chapter 4

GEORGE ELIOT : *The Mill on the Floss*

- 5 **Either** (a) Discuss the importance of the River Floss to the structure of the novel.
- Or** (b) Comment closely on the following passage, paying particular attention to the characterisation of Mr Tulliver and the significance of this episode in the novel.

The particular embodiment of the evil principle now exciting Mr Tulliver's determined resistance was Mr Pivart, who, having lands higher up the Ripple, was taking measures for their irrigation, which either were, or would be, or were bound to be (on the principle that water was water), an infringement on Mr Tulliver's legitimate share of water-power. Dix, who had a mill on the stream, was a feeble auxiliary of Old Harry compared with Pivart. Dix had been brought to his senses by arbitration, and Wakem's advice had not carried *him* far. No; Dix, Mr Tulliver considered, had been as good as nowhere in point of law; and in the intensity of his indignation against Pivart, his contempt for a baffled adversary like Dix began to wear the air of a friendly attachment. He had no male audience to-day except Mr Moss, who knew nothing, as he said, of the "natur' o' mills," and could only assent to Mr Tulliver's arguments on the *a priori* ground of family relationship and monetary obligation; but Mr Tulliver did not talk with the futile intention of convincing his audience, he talked to relieve himself; while good Mr Moss made strong efforts to keep his eyes wide open, in spite of the sleepiness which an unusually good dinner produced in his hard-worked frame. Mrs Moss, more alive to the subject, and interested in everything that affected her brother, listened and put in a word as often as maternal preoccupations allowed.

"Why, Pivart's a new name hereabout, brother, isn't it?" she said; "he didn't own the land in father's time, nor yours either, before I was married."

"New name? Yes, I should think it *is* a new name," said Mr Tulliver, with angry emphasis. "Dorlcote Mill's been in our family a hundred year and better, and nobody ever heard of a Pivart meddling with the river, till this fellow came and bought Bincome's farm out of hand, before anybody else could so much as say 'snap.' But I'll *Pivart* him!" added Mr Tulliver, lifting his glass with a sense that he had defined his resolution in an unmistakable manner.

"You won't be forced to go to law with him, I hope, brother?" said Mrs Moss, with some anxiety.

"I don't know what I shall be forced to; but I know what I shall force *him* to, with his dikes and erigations, if there's any law to be brought to bear o' the right side. I know well enough who's at the bottom of it; he's got Wakem to back him and egg him on. I know Wakem tells him the law can't touch him for it, but there's folks can handle the law besides Wakem. It takes a big raskil to beat him; but there's bigger to be found, as know more o' th' ins and outs o' the law, else how came Wakem to lose Brumley's suit for him?"

Mr Tulliver was a strictly honest man, and proud of being honest, but he considered that in law the ends of justice could only be achieved by employing a stronger knave to frustrate a weaker. Law was a sort of cock-fight, in which it was the business of injured honesty to get a game bird with the best pluck and the strongest spurs.

Book Two Chapter Two

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KATHERINE MANSFIELD : *Short Stories*

- 6 **Either** (a) 'Mansfield's stories are more concerned with the minds of characters than with events.'

Referring to **two** stories, say how far you agree.

- Or** (b) Comment closely on the following passage, saying how far you find it an effective opening to *The Voyage*.

The Picton boat was due to leave at half-past eleven. It was a beautiful night, mild, starry, only when they got out of the cab and started to walk down the Old Wharf that jutted out into the harbour, a faint wind blowing off the water ruffled under Fenella's hat, and she put up her hand to keep it on. It was dark on the Old Wharf, very dark; the wool sheds, the cattle trucks, the cranes standing up so high, the little squat railway engine, all seemed carved out of solid darkness. Here and there on a rounded wood-pile, that was like the stalk of a huge black mushroom, there hung a lantern, but it seemed afraid to unfurl its timid, quivering light in all that blackness; it burned softly, as if for itself. 5

Fenella's father pushed on with quick, nervous strides. Beside him her grandma bustled along in her crackling black ulster; they went so fast that she had now and again to give an undignified little skip to keep up with them. As well as her luggage strapped into a neat sausage, Fenella carried clasped to her her grandma's umbrella, and the handle, which was a swan's head, kept giving her shoulder a sharp little peck as if it too wanted her to hurry... Men, their caps pulled down, their collars turned up, swung by; a few women all muffled scurried along; and one tiny boy, only his little black arms and legs showing out of a white woolly shawl, was jerked along angrily between his father and mother; he looked like a baby fly that had fallen into the cream. 10 15

Then suddenly, so suddenly that Fenella and her grandma both leapt, there sounded from behind the largest wool shed, that had a trail of smoke hanging over it, "Mia-oo-oo-O-O!" 20

"First whistle," said her father briefly, and at that moment they came in sight of the Picton boat. Lying beside the dark wharf, all strung, all beaded with round golden lights, the Picton boat looked as if she was more ready to sail among stars than out into the cold sea. People pressed along the gangway. First went her grandma, then her father, then Fenella. There was a high step down on to the deck, and an old sailor in a jersey standing by gave her his dry, hard hand. They were there; they stepped out of the way of the hurrying people, and standing under a little iron stairway that led to the upper deck they began to say good-bye. 25 30

"There, mother, there's your luggage!" said Fenella's father, giving grandma another strapped-up sausage.

"Thank you, Frank."

"And you've got your cabin tickets safe?"

"Yes, dear." 35

"And your other tickets?"

Grandma felt for them inside her glove and showed him the tips.

"That's right."

He sounded stern, but Fenella, eagerly watching him, saw that he looked tired and sad. "Mia-oo-oo-O-O!" The second whistle blared just above their heads, and a voice like a cry shouted, "Any more for the gangway?" 40

"You'll give my love to father," Fenella saw her father's lips say. And her grandma, very agitated, answered, "Of course I will, dear. Go now.

You'll be left. Go now, Frank. Go now."

“It’s all right, mother. I’ve got another three minutes.” To her surprise Fenella 45
saw her father take off his hat. He clasped grandma in his arms and pressed her to
him. “God bless you, mother!” she heard him say.

And grandma put her hand, with the black thread glove that was worn through
on her ring finger, against his cheek, and she sobbed, “God bless you, my own
brave son!” 50

This was so awful that Fenella quickly turned her back on them, swallowed
once, twice, and frowned terribly at a little green star on a mast head.

But she had to turn round again; her father was going.

The Voyage

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