



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

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**LITERATURE IN ENGLISH**

**9695/31**

Paper 3 Poetry and Prose

**May/June 2013**

**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, 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.



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This document consists of **9** printed pages and **3** blank pages.



## Section A: Poetry

THOMAS HARDY: *Selected Poems*

1 **Either** (a) 'Hardy's poetry is rooted in the real world; one sees it, hears it, feels it.'

Discuss ways in which Hardy makes the real world vivid in **two** poems.

**Or** (b) Comment closely on ways in which Hardy uses imagery of the natural world to develop the ideas of the following poem.

*In Tenebris I*

*'Percussus sum sicut foenum, et aruit cor meum.'* – Ps. ci.

Wintertime nighs;  
But my bereavement-pain  
It cannot bring again:  
Twice no one dies.

Flower-petals flee;  
But, since it once hath been,  
No more that severing scene  
Can harrow me.

5

Birds faint in dread:  
I shall not lose old strength  
In the lone frost's black length:  
Strength long since fled!

10

Leaves freeze to dun;  
But friends can not turn cold  
This season as of old  
For him with none.

15

Tempests may scath;  
But love can not make smart  
Again this year his heart  
Who no heart hath.

20

Black is night's cope;  
But death will not appal  
One who, past doubtings all,  
Waits in unhope.

SEAMUS HEANEY: *District and Circle*

- 2 **Either** (a) Discuss Heaney's presentation and use of individual characters in his poetry, making detailed reference to **two** poems.
- Or** (b) Comment closely on the following poem, discussing ways in which Heaney presents physical action.

*A Shiver*

The way you had to stand to swing the sledge,

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The staked earth quailed and shivered in the handle?

*Songs of Ourselves*

3 **Either** (a) ‘... thinking of the days that are no more.’

Compare ways in which poets treat the passage of time in **two** poems from your selection.

**Or** (b) Comment closely on ways in which the following poem suggests the nature of humanity.

*A Man I Am*

I was consumed by so much hate  
 I did not feel that I could wait,  
 I could not wait for long at anyrate.  
 I ran into the forest wild,  
 I seized a little new born child, 5  
 I tore his throat, I licked my fang,  
 Just like a wolf. A wolf I am.

I ran wild for centuries  
 Beneath the immemorial trees,  
 Sometimes I thought my heart would freeze, 10  
 And never know a moment's ease,  
 But presently the spring broke in  
 Upon the pastures of my sin,  
 My poor heart bled like anything.

The drops fell down, I knew remorse, 15  
 I tasted that primordial curse,  
 And falling ill, I soon grew worse.  
 Until at last I cried on Him,  
 Before whom angel faces dim,

To take the burden of my sin 20  
 And break my head beneath his wing.

Upon the silt of death I swam  
 And as I wept my joy began  
 Just like a man. A man I am.

Stevie Smith

**Section B: Prose**

CHIMAMANDA NGOZI ADICHIE: *Half of a Yellow Sun*

**4 Either (a)** ‘... a harrowing history lesson and an engagingly human narrative.’

In what ways and with what effects does Adichie present individual characters among historical events?

**Or (b)** Discuss the following passage in detail, commenting on ways in which it presents this crisis in Kainene’s and Richard’s relationship.

Kainene greeted him with a stoic face in the morning.

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He had read somewhere that, for true writers, nothing was more important than their art, not even love. 40

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

5 **Either** (a) 'Miss Quested had renounced her own people.'

How far and in what ways does Forster create sympathy for Adela Quested?

**Or** (b) Comment closely on the presentation of the two characters in the following passage, and discuss the episode's significance to the novel.

His spirits flared up, he glanced round the living-room. Some luxury in it, but no order – nothing to intimidate poor Indians. It was also a very beautiful room, opening into the garden through three high arches of wood. 'The fact is I have long wanted to meet you,' he continued. 'I have heard so much about your warm heart from the Nawab Bahadur. But where is one to meet in a wretched hole like Chandrapore?' 5  
 He came close up to the door. 'When I was greener here, I'll tell you what: I used to wish you to fall ill so that we could meet that way.' They laughed, and encouraged by his success he began to improvise. 'I said to myself, "How does Mr Fielding look this morning? Perhaps pale. And the Civil Surgeon is pale too, he will not be able to attend upon him when the shivering commences." I should have been sent for instead. Then we would have had jolly talks, for you are a celebrated student of Persian poetry.' 10  
 'You know me by sight, then.'  
 'Of course, of course. You know me?'  
 'I know you very well by name.' 15  
 'I have been here such a short time, and always in the bazaar. No wonder you have never seen me, and I wonder you know my name. I say, Mr Fielding?'  
 'Yes?'  
 'Guess what I look like before you come out. That will be a kind of game.'  
 'You're five feet nine inches high,' said Fielding, surmising this much through the ground glass of the bedroom door. 20  
 'Jolly good. What next? Have I not a venerable white beard?'  
 'Blast!'  
 'Anything wrong?'  
 'I've stamped on my last collar-stud.' 25  
 'Take mine, take mine.'  
 'Have you a spare one?'  
 'Yes, yes, one minute.'  
 'Not if you're wearing it yourself.'  
 'No, no, one in my pocket.' Stepping aside, so that his outline might vanish, he wrenched off his collar, and pulled out of his shirt the back stud, a gold stud, which was part of a set that his brother-in-law had brought him from Europe. 'Here it is,' he cried. 30  
 'Come in with it if you don't mind the unconventionality.'  
 'One minute again.' Replacing his collar, he prayed that it would not spring up at the back during tea. Fielding's bearer, who was helping him to dress, opened the door for him. 35  
 'Many thanks.' They shook hands, smiling. He began to look round, as he would have with any old friend. Fielding was not surprised at the rapidity of their intimacy. With so emotional a people it was apt to come at once or never, and he and Aziz, having heard only good of each other, could afford to dispense with preliminaries. 40  
 'But I always thought that Englishmen kept their rooms so tidy. It seems that this is not so. I need not be so ashamed.' He sat down gaily on the bed; then, forgetting himself entirely, drew up his legs and folded them under him. 'Everything ranged coldly on shelves was what I thought. – I say, Mr Fielding, is the stud going to go in?' 45  
 'I hae ma doots.'

'What's that last sentence, please? Will you teach me some new words and so improve my English?'

Fielding doubted whether 'everything ranged coldly on shelves' could be improved. He was often struck by the liveliness with which the younger generation handled a foreign tongue. They altered the idiom, but they could say whatever they wanted to say quickly; there were none of the babuisms ascribed to them up at the Club. But then the Club moved slowly; it still declared that few Mohammedans and no Hindus would eat at an Englishman's table, and that all Indian ladies were in impenetrable purdah. Individually it knew better; as a club it declined to change. 50 55

'Let me put in your stud. I see ... the shirt back's hole is rather small and to rip it wider a pity.'

'Why in hell does one wear collars at all?' grumbled Fielding as he bent his neck.

Chapter 7

*Stories of Ourselves*

- 6 **Either** (a) Discuss ways in which **two** stories from the selection explore change or progress in human society.
- Or** (b) Comment closely on ways in which Proulx creates the humorous tone of the following passage.

Amanda placed the book in a prominent position on the bar and it was soon well-thumbed and stained with various alcohols. No one could quite understand what the author, one Reginald Reynolds, was saying as it was written in an abstruse and sarcastic style freckled with irony and untranslated Latin and French. The author also favored maze-like circumlocutions and assumed his readers possessed profound knowledge of history, literature, seafaring, religion, military strategy, dialectic, nursery rhymes, and philosophy. He was given to mossy jokes such as one about the Egyptologist who discovered a bit of wire in an excavation and declared the Egyptians had invented telegraphy, only to be aced by a rival who said that since no such piece of wire had been found in Assyrian site excavations, the Assyrians must have enjoyed wireless telegraphy. Still, the Pee Wee regulars sifted enough wheat from the chaff to make perusal of *Beards* worthwhile. 5

Amanda brought in a dictionary to aid Mr Reynolds. Gradually the vocabularies of the Pee Wee's patrons swelled with such splendid words as 'pogonophile', 'finookery', 'gnostic', 'countenance', 'postiche', 'obelisk', 'serendipity', and the stirring phrase *Floreat Barba!* Enlightenment did not emerge but curiosity flowered as they read of ancient bearded horse eaters, of a certain abbot who believed that eating too much was the cause of beards and thus explained why the American Indians, who lived on frugal diets, did not have beards. Adam, they discovered, had no beard in the Garden of Eden, the hairy growth punitively linked to the expulsion. 10 15 20

Wiregrass Cokendall was thrilled to find a footnote referencing a Muslim story that the devil had only one hair on his chin, though of exceeding length, and used this nugget to taunt his son, Kevin. Kevin thumbed through until he found a passage describing a civilisation that killed the red-bearded men among them. 25

There were many examples of beards as fashion statements – metal threads worked in, dyes and gold dust, the pointed beards of Arabs, the rectilinear faux beards of the Egyptians, the curly extravagances of the Assyrians, the Hittites' square-laced beards, plaited beards, immensely long beards that could be parted and looped around the ears, but tempting as these arrangements sounded, no contestant dared sacrifice length to style. Vic Vase took up the book often and read passages aloud, mangling his way through medieval French, church Latin, and antique English. 30

'Jesus,' said Erwin Hungate, the reader, 'lay off, will you? Sound like Umberto Eco.'

'Who?' said Vic. 35

'I know him,' said Old Man DeBock. 'Bert Eckle, used a work for Bob Utley. He's out in Nevada now in a home. Home for old cowboys.'

Erwin Hungate lifted his hand slightly and let it drop to show it was hopeless to explain. 40

The beard growers combed through the Wal-Mart pharmacy in Sack looking for unguents and lotions that would impart vigor to hair. They urged the druggist to order new improved products. Old Man DeBock, rustling through the boxes under his bed, discovered a 1946 *Real Western Stories* magazine that featured an advertisement for a device that when cranked sent mild charges of electricity through the body and was, the ad claimed, a no-fail encouragement to hair. Pictured were three men whose combined hair could have stuffed a mattress. He dug out an ancient electric 45



blanket from his storeroom and slept with it bunched up under his chin, happy to be absorbing whisker-stimulating electric juice. Darryl Mutsch rinsed his beard in a Viagra solution, immediate results not known.

The Contest





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