Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/42**

Paper 4 Unseen **February/March 2022**

1 hour 15 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

4126054299

INSTRUCTIONS

- Answer **one** question: **either** Question 1 **or** Question 2.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 25.
- All questions are worth equal marks.

This document has **8** pages. Any blank pages are indicated.

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You are advised to spend about 20 minutes reading the question paper and planning your answer.

Answer **either** Question 1 **or** Question 2.

Either

1 Read carefully the poem on page 3. It describes a fast, long-distance steam train and its journey.

How does the poet vividly portray the train's journey for you?

To help you answer this question, you might consider:

- how the poet portrays the train's departure from the town
- how he portrays its movement and sounds as it accelerates
- how he conveys the impression the train's journey makes on him.

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The Express

After the first powerful plain manifesto[1]

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Breaking with honey buds, shall ever equal.

[1]*manifesto:* statement of what is going to happen next

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Or

2 Read carefully the following extract from a novel. It is the middle of the night on a gulf, a large expanse of sea. It is completely dark. Three men – Decoud, Nostromo ('the Capataz') and Señor Hirsch – are on a lighter, which is a small, open boat. They have stolen treasure and are attempting to escape from the authorities who are on board a steamer, or steamship, which is a much larger vessel.

How does the writer convey the excitement of this moment to you?

To help you answer this question, you might consider:

- how he portrays the collision of the lighter and the steamer
- how he conveys Decoud's thoughts and sensations
- how he uses sound to increase suspense throughout the passage.

The rain began to fall again; first like a wet mist, then with a heavier touch, thickening into a smart[1], perpendicular downpour; and the hiss and thump of the approaching steamer was coming extremely near. Decoud, with his eyes full of water, and lowered head, asked himself how long it would be before she drew past, when unexpectedly he felt a lurch. An inrush of foam broke swishing over the stern, simultaneously with a crack of timbers and a staggering shock. He had the impression of an angry hand laying hold of the lighter and dragging it along to destruction. The shock, of course, had knocked him down, and he found himself rolling in a lot of water at the bottom of the lighter. A violent churning went on alongside; a strange and amazed voice cried out something above him in the night. He heard a piercing shriek for help from Señor Hirsch. He kept his teeth hard set all the time. It was a collision! The steamer had struck the lighter obliquely, heeling her over till she was half swamped, starting[2] some of her timbers, and swinging her head parallel to her own course with the force of the blow. The shock of it on board of her was hardly perceptible.All the violence of that collision was, as usual, felt only on board the smaller craft. Even Nostromo himself thought that this was perhaps the end of his desperate adventure. He, too, had been flung away from the long tiller[3], which took charge of the lurch. Next moment the steamer would have passed on, leaving the lighter to sink or swim after having shouldered her thus out of her way, and without ever getting a glimpse of her form, had it not been that, being deeply laden with stores and the great number of people on board, her anchor was low enough to hook itself into one of the wire shrouds[4] of the lighter's mast. For the space of two or three gasping breaths that new rope held against the sudden strain. It was this that gave Decoud the sensation of the snatching pull, dragging the lighter away to destruction. The cause of it, of course, was inexplicable to him. The whole thing was so sudden that he had no time to think. But all his sensations were perfectly clear; he had kept complete possession of himself; in fact, he was even pleasantly aware of that calmness at the very moment of being pitched head first over the transom[5], to struggle on his back in a lot of water. Señor Hirsch's shriek he had heard and recognized while he was regaining his feet, always with that mysterious sensation of being dragged headlong through the darkness. Not a word, not a cry escaped him; he had no time to see anything; and following upon the despairing screams for help, the dragging motion ceased so suddenly that he staggered forward with open arms and fell against the pile of the treasure boxes.

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He clung to them instinctively, in the vague apprehension of being flung about again; and immediately he heard another lot of shrieks for help, prolonged and despairing, not near him at all, but unaccountably in the distance, away from the lighter altogether, as if some spirit in the night were mocking at Señor Hirsch's terror and despair. Then all was still – as still as when you wake up in your bed in a dark room from a bizarre and agitated dream. The lighter rocked slightly; the rain was still falling. Two groping hands took hold of his bruised sides from behind, and the Capataz's voice whispered, in his ear, 'Silence, for your life! Silence! The steamer has stopped.' Decoud listened. The gulf was dumb. He felt the water nearly up to his knees. 'Are we sinking?' he asked in a faint breath. 'I don't know.' Nostromo breathed back to him. '*Señor*, make not the slightest sound.'

[1]*smart*: stinging

[2]*starting*: breaking out of place

[3]*tiller*: lever for steering the boat

[4]*shrouds*: cables of rope

[5]*transom*: beam which runs across the deck of a boat

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

2

The excitement of this moment comes, I think, from the way the writer traps us inside Decoud's senses. Because it is "completely dark", nothing can be seen, so the collision reaches us as a sudden storm of sound, touch and confused sensation, and we, like Decoud, only understand what has happened after it has happened. The suspense is built, broken by violence, and then rebuilt in a terrifying silence.

The opening sentence creates tension through its slow, accumulating structure. The rain falls "first like a wet mist, then with a heavier touch, thickening" into a "smart, perpendicular downpour", and the clauses gather weight just as the rain does, while the semicolons hold back the climax. Against this, the "hiss and thump of the approaching steamer" is relentless: the onomatopoeia makes the machine sound almost like a breathing beast, and "extremely near" tells us the danger is closing in. Decoud, with "eyes full of water, and lowered head", is blinded and passive, so his question about how long it will be "before she drew past" makes the word "unexpectedly" all the more shocking.

The collision itself is rendered as a rush of noise and impact. "An inrush of foam broke swishing over the stern, simultaneously with a crack of timbers and a staggering shock" piles sounds on top of one another, the soft "swishing" undercut by the brutal "crack", so that everything seems to happen at once. The personification of "an angry hand laying hold of the lighter and dragging it along to destruction" is especially vivid: the steamer becomes a malevolent giant and the lighter a helpless toy. I find the short exclamation "It was a collision!" striking, because it arrives only after the chaos, imitating the delay of Decoud's understanding. The cool remark that the shock on the steamer "was hardly

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perceptible" sharpens our sense of the smaller boat's vulnerability.

Suspense is cleverly extended through the anchor which hooks "one of the wire shrouds". Without it the steamer "would have passed on", so the writer makes us imagine a quieter fate only to deny it. The phrase "For the space of two or three gasping breaths" measures time in the body's panic, and "gasping" makes the reader hold their breath too. Even the steady Nostromo thinks this is "perhaps the end of his desperate adventure", which raises the stakes because the most capable man aboard has lost control of the "long tiller".

What makes Decoud's experience so compelling is the paradox in his reaction. He "kept his teeth hard set", and despite being "pitched head first over the transom" he is "even pleasantly aware of that calmness". The word "pleasantly" is unsettling: it suggests a detached, almost ironic mind observing its own danger, and this calm makes the violence around him seem even wilder. His sensations are "perfectly clear" yet the cause is "inexplicable to him", so the "mysterious sensation of being dragged headlong through the darkness" keeps us disoriented. The long sentences, full of participles such as "regaining", "dragged" and "following", mimic the tumbling motion until the dragging "ceased so suddenly" that he falls "against the pile of the treasure boxes", a reminder of why all this danger is being risked.

Sound becomes most eerie at the end. Hirsch's "piercing shriek for help" turns into "shrieks for help, prolonged and despairing", now "unaccountably in the distance". The simile of "some spirit in the night" mocking his "terror and despair" gives the scene a supernatural, nightmarish quality, and we realise with horror that Hirsch has probably been carried away on the anchor. Then the writer abruptly removes all sound: "Then all was still", compared to waking "from a bizarre and agitated dream". This silence is, to me, more frightening than the noise, because danger is

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now unseen and unheard.

The final lines tighten the suspense almost unbearably. The urgent whisper, "Silence, for your life!", the stark sentence "The gulf was dumb", and the water "nearly up to his knees" leave three threats hanging at once: discovery, drowning, and the stopped steamer. Nostromo's honest "I don't know" denies any reassurance, so the passage ends not in resolution but in held breath, which is exactly why it feels so exciting.